CREATIVE ARTS IN CRISIS: TEACHING AND LEARNING OF CREATIVE ARTS IN SELECTED PUBLIC PRIMARY SCHOOLS IN KUMASI METROPOLIS

By

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(B A. (HONS) INTEGRATED RURAL ART)

A Thesis Submitted to the School of Graduate Studies, Kwame Nkrumah University of Science and Technology, Kumasi in partial fulfilment of the requirements for the degree of

MASTER OF ARTS

(ART EDUCATION)

Faculty of Art, College of Art and Social Sciences

AUGUST, 2010

DECLARATION

I hereby declare that this submission is my own work towards the M.A Art Education degree 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 due acknowledgement has been made in the text.

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ACKNOWLEDGEMENTS

ABSTRACT

Many schools in Ghana depend mostly on generalist teachers for Creative Arts instruction at the primary level yet we know little about these teachers, their preparation before teaching, and what they actually do in the classroom when teaching the Creative Arts. Previously, the extant literature in this area had focused primarily on boosting generalist teachers' confidence to teach Creative Arts but in recent years, studies by Eisner (1997), Wiggins and Wiggins (2008), Alter, Hays and O'Hara (2009) have revealed that many of the Creative Arts teachers lack the requisite skills, the understanding, knowledge, and confidence to teach this subject simply because they are generalist teachers. This study employed the qualitative research method to identify and describe the actual classroom teaching and learning of the Creative Arts in 10 selected public primary schools in Kumasi, Ghana. The outcome is meant to establish the link between teacher professional development, experience, actual classroom teaching and its impact on the learning of the Creative Arts. This study revealed that there are virtually no specialist trained art teachers in the primary schools and that the Creative Arts as an integrated subject is broad and therefore teachers consider it as additional work load. It also came to light that nearly all (80.3%) the teachers in the selected schools do not teach the practical aspect of the subject because they lack the skills and the knowledge for it. In view of this, pupils in the public primary schools in the Kumasi metropolis often learn drawing and musical games leaving most of the topics in the syllabus untreated. The evidence conclusively points to the fact that the teaching and learning of Creative Arts in the public primary schools is ineffective and left in the hands of teachers who do not make enough effort to teach it. Colleges of education should therefore train specialist teachers for Creative Arts in the primary schools. The GES should also supply teachers with the relevant teaching and learning materials to encourage them to teach the subject.

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CHAPER ONE

INTRODUCTION

1.1. Background to the Study

In recent years there has been growing concern that teachers do not know or understand enough about the subjects they teach. A study by Alter, Hays and O'Hara (2009) has revealed that many of the Creative Arts teachers in the world in general and in Ghana in particular lack the requisite skills, the understanding, knowledge and confidence to teach the subject simply because they are generalist teachers. Eisner (1997) as cited in Alter et al. (2009), affirms that when it comes to the teaching of Creative Arts in the primary schools, generalist teachers are compelled to teach what they do not know and often do not love.

1.2. Statement of the Problem

Events over the years have amply indicated that the African is one of the few people in the world who has been very slow in generating creative ideas and action needed to change his world and catapult him into the fast pace of development. Rapid economic development is based on good quality education, which is that type of education that creates thinkers and problem solvers. In order to harness the full potentials of the citizenry of this nation, the basic school curriculum has been subjected to major revisions in line with the changes recommended for the various education reforms.

In an attempt to speed up national development, Ghana has adopted a Creative Arts curriculum which is intended to provide the medium for developing critical, scientific and imaginative thinking in primary school pupils as well as laying the foundation for the development of skills in design and technology. This curriculum was introduced in 2007 as part of the new curriculum for the basic schools. The new curriculum places greater emphasis

on critical and scientific thinking as a pre-condition for developing the new type of citizens who will become problem- solvers in the Ghanaian context and be able to perform effectively in the society.

Although the main focus of the Creative Arts syllabus is critical and creative thinking, problem solving and socio- economic progress, the teaching and learning of Creative Arts have become areas of concern for teachers in the primary schools. Some teachers find it difficult to interpret the syllabus and plan their lessons while others cannot teach the Creative Arts at all simply because they lack the requisite knowledge and skills needed to teach the subject effectively. A typical example is when one day my mother who teaches in one of the public primary schools in Kumasi contacted me on phone asking me to explain to her some of the activities she could use to teach a particular topic in the Creative Arts syllabus. The implication of this is that, she has a problem as to how to interpret the syllabus and identify the right activities for teaching effectively to the understanding of her pupils. This is an indication that teachers in the primary schools are not able to teach the Creative Arts as they should, although the syllabus has been prepared for them.

It is in this regard that the researcher seeks to investigate the process of teaching and learning of Creative Arts in Public Primary Schools in the Kumasi metropolis so as to understand the difficulties and the problems that come with the teaching and learning of the subject and make recommendations for changes that could improve the situation.

1.3. Research Questions

1. What is the nature of the Creative Arts subject in the public primary schools?
2. How do teachers teach the Creative Arts in the public primary schools?

3. How do pupils in the public primary schools learn the Creative Arts?

1.4. Objectives

The objectives of the study seek to:

1. Examine the nature of the Creative Arts subject in the public basic school.

2. Find out how teachers teach the Creative Arts in the public basic schools.

3. Identify and describe how Pupils learn the Creative Arts in the public basic school.

1.5. Delimitation

This study is limited to teaching and learning of Creative Arts in the public primary schools in the Kumasi Metropolis. Since it is impossible to include all primary schools in the Metropolis, focus is on one public school in each of the 10 sub- metro educational circuits in Kumasi for in-depth study.

1.6. Limitations

The major limitations were the use of the same time table by all the public primary schools in the Kumasi metropolis in the sense that the researcher could only observe only one lesson each day. An ongoing workshop for lower primary school teachers at the time of the study also halted the progress of this research because the teachers were not in the classroom to teach so that reduced the amount of data collected for the study. The researcher was also misinformed on several occasions as to when to start the classroom observation of the lessons in the sense that any time the researcher went to these classrooms as arranged, the teachers would give excuses to explain why they could not teach the Creative Arts at that period. This also accounted for the inability of the researcher to finish the study on time.

1.7. Definition of Terms

1. Pedagogy -   the dependence of children on their teachers for knowledge, skills and guidance.

2. Specialist teachers – teachers who have received training in specific subject or disciplines in the Creative Arts and can effectively teach the Creative Arts.

3. Generalist teachers -   teachers who do not have specialist training and experience to teach the Creative Arts effectively

4. Class teacher- teaching –   this is where a teacher who is assigned to a particular class teaches the entire subject in that class.

5. Subject teacher- teaching –   teachers are assigned to a specific subject or subjects and teaches it in two or more different classes.

1.8. Abbreviations

1. CRDD – Curriculum Research Development Division

2. KNUST – Kwame Nkrumah University Of Science And Technology

3. UEW – University Of Education Technology of Winneba, Kumasi

4. GES – Ghana Education Service

5. MOE – Ministry Of Education

6. CRDDTM – Curriculum Research Development Division Trainer's Manual

7. TSCA – Teaching Syllabus for Creative Arts (Primary Schools)

1.9. Library research

The following libraries were consulted for secondary data for this research:

1. KNUST Libraries - Kumasi

2. Wesley College Libraries - Kumasi

3. UEW Library – Kumasi

4. St. Louis Training College library – Kumasi

1.10. Importance of the Study

The research findings would be a useful tool for Ghana Education Service in curriculum development with regards to the teaching and learning of Creative Arts. This thesis can also serve as a resource and reference material for researchers, writers and the Teacher Training Colleges in Ghana.

GES can rely on the outcome of this research to organize workshops for head teachers and Creative Arts teachers to upgrade their knowledge and equip them with the requisite skills in the Creative Arts.

The Teacher Training Colleges which prepare teachers for the primary schools can use the research findings to modify their curriculum to give the student teachers more knowledge and skills to teach Creative Arts. Again, it offers information that the Inspectorate Division of the GES can adopt to provide effective inspection of the teaching and learning of the Creative Arts so that quality primary education would be realized in Ghana.

1.11. Arrangement of the rest of text

Chapter two provides a review of both empirical and theoretical literature related to teaching and learning in general. Chapter three focuses on the research methodology. It illustrates the research design, population studied, sampling techniques adapted, and instrumentation, primary and secondary data, data collection procedure and the data analysis plan.

Chapter four deals with discussion of the information obtained from the teaching and learning of the Creative Arts as observed in the classrooms. Chapter five focuses on the analysis and discussion of the main findings of the research which include data obtained from the interviews, questionnaire and observation in the sampled schools. Chapter six provides the summary of the data analysis, the conclusions drawn from these and the recommendations for improving teaching and learning of the Creative Arts in the primary schools in Ghana.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Introduction

The process of education involves the interpretation of the curriculum, first into a Syllabus, then a Scheme of Work, and finally into the lessons that are taught in the classroom. Effective teaching and learning form a fundamental part of the teacher's classroom and school responsibilities in that teachers are expected to do the teaching whiles pupils learn what is taught them. It is generally expected that schools would provide an atmosphere and environment that makes it possible for teachers and pupils to do productive work during the school day.

The thrust of this chapter is a discussion of the literature related to teaching and learning in general and to the Creative Arts in particular. The topics discussed include Teaching, Learning, Primary school education, Creative Arts, Syllabus, Scheme of Work, lesson preparation, and lesson plan. These pertinent literature reviewed in this chapter may either encourage or hinder the academic achievement of primary school pupils especially in the Creative Arts.

2.2. Teaching

Teaching can be viewed as the way in which a teacher transmits or imparts accumulated knowledge, skills, attitudes and values to learners. Farrant (1996) asserts that teaching is a process that facilitates learning. This involves creating an environment to facilitate learning and motivating learners to have interest in what is being transmitted to them (Tamakloe et al, 2005), implying that what the pupils see, hear and do in the classroom is what the teacher provides for them, and what the pupils are ready and able to learn (Farrant, 1996). This

implies that the teacher should make sure the content of the lesson is within the reach of the pupils.

Thring (as cited in Tamakloe et al, 2005), in his bid to isolate the qualities of teaching has this to say: "teaching is not pouring out knowledge neither is it hearing lesson.... teaching is getting at the heart and mind so that the learners begin to value learning, and to believe that learning is possible in their own case". In other words, Thring is saying that through teaching, learners must not only be made to love learning and appreciate its importance, but should also be equipped with the skills of learning on their own when the teacher ceases to be on the scene. It also means that after teaching, the learners should be able to learn on their own without having any further instructions from the teacher. One of the most fundamental principles of teaching is that the student is guided to do things on his own, thereby helping him to establish his own relationship with the subject areas and his environment (Tamakloe et al, 2005).

However, a lesson that is considered to have been taught is one that has been learned (Farrant 1996). In support of this assertion, Tomlinson and McTighe (2006) opine that teaching is judged by successful learning and that learners will inevitably and appropriately influence the effectiveness of the art we practice. In the same vein, a well informed teacher commands respect of his students because he is able to recognise the appropriate learning material for the understanding of the pupils (Tamakloe et al, 2005). Teaching in the primary schools therefore demands that the teachers have a good mastery of the subject matter so that they can effectively deliver the content in a comprehensive manner to the learners. Tamakloe et al (2005) maintain that a mastery of the subject matter and its methodology instill confidence in the teacher and reflects on the learner's ability to learn. It must be said however that, it is one

thing being well informed and another thing being able to deliver the information to the comprehension of learners. It takes skills and careful planning to be able to relay any information to the understanding of young pupils in primary schools.

Does this presuppose that a Creative Arts teacher in the primary school, who has little or no knowledge and has no mastery of the subject matter, cannot teach effectively for the learners to comprehend? What about the teacher who has written good lesson notes and has the necessary skills? Some scholars argue that, the best way to teach effectively which will reflect on the pupil's ability to learn is by using instructional media. This implies that teachers in the primary schools must use instructional media so as to teach effectively.

2.2.1. Good Teaching

Good teaching is a type of teaching that is specific to the needs and the abilities of pupils, is enjoyable and at the same time sustains the interest of pupils in the teaching and learning process. According to Dewar (2002), all good teaching starts with specific, clear and measurable goals and objectives. Goals are those general statements of outcome whiles objectives are how the goals are to be reached. Good teaching is now understood to involve a process of facilitating learning rather than being the simple transmission of knowledge from the teacher to the learner (Smith and Blake, 2005). This means teachers can facilitate learning by creating situations that allow pupils to pursue their interest actively, observing pupils as they learn and expanding opportunity for pupils to learn. It also means that primary school teachers should teach to address the specific needs of the pupils in their classroom and in commensuration with their abilities. Again, teachers can facilitate learning by recognising that the prior learning and life experiences of pupils in the primary schools are valuable

foundations for constructing new knowledge and skill sets (although they can also impose limitations) and using flexible teaching approaches that address the different learning styles of pupils.

2.2.2. Characteristics of Good Teaching

In describing the characteristics of good teaching, Farrant (1996) states that the teacher structures teaching in relation to (1) The pupils (2) the curriculum (3) resources and (4) teaching methods. Farrant adds that teachers require a good knowledge of child development and teaching skills in order to structure the teaching well.

Leblanc (1998) identifies the following as characteristics of good teaching:

1. Good teaching is as much about passion as it is about reason. It is about not only motivating pupils to learn, but teaching them how to learn, and doing so in a manner that is relevant, meaningful, and memorable. It is about caring for the craft, having a passion for it, and conveying that passion to everyone, most importantly to the pupils.

2. Good teaching is about substance and treating pupils as consumers of knowledge. It is about doing one's best to keep on top of the field, reading sources inside and outside of the areas of expertise, and being at the leading edge as often as possible. Good teaching is also about bridging the gap between theory and practice. It is about leaving the ivory tower and immersing oneself in the field, talking to, consulting with, and assisting practitioners, and liaisoning with their communities.

3. Good teaching is about listening, questioning, being responsive, and remembering that each pupil in the classroom is different. It is about eliciting responses and developing the oral communication skills of the quiet pupils. It is about pushing pupils to excel; at the same time, it is about being human, respecting others, and being professional at all times.

4. Good teaching is about caring, nurturing, and developing minds and talents. It is about devoting time, often invisible, to every student. It is also about the thankless hours of grading, designing or redesigning courses, and preparing materials to still further enhance instruction.

5. At the end of the day, good teaching is about having fun, experiencing pleasure and intrinsic rewards ... like locking eyes with a pupil in the back row and seeing the synapses and neurons connecting, thoughts being formed, the person becoming better, and a smile cracking across a face as learning all of a sudden happens. Good teachers practice their craft not for the money or because they have to, but because they truly enjoy it and because they want to. Good teachers cannot imagine doing anything else apart from teaching effectively.

2.3. A Good Teacher

A good teacher is one through whom the pupils in his class actually learn what is outlined in the structural goals and objectives in the syllabus and the lesson plan and does so without superhuman effort on the teachers' or pupils' part (Dewar, 2002). He maintains that a good teacher is one who provides the environment where learning can be effective and enjoyable for both the pupils and the teacher. What this means is that teachers in the primary schools should also make sure that a good learning classroom condition is provided for pupils so as to

sustain their interest in the subjects they teach. This will intrinsically motivate pupils in the public primary schools to learn.

2.3.1. Characteristics of a Good Teacher

The question of what makes a good teacher has resulted in an endless plethora of ideas, opinions, and theories. In discussing what makes a good teacher, many authors have produced lists of what they consider to be important variables. What makes a good teacher, according to Taylor and Wash (2003), Dewar (2002) and Tate (1993) are the following:

1. <u>A good teacher is an effective communicator</u>: The general rule of good presentation, voice and volume, gesture, and humour are all essential communication elements. Teacher should be able to combine humour, storytelling and the content of the lesson in a way that will bring understanding, enhance learning and sustain the interest of the pupils in the subject.

2. <u>A good teacher should have a sound knowledge of his subject matter</u>: The teacher should be highly knowledgeable in their area of expertise. Teachers should therefore make sure that they have their subject matter at their finger tips before they go to their various classrooms to teach. Farrant (1996) maintains that good teaching in schools demands of the teacher sound knowledge of all that the pupils must know, together with an ability to relate the content, methods, sequence and pace of the work to the individual needs. Teaching in the primary schools also demands the teachers to have a good mastery of the subject matter so that they can effectively deliver the content in a comprehensive manner to the learners. This means that teachers in primary schools should have ample and up-to- date knowledge of the subject they teach.

3. <u>A good teacher is accessible</u>: Teachers must open their doors for as many hours as possible for their pupils to have access to them. This provides an opportunity for each pupil to communicate directly to them so as to be able to address the individual needs of the pupils properly. Being approachable gives the teacher more information and feedback about the pupils and what is taught. Access involves pupils being able to go to the teacher at all times and also having access to the materials the pupils are expected to learn.

4. <u>A good teacher has empathy</u>: Good teachers are those who are able to identify with and understand the needs and the feelings of their pupils to be able to relate well with them to bring about meaningful learning. It is important to remember that whatever is taught must somehow relate to the experiences of the pupils. This view reflects in McAlpine and Weston's (2002) suggestion that getting to know your pupils is a key to being a good teacher. Pupils have different learning needs and for a teacher to address each pupil's needs, he or she must empathize with the learner and structure teaching methods to suit the needs of the pupils. What this means is that teachers in primary schools who want to teach effectively should exhibit the aforementioned characteristics and allow them to be part and parcel of their lives.

2.4. Effective Teaching

Bastick (1995) defines effective teaching as maximizing pupils' academic attainment and teacher and pupils' lesson satisfaction. He states that effective teaching can be measured by using the three Ability Framework (3AF) which consists of technical skills, professional competence exhibited through the use of wide variety of strategy, and professional attitude such as being approachable and to learners. Butt (2008) maintains that effective teaching is

dynamic, receptive, responsive and approachable, not static and over programmed; meaning that teachers' pedagogical knowledge should not be static but must change in response to the content and the learners with whom it is being shared.

According to Lockheed et al., (1994, p. 47), effective teaching is governed by the individual teachers' knowledge of the subject matter and the mastery of pedagogical skills which involves:

1. Presenting materials in a rational and orderly fashion, pacing the lesson to the pupils' level and taking into account individual differences;

2. Allowing pupils to practice and apply what they have learned particularly in relation to their own experience;

3. Letting pupils know what is expected of them, and,

4. Monitoring and evaluating the performance of pupils so that they learn from their mistakes.

The implication of this is that for effective teaching and learning in general and in the Creative Arts in particular to take place in the public primary schools, teachers must plan their lessons and teach with the aforementioned points in mind in order to make their classroom teaching effective.

2.4.1. Effective Teacher

Colker (2008) reports four characteristics of an effective teacher: (1) having a sound knowledge of subject matter, (2) taking personal interest in each pupil, (3) establishing a caring or loving or warm atmosphere, and (4) showing enthusiasm with pupils. Colker further reports 12 characteristics of teachers that pupils believe are integral factors to effective

teaching and by extension, learning. These are passion, perseverance, willingness to take risks, pragmatism, patience, flexibility, respect creativity, authenticity, love of learning, high energy and sense of humour. In addition, Ong and Smithberger (2006) indicate that effective teachers observe what their pupils do in the setting, be it in the classroom or outside, they give them time for practice and repetition, communicate with pupils about their play and discoveries, and then offer suggestions to help pupils expand their exploration and experimentation. The implication is that teachers who want to teach effectively in the primary schools in general and the Creative Arts subject in particular should posses or develop the aforementioned characteristics so as to help their pupils learn effectively.

2.5. Learning

Learning can be viewed as the process of acquiring new knowledge, skills, insights and attitudes. Ramey and Ramey (2010) concur that learning includes a wide range of human behavior characterized by the active process of acquiring new knowledge and skills, as well as creating new connections among existing knowledge and skills. Learning occurs in informal, everyday contexts as well as in structured learning situations. It involves associations or relationships between and among elements such as objects, representations of objects, actions, feelings, and many abstract ideas and concepts.

Farrant (1996) notes that learning is a means by which a pupil gains and acquires rote in attitudes, knowledge, understanding, skills and capabilities that cannot be ascribed to inherited behaviour patterns or physical growth. Learning is an activity of discovery rather than the accumulation of facts. What this means is that taking adventure in learning activities particularly in the primary schools would help pupils to discover new ideas, skills and

concepts rather than just a mere knowledge of existing facts. It is pertinent to state that one of the things that may account for the failure of many teaching strategies is that they fail to induce the behaviour that is necessary to learning. It is also possible that the type of behaviour which educators assume will lead to learning are not always the behaviour that do lead to the intended learning outcomes (Tamakloe et al, 2005). Seemingly, it is possible to simulate a certain type of pupil behaviour in the primary schools to have a direct bearing on learning of Creative Arts.

Farrant (1996) writes that teaching and learning are opposite sides of the same coin, for a lesson is not taught until it has been learned. One could, however, argue that learning can take place without teaching, as in the case of a farmer who discovers that one foot- path is longer than the other (Tamakloe et al, 2005). Senge (1990) suggests that the useful and pragmatic definition of learning is increasing knowledge to increase the capacity for effective action. What this means is that effective learning is said to have taken place when there is a buildup of knowledge that will help pupils to do things they could not have done before. This is a useful way to consider learning in the vocational education and training context especially in the Creative Arts.

2.5.1. Factors Affecting Learning

There are many conditions which influence or affect learning. As Tamakloe et al. (2005) indicate, one of such factors is Management of learning: if some pupils are not learning as effectively as the teacher would want them to, it might be due to how the teacher manages the environment. In recent years there has been growing concern that teachers do not know or understand enough about the subject they teach (Short, 1995) and therefore find it difficult to

organize the content in a comprehensible form for pupils and thereby frustrating pupils' efforts to understand. It is pertinent for primary school teachers to manage the learning environment in a way that will bring about effective and efficient learning particularly in the Creative Arts by not only filling the classrooms with pupils' and teachers art works but also the teacher having a firm knowledge and understanding of the interplay of child development and learning. The fact is that development in one area affects and is influenced by development in all other areas and therefore teachers have to pay close attention to every area of the child's development; the physical, mental and social dimensions, when guiding pupils' learning in the primary schools. This implies adjusting teaching methods to suit the demands of various developmental stages and hence factoring individual differences in the teaching and learning process.

Knowledge of child development gives a better understanding of the effects of maturation and readiness in learning so teaching has to suit the various levels of maturation. It is important that teachers have knowledge of child development so that the teacher can comprehend the intellectual, emotional, social and physical growth of their pupils, this can guide primary teachers to employ the appropriate techniques for transfer of learning and also organise teaching to maximise retention and avoid forgetting.

2.6. How children learn

The curiosity of children never seems to be satisfied. This is because they learn better by being active, doing, seeing, touching, exploring, tasting and testing. Learning is something the child would like to do for himself and is hastened when he or she is an active and willing participant in the learning process. According to Balogun, Okon, Musaazi Thakur (1984) and Castel (1993), children begin to explore the objects close at hand and in noticing the

difference between them, their ability to distinguish between different things and people develops as an essential step in learning. It has been observed that children who have had plenty of practice in drawing and painting understand pictures better than others. However, pupils differ in the way they learn. Understanding how pupils learn can help Creative Arts teachers engage them in meaningful learning activities in the primary schools.

The science of teaching children is often referred to as "pedagogy" while that of adults is known as "andragogy" (Tamakloe et al, 2005), but Parks (1992) uses pedagogy to describe the art or profession of teaching. Pedagogy implies dependence of children to a large extent on their teachers for knowledge, skills and guidance (Tamakloe et al, 2005).

2.7. Teaching Creative Arts

According to Kindler (2008), Creative Arts consist of art and craft, music and dance. In agreement with this assertion, the Ghana Teaching Syllabus for Creative Arts (2007) defines Creative Arts as an amalgamation of Visual Arts (drawing, weaving, modelling, casting, carving and painting), Sewing, and Performing Arts (music, dance and drama). Alter, Hays and O'Hara (2009) maintain that the key to an education in the Creative Arts is the expertise of how to communicate through abstract symbols and to decipher the communications of others. In support of this assertion, the (TSCA, 2007) notes that the main nucleus of Creative Arts is critical and creative thinking and problem solving.

What this means is that the teaching and learning of the Creative Arts should be taken seriously in the primary schools so that teachers can imbue in pupils problem solving, creative and critical thinking skills to enable them grow up and help in the technological advancement of the country. Alter et al (2009) reveal that the scope of the Creative Arts is very broad and

teachers consider this beyond their skills and knowledge. The nature of the Creative Arts in the primary schools is such that it will take a teacher who has been specifically trained in all the aspects of the Creative Arts to be able to teach it, in that it covers a wide range of subject areas – Visual, Performing and Literary Arts.

The key constituent for national development is national creativity (Teaching Syllabus for Creative Arts for Upper Primary, 2007). Carole (1992 p.202) opines that "art educators actively involved in teaching know that education in the Visual Arts can make unique contributions to the development of critical thinking skills." Alter et al. (2009) affirm that Creative Arts contain fundamental skills for the positive growth and development of pupils making it a good subject for national development.

2.8. Rationale for Studying Creative Arts

The reasons for studying Creative Arts in the primary schools are many. According to Seefeldt (1980), through the studies of Visual Arts, children come to know themselves and are able to give form to thought, perception and vague feeling. This is what Seefeldt (1980) calls 'Awareness of self.' According to the TSCA (2007), the introduction of the Creative Arts in the primary schools does not only aim at building a new generation of critical thinkers for the technological advancement of the country but also for training pupils who would be aware of themselves, their potentials and what the world they live in can offer them so that they can maximize their potentials to the fullest. That implies that the new curriculum was developed to lay emphasis on critical thinking and problem solving skills.

2.9. Creative Arts Curriculum

The basic school curriculum in Ghana has undergone significant revisions and changes in line with the changes recommended in the 1987 Educational Reform and other reforms that have occurred in Ghana in recent times such as the Dzobo Committee Report, Educational Reform Review Committee Report, and Vision 2020 (CRDD Trainers Manual on the Use of School Syllabus, 2001).

As, the CRDD Manual emphasizes, rapid economic development is based on good quality Education which creates thinkers and problem solvers. But, the Ghanaian school system has been such that learners are not trained to be critical thinkers in order to solve the problems of the nation. This has accounted for the inflow of expatriates into the country to help solve our own problems. A critical look at the number of Chinese nationals and other foreigners in the country attest to this perception.

Adejumo (2002) notes that most art educators have come to acquiesce that the art curriculum (Creative Arts curriculum) should facilitate pupils' development in art perception, appreciation, production and evaluation. In fact, curriculum decisions, according to Bishop (1989), are not just about content or the learning of subject matter, neither is it about the most effective ways of systematizing the teaching methods, but then it comprises a complex network of social, cultural, philosophical, moral, political and ideological issues. It is in this regard that this new primary school curriculum which emphasizes the acquisition of critical thinking skills involving the ability to analyse issues, make good quality judgements and generate solution to problems in the classroom and in the world was developed (CRDD Trainers Manual on the Use of School Syllabus, 2001).

Dosoo (1996) maintains that in developing the curriculum the main components which include Objectives, Contents, Method and Evaluation should be taken into consideration. But a curriculum does not develop in a vacuum, says Bishop (1989); one must therefore take into account the values, the traditions, the beliefs, the whole culture or the way of life of that society because an educational system which has no bearing on the society goes astray. The CRDD Manual (2001) also stresses that the objective of the new curriculum is to de-emphasize rote learning. This is because the old curriculum which stressed on rote learning did not help in building an intelligent and active citizenry in that it did not aim at developing people who can think critically and solve the problems of this country.

How teachers can ensure that the critical thinking and problem solving skills have been captured in the teaching syllabus for Creative Arts in the primary schools? Teachers are to make sure that whatever they teach from the syllabus is geared towards the achievement of critical thinking and problem solving skills. The Creative Arts curriculum is therefore broken down into syllabus for the various classes in the primary schools. It is expected of the teachers in the primary schools to develop their scheme of work from these syllabuses. (Appendix C shows the structure of the GES Creative Arts syllabuses for primary schools).

2.10. Scheme of Work

Butt (2008, p. 9) points out that " Before delving into the intricacies of planning individual lessons, it is important to recognize that lesson plans should 'nest' within a larger scheme of work …" . He asserts that the scheme of work is essentially an overall plan for a term and has a broken down unit of work and contains the outline of the content, methods and resources that would be used to teach the subject curriculum. In effect, Butt states that the scheme of

work stipulates the route through some part of the curriculum indicating to the teacher particular opportunities for students to learn.

Tamakloe et al., (2005) define the scheme of work as a plan which ensures that the content of the syllabus provided for a certain period of time is taught within that period. Similarly, Butt (2008, p.16) expresses that " a scheme of work provides a customized guide to a particular element of a programme of study or a specification and how it might be taught by yourself and members of your subject department. Butt (2008) therefore interprets the syllabus into an order in which the content will be taught. Farrant (1996) notes that the basic requirement of the Scheme of Work is that it should put the syllabus into a coherent sequence.

According to CRDD Trainers Manual (2001), the scheme of work shows what the teacher plans to cover every week in a subject within the term. It is therefore the duty of the teacher to break down the syllabus into a scheme of work (Dosoo, 1996, Farrant, 1996). The scheme of work is therefore the weekly forecast from which the lesson plan is developed. The preparation of the lessons starts from the development of the scheme of work from the syllabus and ends after the writing of the lesson plan. Preparation of the scheme work is very important particularly in the primary schools since it enables teachers to prepare in advance for effective and efficient teaching.

2.11. Preparation of the Lesson

According to Farrant (1996), a good lesson cannot be taught without lesson preparation. Lesson preparation deals with how a teacher conceives or plans the form and the outcome of a particular lesson. It can also be looked at as the way a teacher carefully thinks through and organises the subject matter before the delivery of the lesson. Butt (2008, p.2) also opines that

"the key to good teaching, purposeful class management and the achievement of sustained educational progress lies in effective preparation and planning." In addition, the uncertainties, complexities and strains of the classroom require some order and control, especially when teachers carry out formal teaching and this can also be achieved through planning and careful preparation of the lesson (Airasian, 1996).

According to Airasian, teachers plan and prepare for their lessons so that they will be able to modify the curriculum to fit the unique characteristics of their particular class. In preparing a lesson, Farrant (1996) notes that the teacher must first take into account the grounds to be covered and consider it in relation to its place in the Syllabus as a whole. Since effective teaching depends, to a large extent on adequate preparation and planning, it is therefore pertinent that the teacher gains a good mastery of the subject matter of the topic which he intends to teach (Tamakloe et al, 2005). These assertions attest to the value of lesson preparation in the delivery of the curriculum. Nevertheless, in the hands of an experienced teacher who has been over the ground many times before, the unprepared lesson may be reasonably successful while the novice is bound to be a failure (Farrant, 1996).

Lack of lesson preparation has its own demerits which according to Farrant (1996), includes the following:

1. Incomplete subject matter- this crops up because it will be very difficult for a teacher who has not prepared to recall all the important points during the teaching and learning process.

2. Incorrect facts- unless a teacher has prepared or is very familiar with his subject matter, he is likely to make some incorrect decisions and give out incorrect facts.

3. Lack of detail and illustrative material- the unprepared teacher is likely to give lessons which lack the detail and illustrations that make the lesson interesting.

4. Disorderly presentation of information- an unprepared teacher finds it very difficult to prepare his lesson materials a logical and interesting sequence.

The aforementioned points imply that the teacher who does not prepare beforehand is bound to make a lot of mistakes which will invariable affect the teaching and learning process. Planning the lesson involves not only the topic of each lesson, but the main concept is mulled over or thoroughly considered.

2.12. Lesson Planning

In planning the lesson, the burden rests on the teacher to ascertain whether or not the subject matter is within the cognitive capacities of the pupils for whom the lesson is being planned (Tamakloe et al. 2005). Butt (2008, p. 4) affirms that "one of the main difficulties when planning a lesson is achieving a clear definition of what we, as teachers, are trying to convey to students about our subject." In addition, Szekely (2006) looks at lesson preparation from the artist's perspective and writes that visual planning promotes a playful search for ideas. Airasian (1996, p.48) emphasizes that 'when planning, teachers try to visualize their teaching, mentally realizing the learning activities they contemplate using in the classroom.' Szekely (2006) further explains that planning visually has helped him keep in mind that planning an art lesson is a design for a work of art. Doing this trigger a sense of direction both for the teacher and pupils, as well as mental dress rehearsals of the lesson (Airasian, 1996).

In order to teach well, teachers must know and accommodate the needs and the characteristics of their pupils and their own characteristics such as their knowledge limitations, personality

and physical limitations (Airasian, 1996). How can teachers do that since the classroom environment is a complex one which involves many things which the teacher has no control over? This can be achieved through preparation and planning of the lesson in which teachers would have to think through and arrange the factors which they have control over to compensate for the factors they do not have control (Airasian, 1996). However, effective planning enjoins the teacher to use experience already gained by his pupils as a starting point for the lesson (Tamakloe et al, 2005).

To clarify this assertion, Leinhardt (1989) points out that in planning, one advantage experienced teachers have over inexperienced teachers is "Mental Notepad" filled with past experiences that can be called up from memory by a brief list of phrases and activities. Butt (2008) in agreement to the above assertion, writes that experienced teachers have a good understanding of their subject matter, know their pupils and have a good rapport with them. He explains that these experienced teachers bring to the classroom pedagogic and subject related knowledge that teachers rarely posses at the start of their careers. Thus, Butt believes that most experienced teachers who have taught successfully for a few years have built up a bank of lesson activities from which they can quickly select for different classes and instinctively, these teachers know which activities will work best in which situations. There may be little evidence of formal lesson planning by experienced teachers, but this is often because their lesson planning is now an internalized procedure.

Planning and preparation of lessons before teaching help teachers in three ways (Clark and Yinger, 1979; Freiberg and Driscoll, 1992, and Airasian, 1996):

1. It helps reduce teachers' uncertainty and anxiety about teaching by providing them with a sense of purpose and subject matter focus.

2. It affords teachers an opportunity to review and become familiar with the subject matter and activities before actually teaching.

3. It includes ways to get teaching started, activities to be pursued and a framework to use during the actual delivery of instruction.

What this means is that if the experienced teacher can teach well without planning then they can even teach more effectively when they prepare for and plan their lessons. For efficient and effective teaching and learning to take place in the primary schools, it is pertinent for both the experienced and the novice teacher to write their lesson plan before actual classroom teaching.

2.13. Lesson Plan

Kizlik (2010) defines lesson plans as documents written by teachers to help them structure the learning for themselves and for the students. The lesson plan, according to (Tamakloe et al, 2005), serves as a map for the teacher to navigate and sail effectively throughout the period of the lesson. Kizlik (2009) notes that a lesson plan is a way of communicating and without doubt effective communication skills are fundamental to teaching. Butt (2008, p.18) asserts that "a lesson plan is a concise, working document which outline the teaching and learning that will be conducted within a single lesson." He also indicates that the purpose of the lesson plan is to provide a practical and a usable guide to the teaching and learning activities that will occur within a particular lesson. This implies that a good lesson cannot be taught without adequate preparation (Farrant, 1996). Although, a good lesson plan does not ensure students will learn what is intended, but it certainly contributes to effective teaching and learning (Kizlik, 2009).

Farrant points out controversies on the subject of lesson plan. There are those who feel a lesson is not properly prepared until a full account of it has been set down on paper, while others think that the drudgery of not writing in such detail detracts from time which could be spent on better preparation and more imaginative teaching. Butt (p.4) confirms that "many teachers, particularly those at the start of their teaching careers, find lesson planning problematic and overly time consuming." Typically, Airasian (1996) asserts that most experienced teachers' lesson notes are less detailed than the general planning model which consist mainly of a list of activities to be performed during teaching. That is why many experienced teachers often reduce lesson plans to a mental or short outline (Kizlik, 2009).

1. Visual Lesson Plan

Szekely (2006, p. 48) writes that "an art lesson is not a lecture, so why plan for it as a speech?" The author further asserts that while other teachers are taught to write lesson plans, art student teachers in his classes are trained to think and plan visually in the studio and to plan art lessons as visual communication. Szekely is of the view that to imagine an art lesson as a written script can be difficult for art student-teachers and writing lesson plan can take away the magic of envisioning a lesson, and bringing it to life as a work of art. Szekely further argues that visual plans help art teachers discover new lesson ideas since they are already used to searching their environment and taking notes. He maintains that sketching visual plans of an art lesson can help to sharpen the lesson's visual nature. This presupposes that the creative art teacher should not write lesson plan but rather visual plan.

That notwithstanding, if experienced teachers can reduce lesson plan to mental maps (Kizlik, 2009) and a well prepared lesson can also be taught without any lesson plan (Farrant, 1980), then what kind of impact does a lesson plan have on teaching and learning? Unfortunately,

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none of the literature reviewed, stressed the impact a lesson plan has on teaching and learning. Rather the authors are of the view that lesson plan do serve a purpose by aiding the memory of the busy teacher. In Ghana, primary school teachers write their lesson plans based on the format shown in Appendix C. How the teachers make these lesson plans work for them is not exactly known because as Opoku-Asare (2000) shows, very few teachers even refer to their lesson plans when teaching. This suggests a gap between professional requirements and teaching in practice.

2.14. Teaching in the Primary School

According to Dosoo (1996), primary school education is the most essential form of formal education a nation provides for its citizens. In Ghana, primary education last for six years and lay the foundation for Junior High School education. It starts from the official school- going age of six years and every Ghanaian child is expected to have primary education as part of nine year compulsory basic education as a right and thereby ensure a sound foundation for the socio-economic development of the nation.

According to Lockheed et al., (1994) and Dosoo (1996), the aim of Primary Education is to equip young children with basic competence in:

1. Numeracy – pupils should be able to count, use or manipulate numbers or figures,

2. Literacy – they should be able to read, write, comprehend and communicate effectively,

3. Socialization- developing in pupils such skills and attitudes that will enable make them become good citizens. The skills to be developed in pupils include inquiry and creative skills and the ability to; observe, collect information, develop working

principles and application of the principles to new situations. Creative skills to be imbued in the pupils consist of manipulative skills, body movement and artistic skills such as drama, art, music, home economics and dance.

Castel (1993) asserts that the goal of primary school education is to lay a general foundation of knowledge and skills for use in secondary school and therefore the curriculum at the primary level stresses reading, writing, and basic arithmetic, integrated science, Creative Arts, and civic education.

Lockheed et al., (1994) assert that teachers in the developing countries do not teach children the requisite skills outlined in the national curriculum and for that matter most of these countries do not meet the objectives of their primary educational system. Balogun, Okon, Musaazi and Thakur (1984) who share the same view, express that many primary schools fail to gratify the indispensable needs of the learner often because teachers have to teach larger classes with over 60 pupils; making it impossible to deal with each individual in such teaching conditions. In an attempt to improve enrolment and quality education in the primary schools in the country, the government of Ghana introduced the disbursement of Capitation grants in 2005 to all public basic schools, the School Feeding Programme as well as other policies that were intended to increase school enrolment and produce quality human resource capacity that can make a significant positive impact on the economic growth of the country.

In agreement to this assertion, Balogun et al., (1984) believe that the only way primary school pupils would become effective and contributing members of their nation is by planning their education in such a way that it would help them to develop all their potentials. The consensus is that a poor system of primary education, as Lockheed et al., (1994) sum it up, compromises

the whole system of human resource development as they produce pupils who are ill prepared for secondary and tertiary-level education, and adult who are illiterates. It is important therefore that primary school teachers teach pupils the requisite skills outlined in the national curriculum in order to meet the objectives of the primary educational system as (Lockheed et al., 1994) recommends. For the development of the human capital base needed to meet the changing technological demands of the 21st century, Lockheed et al., (1994) contend that there is the need to improve the quality of education for pupils in the primary schools.

1. Developing Creativity in Primary Schools

Moyles (1994) believes that a flaunt of art work in the classroom especially those made by the pupils foster curiosity about the activities of others, consolidate class learning and jog children's memories about learning of art. It means that a display of pupils' art work in the classroom helps in sustaining their interest in the Creative Arts in particular. Fortunately, the Ghanaian primary curriculum has had Creative Arts added to it since 2007 with a syllabus that spells out what is to be taught in Visual, Performing and Literary Arts. Providing fundamental skills in Creativity at this level has the potential to create a strong awareness of the environment and make the children grow into the kind of creative citizens the nation needs.

Clement (1993), in accordance with Moyles' assertion, states that the primary Creative Arts teacher who fills or packs the classroom with interesting collections of both natural and man-made things, photographs and reproduction of a works of art, and directs his class' attention to the environment that surrounds the school and their homes, is more than half way towards ensuring that pupils have more than enough to feed their minds' eye with art works and this would invariably imbue creativity in his pupils. This is true because the curiosity of children

never seems to be satisfied, and they learn better by being active, doing, seeing, touching, exploring, tasting and testing.

Learning is something the child would like to do for himself or herself; this is hastened when he or she is an active and a willing participant in the learning process (Balogun et al., 1984) and (Castel, 1993). Children in primary school seem to be cheerfully uninhibited in their learning and borrowing from works of art (Clement, 1993). It is therefore pertinent for teachers teaching Creative Arts in the public primary schools to fill their classrooms with lots of art works particularly those produced by the pupils for efficient and effective learning of the subject. To effectively enhance the teaching and learning of the Creative Arts in the primary schools, teachers should be mindful of the characteristics of both good and effective teaching and above all should exhibit the character of a good and effective teacher. The fact that these characteristics are taught and inculcated in teachers in their various training colleges makes it all the more significant and critical for their success in the classrooms. Teachers in the primary schools must prepare, plan and write their lesson plans before they go to the classroom so as to effectively teach the Creative Arts in particular.

2.15. Primary School Teachers

The teacher is a very crucial element in attaining quality education. It is recognised that the achievement of the objectives of any curriculum depends to a great extent on the supply of good quality teachers. Colker (2008) says that teachers of quality must be broadly educated, possessing adequate knowledge of an adequate range of subject-matter to give them the confidence to lead their students in learning instead of forcing information on them. They must also have the requisite professional skills to function effectively. Above all, they must have a strong commitment to teaching so that they might be a source of inspiration to their

pupils and facilitators of learning of the Creative Arts in particular. The teacher education division of the education service therefore has a great task to produce the type of teacher who has the ability to administer qualitative teaching to pupils in primary schools.

1. Specialist Teachers

Specialist teachers are teachers who have received training and have specialized in one subject. In Ghana most of these specialist teachers are posted to teach in either the Junior High School or Senior High School. The bulk of primary teachers are generalist teachers.

2. Generalist Teachers

Generalist teachers, according to Alter et al., (2009), are teachers who lack the requisite experience and training to teach the Creative Arts effectively. Studies conducted by Holts (1997) in United Kingdom Primary schools reveal that although generalist teachers are hard working, they have limited comprehension of materials, tools and a lack of knowledge about art; this he attributes it to how primary school teachers are trained. In view of this, they cannot support or foster pupils ability to think in sound, solve musical problems and for that matter teach the Creative Arts effectively (Wiggins and Wiggins, 2008). According to Schulman (1986), generalist teachers do not only lack content knowledge in music but also musical pedagogical knowledge as well, which could pose serious problems for these teachers and their pupils.

Studies by Alter et al., (2009) also show that majority of Australian primary schools have generalist teachers teaching the Creative Arts as opposed to the specialist teachers. Russell (1996) argues that primary school teachers who are not trained artists or musicians should not be referred to as non artists, non musicians or generalist teachers much as we do not refer to them as non scientists or non mathematicians, since most of them are either science or

mathematics biased. Russell is of the view that if these teachers are able to teach mathematics and science then they can as well teach Creative art.

Wiggins and Wiggins (2008) do not concur with Russell and indicate that since we do not expect somebody who did not do mathematics after Junior High School to teach mathematics in the primary school, then teachers who have no Music background (Creative Arts) should not be allowed to teach music. According to Oreck (2004), for many classroom (generalist) teachers, the Creative Arts disciplines are beyond their personal experience, and they avoid teaching this subject due to the anxiety it causes them from the preparation stage to the presentation of the Creative Arts lesson. Alexander, Rose and Woohead (1992) sum this up with the statement that the primary curriculum is a far too demanding responsibility that is beyond the expectation of a generalist teacher's subject-knowledge. The implication is that general classroom teachers would not be able to teach the Creative Arts effectively.

Engaging pupils in the four disciplines that constitute the Creative Arts curriculum requires teachers to attend to different learning strands within the syllabus. This, according to Alter et al., (2009), is what generalist teachers cannot do. Pateman (1991) concurs with Alter et al who view the generalist teachers as already overburdened with several subjects and therefore teaching Creative Arts for which they lack the requisite skills and knowledge, poses further problems for them. According to Alter et al., (2009), generalist teachers feel overwhelmed by the exigency placed upon them to teach extensive lists of curriculum subjects which these teachers have tagged as "overcrowded" curriculum. So for pupils in the primary schools to effectively learn the Creative Arts, there is the need to supply specialist teachers whose training makes it easy for them to provide the skills, knowledge, and attitude enshrined in the subject.

3. Generalist Teachers Confidence to Teach

Bresler's (1993) comparison of specialist and generalist teachers found a palpable difference in their confidence, experience, willingness to participate, allocation of time and resources. Russell (1996) believes that generalist teachers should be allowed to teach music (Creative Arts) in that they possess the confidence to teach. On the contrary, Bartel, Cameron, Wiggin and Wiggin (2004) write that confidence alone is meaningless if it is not accompanied by competence in the teaching of music (Creative Arts). Alter et al., (2009) also emphasize that lack of confidence by generalist teachers which emanates from the feelings that they themselves are not artistic is one of the most substantial hindrances for effective teaching and learning of the Creative Arts in the primary schools. As Welch (1995) reveals, the way teachers perceive themselves regarding their own artistic ability determines the level of effectiveness they demonstrate as art teachers in the classroom.

What this means is that teachers in primary schools should be given some in-service education to equip them with the basic knowledge of the subject matter and some skills to boost their confidence to teach the Creative Arts effectively. It is very important therefore that general classroom teachers learn to create the required learning environment (Tamakloe et al. (2005); Dewar, (2002) as that will help them guide their pupils to learn what they teach in class. They should offer psychological security (Taylor & Wash, (2003); Tate, (1993) in their classrooms for the pupils in that learning takes place when the learner participates essentially. The learner would not participate if he or she does not feel secure. Another important condition in the effective teaching and learning process is practice (Ong & Smithberger, (2006); Lockheed et al., (1994). Practice, they say, makes man perfect. It is also believed that

pupils learn well by practicing it. Therefore teachers should give enough materials for pupils to practice.

CHAPTER THREE

METHODOLOGY

3.0. Introduction

This chapter specifies the general strategy adopted to collect data for the study. It specifies the research design, data collection through visits to selected schools to observe teaching and learning processes in the Creative Arts in the Kumasi metropolis and also data analysis plan.

3.1. Research Design

The study employed the qualitative research method with questionnaire administration, observation and personal interviews to gather data on the teaching and learning of Creative Arts in selected public primary schools in the Kumasi Metropolis of Ashanti Region. The merits of the method and tools extensively eclipsed their demerits in sourcing and analysing data from the field. These approaches offered the best means of obtaining valid data to answer the research questions.

3.2. Qualitative Research Methods

According to Leedy and Ormrod (2005, p. 133), in qualitative research "we do indeed dig deep: we collect numerous forms of data and examine them from various angles to construct a rich and meaningful picture of a complex, multifaceted situation." Best (1995) asserts that qualitative inquiry seeks to depict the complex pattern of whatever is studied in sufficient depth so that whoever has not seen it may have opportunity to comprehend whatever is being studied. Leedy and Ormrod (2005) note that all qualitative research methods have two things in common; they focus on trends that occur in natural settings and involve studying those observable facts in all their complexity. Fraenkel and Wallen (1996) are also of the view that

qualitative research study deals with exploring and probing the quality of relations, activities, situations or materials in their natural settings. Although qualitative inquiry accentuates the description and the interpretation of information in words instead of numbers, numerical data are collected in the process and scrutinized as such.

The nature of this study made it necessary to adopt qualitative method of research. This is because it aided the investigation of teaching and learning of Creative Arts as they occurred in the school setting where no manipulation of classroom conditions and learning experiences was possible. Since the study involved individual schools the case study approach was adopted for in-depth study of the process of teaching and learning of Creative Arts as they occurred in different schools in the educational sub-districts. This helped the researcher to see the natural occurrence of teaching and learning of various Creative Arts topics in the selected schools and to describe in detail, how these educational processes occur in the schools.

3.2.1. Advantages of Qualitative Research Methods

1. **Human instruments**: - Hitchcock and Hughes (1995) maintain that in qualitative research approach, the investigator is the primary instrument or apparatus for collecting, gathering and analysing data. 'The researcher as human instrument is a methodologist, analyst, writer, thinker, interpreter, inquirer – an individual human being capable of and responsible for some kind of final, organized presentation of the interaction of experience in context' (Meloy, 1994, p.71)

2. **Research roles**:- the qualitative researcher becomes engrossed in the situation and the phenomenon studied while assuming an interactive social role in which they

record observations and interaction with participants in many situations (Best,1991: McMillan and Schumacher, 1993).

3. **Natural setting**: - Leedy et al (2005) note that all qualitative research methods have two things in common: they focus on trends that occur in natural settings and they involve studying those observable facts in all their complexity. Qualitative researchers allow conditions to flow at their pace without attempting to manipulate or control the behaviour of the subject under study (Blease and Cohen, 1990).

4. **Description of Data**: - qualitative inquiry accentuates data in the form of words rather than numbers. That is to say, emphasis is on rich description of people, events, and whatever happens in the research setting (Cohen and Manion, 1997). The purpose of qualitative research is to heighten the typical rich descriptive and subjective character of data which makes qualitative data analysis a very different enterprise than statistical analysis (Ary, Jacobs and Razavieh, 2002).

5. **Emergent design**: - Whatever can be learned at a particular time and setting are determined by the nature and type of interaction that go on between the inquirer, the people and the setting, and this is not predictable until the researcher has witnessed the proceedings (Best,1991).

6. **Multi Method Strategy**: - McMillan and Schumacher (1993) explain that qualitative researchers study the perception strategies of participant and non- interactive strategies. These researcher strategies, according to Cohen and Manion (1995), are flexible with various amalgamation of participant observation, in- depth interview and artefact collection.

7. **Inductive Analysis**: - Cohen and Manion (1995) state that in qualitative analysis, data collection and analysis is frequently done simultaneously so that indispensable information may not be lost, disoriented or forgotten. Doing research by using qualitative approach requires activities such reading, rethinking, writing, analysing and interpretation; these things do not occur in a vacuum, but often occur simultaneously (Meloy, 1994).

8. **Concern for Content**: - According to Tuckman (1994), qualitative research approach is a field work in the sense that the investigator stockpiles data over a lengthened period at a site or from individuals, making the ethnographic researcher able to enlarge context bound data. Other characteristics of qualitative research method stem from the conviction that human actions are strongly influenced by the setting in which they occur (McMillan & Schumacher, 1993). Ary et al (2002) concur with this view that qualitative inquiry is context bound in that human experience takes their meaning from social, historical and cultural influences.

Employing the qualitative method therefore enabled the researcher to do specific case studies of selected primary schools in order to have a total picture of how Creative Arts is taught in public schools and what could be done to improve its effectiveness.

3.3. Population Studied

Fraenkel and Wallen (1996) assert that a population is the group to which the research findings are intended to apply. The accessible population for the study was 237 public primary schools spread across 10 educational circuits in the Kumasi metropolis and because it was not possible to extend the study to cover all the schools in the Kumasi metropolis.

However, data was sought from all the 10 circuits present an accurate picture of how Creative Arts is taught in the public schools.

3.4. Sampling and Sample

Because the accessible population of public primary schools in the Kumasi metropolis is too large to effectively study, one school from each of the 10 circuits was randomly selected for in-depth study because they follow the same curriculum and use the same timetable. This yielded a population of 266 respondents consisting of 10 head teachers, 56 Creative Arts teachers, and 200 pupils. Since the 237 public primary schools in the Kumasi metropolis have already been stratified under 10 circuits (Bantama, Kwadaso , Asawasi, Oforikrom, Suame, Manhyia, Old Tafo, Asokwa, Nhyiaeso, and Subin), which is a manageable number, a simple random sample of 10 schools was not difficult to select. The selection which took care of the different characteristics of the circuits and therefore the schools was also guided by factors such as convenience, accessibility and familiarity; in this case the researcher opted for schools where he had either previously been a teacher or a student.

The researchers' status as a former teacher in one of the schools enabled him to negotiate access to the schools. The researcher also rated the 10 schools "information rich" and illuminative, because he found useful manifestations of data required for the study during the preliminary survey he conducted before the sample selection. In line with much qualitative studies (Ary et al, 2002) and because express permission was not sought to use the names of the schools and the sub-metro circuits, both are coded as School 'A - J' and Circuit '1-10' respectively.

Circuit 1	• Primary School "A"
Circuit 2	• Primary School "B"
Circuit 3	• Primary School "C"
Circuit 4	• Primary School "D"
Circuit 5	• Primary School "E"
Circuit 6	• Primary School "F"
Circuit 7	• Primary School "G"
Circuit 8	• Primary School "H"
Circuit 9	• Primary School "I"
Circuit 10	• Primary School "J"

Plate 1: The ten Educational Circuits with the sampled schools.

3.5. Instrumentation

Instrumentation is the whole process of data gathering which involves selecting or designing of the instrument and the condition under which the research tools would be administered (Fraenkel and Wallen, 1996). Ary et al (2002) refer to instrumentation as a process of soliciting information in research. The study of teaching and learning of Creative Arts in public primary schools required multi- method strategies including observation of classroom teaching and in- depth interviews with the teachers in order to understand how they prepare, plan and teach the various Creative Arts topics in the respective schools. The use of multi-method instruments in a research study is known as triangulation.

Cohen and Manion (1994) suggest that multiple methods of instrumentation can assess and investigate factors such as teaching methods, academic achievement and practical skills. Bell (2004) adds that it is possible to use more than one method of data- collection especially in more extensive study, and 'this multi- method approach is known as triangulation' (p.102). Triangulation technique in social sciences attempt to map out or explicate more fully, the richness and intricacy of human behaviour by studying it from more than one stand point (Brenner and Marsh, 1985). The instruments used for this study were observation, questionnaire and interview.

The features, merits and demerits of these data collection instruments were deliberated on before employing them to gather the necessary data for this study. The combination of observation, interview and questionnaire made triangulation and validation of data possible as different sources were consulted in order to eliminate inherent weaknesses of each of the techniques to improve the genuineness of the study.

3.5.1. Observation

Fraenkel and Wallen (1996, p.446) assert that "certain kinds of research questions can best be answered by observing how people act or how things look." Observational data are attractive as they provide the researcher the opportunity to gather live data from the research site (Cohen, Manion and Morrison, 1995). However, observation is not by natural gift but a highly skilled activity for which an all embracing background knowledge and understanding is required, and also a competence for original thinking and the ability to spot momentous and influential events before a meaningful and a successful observation can be carried out (Nisbet, 1977).

According to Cohen et al. observation methods are a powerful gizmo for gaining insight into situations. As Morrison (1993, p.80) concurs, observation enables the researcher to gather data on:

1. The physical setting
2. The human setting
3. The interactional setting
4. The programme setting

To see things that might otherwise be unconsciously missed, to discover things that participants might not freely talk about in interview situations and to move beyond perception- based data are some of the advantages of observation (Cohen et al, 1995). It is for the reason of gaining insight into teaching and learning Creative Arts that observation was employed.

The role of an observer in qualitative study varies on a continuum from complete participant to complete observer (Fraenkel and Wallen, 1996). According to this author, a researcher who takes the role of a complete participant although ethically wrong should not reveal his identity to the subjects being studied. This will help the researcher to see the true picture of the participants. A researcher can participate fully in all the activities and also make his intention known to the group being investigated. In this instance, the researcher is acting as or performing the role of participant-as-observer. In this study, the researcher took the role of complete observer except on one occasion where the researcher acted as participant-as-observer. This helped the researcher to monitor the activities of teachers and pupils in the selected schools with reference to teaching and learning of Creative Arts without in any way

participating in those activities that the respondents engaged in while being observed (Fraenkel and Wallen, 1996).

The researcher conducted observation in the 10 selected public primary schools in the Kumasi metropolis for the purpose of observing to discover what actually happens in the classrooms with regards to the process of teaching and learning of Creative Arts. Rather than predetermining items, the researcher used a number of specific observation questions or guide that focused on teaching and learning of Creative arts, including one developed from the preliminary study.

In all, the observations worked up to 50 visits of one working week in each of the 10 selected public primary schools. The time spent ranged in length from a 30 minute interview with the Creative Arts teachers and one hour and 20 minutes observation of lessons, lesson plans, the syllabus, textbooks, teacher hand books, pupils exercise books and other available documents. The researcher observed and audio taped only teachers and pupils having Creative Arts lessons. An observation guide was used and field notes were taken whiles the lessons were in progress. Pictures of the pupils' art works were also taken after each practical lesson. These observations not only elucidated what happened in each setting but were used as the focus of in-depth interviews on the nature and the meaning of participants' actions.

3.5.2. Interview

Fraenkel and Wallen (1996) write that interviews give the researcher the opportunity to check the accuracy of, verify or repudiate the impression he or she has gained through observation. The key benefit of interview is its flexibility (Bell, 1999). The use of the interview in research makes a move away from seeing human subjects as simply something the researcher can

manipulate (Cohen et al, 1995). The purpose of interviewing people, according to Fraenkel and Wallen (1996), is to get wind of what is in their minds. As Patton (1990) remarks we cannot observe everything, it is therefore expedient that we interview people to find out from them those things we could not directly observe.

Interviews are of four types, although they often blend and merge into one another. These four types of interview, according to Fraenkel and Wallen (1996) are:

1. Structured and Semi- structured interviews: they are formal, verbal questions design to elicit information from respondents. They are best carried out toward the end of the study rather than the beginning in that they tend to shape responses to the researchers perceptions of how things are.

2. Informal interviews: this type of interview is less formal and tends to be casual conversations that pursue the interest of the researcher and the respondent in turn. The primary goal of this type of interview is to find out what people think and how the view of one individual compares with those of another.

3. Retrospective interview: retrospective interview can be both structured, semi-structured, and informal. A researcher who administers this type of interview tries to get a subject to recall and reconstruct from memory something that has happened in the past.

In this study, Semi- structured interviews were used to elicit information from the head teachers as they were intended to shape the researcher's perceptions of the effectiveness of the teaching and learning of Creative Arts in the sampled schools whiles informal interviews were used to collect data from the other teachers who taught Creative Arts lessons but were not

observed. The interviews drew the researcher closer to the heads of the schools and because of the friendship that ensued between them through the regular visits to the schools, some information were given which would not have been released if the researcher had given out only the questionnaires to these respondents. The interviews also helped the researcher to discuss and explain the purpose of the study to the population and ensured that they understood the questions well. The researcher audio taped and also took notes from the interviews, observer comments and informal conversations were also written down afterwards. These were transcribed after reviewing each one.

3.5.3. Questionnaires

Questionnaire is a set of questions used to gather information in a research study especially in survey. The drawbacks of questionnaires are that majority of those who receive them do not return them (Leedy and Ormrod, 2005). In order to rectify this anomaly, Cohen et al (1995) suggest that the appearance of a questionnaire is very important; it must look easy, attractive and interesting rather than complicated, tricky, unclear, forbidding and boring. According Leedy and Ormrod, questionnaires lend themselves to the use of checklist and rating scales. In this study only 48.2% of the questionnaire that was administered to the teachers were returned after several visits, so the researcher deemed it appropriate to use interview to gather data from the head teachers of the selected schools. Those teachers whom the researcher could not observe teaching a Creative Arts lesson were interviewed and questionnaire also given to them.

Forms of questionnaire

Open and closed ended form of questioning was adopted. The closed ended questionnaire consisted of items that called for short check responses while the open ended questionnaire required free responses in the respondent's own words. The researcher used these two forms of questioning to make up any inbuilt weaknesses of each form.

3.6. Administration of Instruments

The researcher sought permission from the various heads of the selected schools a term before the commencement of the observation. The researcher always went to these schools three days early to remind the teachers concerned before the actual observation took place. The observation period for the Creative Arts teachers, lessons and the interviews with the selected pupils took 11 weeks to complete. The questionnaire was given out to the teachers immediately after each of the classroom observation. In all 56 copies of questionnaire were distributed to 56 teachers in the 10 sampled schools. Interviewing of the pupils was done right after observing each of the lesson while that of the head teachers was carried out a week after the researcher had finished the observation in each school.

3.7. Data Collection Procedure

In order to attain the set objectives of this study, both primary and secondary data were sought for. The primary data were gathered through questionnaire administration, observation and interviews, while secondary data consisting of the review of related literature on teaching and learning of Creative Arts were gathered from the various libraries and the internet.

3.8. Data Analysis Plan

Data gathered in the form of field notes through observation, questionnaire and interviews were transcribed in narrative and descriptive forms and also processed into individual reports and tables portray how teaching and learning of Creative Arts goes on in the selected public Primary schools in the Kumasi Metropolis. These data were analyzed and interpreted to draw a picture of the teaching and learning of Creative Arts in the selected public primary schools. Details of this have been provided in Chapter Four.

CHAPTER FOUR

TEACHING AND LEARNING ACTIVITIES

4.0. Introduction

Lessons were observed at all six levels of primary schools. Overall, 33 lessons were observed out of the 60 expected lessons from all the sampled schools. This chapter deals with the discussion of the basic approach to lesson planning, teaching of Creative Arts, and the general classroom procedures and activities as the researcher observed in the sampled schools lesson. A comparison of lessons and procedures that the teachers adopted while teaching Creative Arts is important to show how similar or different the lessons observed were with regards to the methods of teaching pupils at the different age and class levels in the various schools.

Although prior notice was given to all teachers in all the sampled schools with regards to this study, only 33 Creative Arts lessons were observed because the teachers were either not ready to teach or did not teach the Creative Arts at all during the observation period. As indicated in Table 1, Schools C and J recorded the highest number of lessons observed while Schools B, G, H, and I recorded the least number of lessons. The number of lessons observed in the sampled schools seems to reflect the importance the head-teachers of the schools in general and teachers in particular attach to the subject.

Of the six class levels at which lessons were observed in the 10 sampled schools, pupils in Class Six had the highest number (90%) of the Creative Arts lessons observed. This suggests that anyone visiting any of the sampled schools is more likely to observe consistent teaching of Creative Arts in Class Six in particular and Upper Primary classes in general than the lower classes in that Classes Five and Four also recorded the second highest number of observed lessons.

Table 1.School distribution of observed lessons

	Sch. A	Sch. B	Sch. C	Sch. D	Sch. E	Sch. F	Sch. G	Sch. H	Sch. I	Sch. J
Class 1	-	-	1	-	-	1	1	1	-	-
Class 2	1	-	1	-	-	-	-	-	1	1
Class 3	1	1	1	1	-	-	-	-	1	1
Class 4	1	-	1	1	1	1	-	-	-	1
Class 5	-	-	-	1	1	1	-	1	-	1
Class 6	1	1	1	1	1	1	1	-	1	1
Total	4	2	5	4	3	4	2	2	2	5

Lessons observed

Lesson 1 Crayon etching in Schools E and H

Two lessons were observed on Crayon etching in two different Schools. The School E lesson was taught by a lady teacher and lasted for minutes whereas the School H lesson lasted 30 minutes and was taught by a male teacher. These two lessons were taught in Class 5.

Lesson Presentation

It was observed that the teaching methods used by the two teachers were different although the topic was the same. The teacher in School E used the lecture method in the delivery of her lesson whereas the questioning method of teaching was employed by the teacher in Primary

50

School H. In the introductory part of the lessons, the teacher in School E used explanation form of introduction. Here a clear step by step process of making the crayon etching was given to the pupils. The teacher in School H used the questioning form of introduction. A lot of questions were asked of the pupils to elicit their understanding in the lesson since they had already been introduced to crayon etching in their previous lessons.

In School E, the teacher presented the lesson by intermittent demonstration of a new or a difficult stage in the work coupled with assisting pupils as the need arises. The other teacher told the pupils to do the work and went back to her seat. The techniques used in making the "crayon etching" in both schools were slightly different. The difference lay in the use of poster colour in School E as the first coat after which crayon was rubbed on it before the etching was done whereas in School H, two different colours of crayon were used; one colour was used as the first coat and the other colour as the final coat.

Pupils in both schools employed the use of tooth pick and nails in the etching process. Majority of the pupils in the class did not have the needed materials so they were seen moving up and down looking for these materials from their friends. Tidying up, and display of pupils' finished work, according to Farrant (1980), are the conclusion of every practical lesson, but in this lesson, none of the teachers displayed the pupils' works and allowed the pupils to appreciate their works. The teachers just collected the pupils work right after the lesson for marking. The two teachers did not demonstrate how to produce or make an artifact in crayon etching to the class. This can be attributed to their lack of practical skills in the Creative Arts.

Pupils Participation

Pupils took active part in the lessons by asking and answering questions posed by the teachers. In School E, some of the pupils did not have most of the materials so they were seen moving from one desk to the other asking to use those of their friends; this made it difficult for the teacher to control the class. Plate 1 shows some pupils doing the crayon etching exercise.

Plate 2a Pupils working on crayon etching exercise.

Plate 2b Pupils' finished work.

Lesson 2 Multi-Section Binding (School E)

One lesson was observed in School E on multi-section binding in the entire study. This lesson was practical and the teacher showed that she possessed the requisite skills. The teacher took her time and demonstrated every step in multi- section binding to the class. She also went to the pupils in the class and offered the necessary assistance to them.

Lesson Presentation

In the introductory part of the lessons, the teacher used the explanation form of introduction. Here a clear step by step of the process of making the multi-section binding was given to the pupils. During the presentation stage of lesson, the teacher demonstrated every step in making the multi-section binding to the pupils and then offered occasional assistance to those who

needed it. The teacher did not conclude the lesson well in that she did not allow pupils to display their work and talk about it.

Lesson 3 Designing Packages (Schools D and G)

Two lessons were observed on packaging in two different schools. The topic for the Class 6 lesson which lasted for 60 minutes in School D was designing packages while in School G (Class 6) the topic was "Designing / making and labelling Packages".

Lesson Presentation

The teacher in School D used the lecture method, discussion coupled with questioning to explain the content to the class whereas the teacher in School G used the lecture method with a few question to explain her point. The teacher in School D used a number of questions to introduce the lesson to the class whereas the teacher in School G introduced the lesson by explaining the meaning of packaging to the class.

The presentation of the two lessons was not encouraging, especially in School D where the lesson was both theory and practical. The teacher in this school did not demonstrate the procedure of making a package to the class. After discussing the importance of packaging with the class, she told the class to make their packages. In the other school the teacher continued her lecture method of teaching with few questions to elicit pupils understanding in the topic. None of the two teachers concluded the lesson well, in that in School D pupils could not finished their work before the bell went for change lesson. No practical work took place in School G.

In School D, the delivery of the lesson showcased a well prepared lesson in that the lesson was logically and orderly presented to the class. The story of the teacher in School G was different in the sense that she showed that she was not prepared for the lesson. In one lesson, this teacher treated everything on packaging and on labelling. The lesson was boring as the teacher did most of the taking. Her presentation did not follow any logical manner. It was as if she did not know what she was about.

Pupils' Participation

In School D pupils took active part in the lesson in that the lesson was interesting. Especially, pupils were given the chance to do practical work. The attitude of pupils in the lesson taught in School G was different. The reason was that the researcher found most of the pupils dozing off. This can be attributed to the way the lesson was delivered to the pupils.

Lesson 4 Colour Work (Schools E and F)

Two lessons were observed on colour work in two different schools. In School E the teacher taught pupils "tint and shade of the primary colours". In this lesson, the theoretical part of the topic was not well relayed to the pupils as pupils found it difficult to answer the questions asked by the teacher at the tail end of the lesson. This stemmed from the fact that the teacher did not use any teaching aids to make the lesson practical and understood by the pupils. The topic of the second lesson observed in school F by the researcher was on "making pictures and colouring objects made by God" unlike the first lesson, the delivery of this lesson was excellent, in that the teacher used various teaching and learning materials to explain her point. Both natural and artificial objects were used as teaching aids and this contributed to the success of the lesson.

The delivery of the lesson coupled with the use of wide range of teaching and learning materials helped in sustaining the interest and participation of the pupils in the lesson. None of these two teachers demonstrated the practical aspect of the lesson to pupils.

Lesson Presentation

Two different methods were employed by these two teachers to in the delivery of the lessons. The teacher in school E used the lecture method for her delivery whereas discussion and child centred method were used by the teacher in School F. In the introductory part of the lessons, the teacher in primary School E used the explanation form of introduction. Here a clear step by step of the process of tinting and shading of the primary colours was given to the pupils. The teacher in primary School F used the questioning form of introduction. A lot of questions were given to the pupils to elicit their understanding in the lesson.

In School E, the teacher presented the lesson by intermittent demonstration of a new or a difficult stage in the work coupled with assisting pupils as the need arose. The other teacher told the pupils to do the work and also went round. In School E the teacher at the concluding part of the lesson made pupils to tidy up, displayed the finished work of the pupils and made them talk about it. Indeed it was an interesting scene. The teacher in School F did could not conclude the lesson in that the bell went for change lesson.

Pupils Participation

Pupils' participation in the two lessons was excellent, especially in the practical aspect of the lesson. At the end of the lesson pupils were able to do the work given to them by their teachers. Plate 3 is a picture of a class 1 pupil drawing objects made by God.

Plate 3. A Class 1 pupil drawing objects made by God.

Lesson 5 Weaving and Stitching (Schools A, E and J)

Six lessons were observed on Weaving and Stitching in Schools A, E and J. Three out of the six lessons were observed in three Upper Primary classes in School E which were taught by the same teacher. Two lessons were observed on weaving and stitching in School A but taught by two teachers. The third lesson was observed in school J.

Of the six lessons observed, lesson taught in Classes 3 and 4 in School A were outstanding. In Class 3, the lesson was on "Weaving Containers" whereas Crocheting was treated in Class 4. The two teachers demonstrated the practical aspect of the lesson to the class and gave pupils enough room to practice them. The rest of the teachers taught only the theory part of the topic.

One teacher in School J after teaching the theory aspect of the lesson told pupils to draw a woven fabric in their sketch pads. Meanwhile it is stated in the objectives and in the textbook that pupils will learn how to weave. This teacher showed a clear sign of lack of preparation in the sense that she not even prepare lesson plan on Creative Arts although that of the other subjects she teaches had been done.

The teacher in School F teaches Creative Arts to pupils in the three upper primary classes in this school. In the course of teaching, this teacher committed two unpardonable blunders: he inquired the meaning of weaving from the class. One boy stood up and read the stated objectives in the textbook as the meaning of weaving; which the teacher gladly wrote on the chalkboard and commended the boy for the answer. According to the boy '**weaving means to design an item according to specification using appropriate technique, tools and materials'.**

The teacher again told the class that an awl is a "weaver which is strong weaver." Surprisingly, this teacher is among one of the few teachers who were able to distinguish between "tools" and "materials".

Lesson Presentation

The six teachers introduced the lessons perfectly, in that they all used the questioning form of introduction to elicit pupils' previous knowledge on the topic. They therefore built the lesson based on pupils' previous knowledge. But the presentation took a different turn. One out of the six teachers presented the lesson in a way that was comprehensible to the pupils. The teacher demonstrated how to weave and again involved the pupils in the teaching process. All

the teachers could not conclude their lessons well in the sense that no room was given to pupils to display their practical works.

Pupils' Participation

In School A, the Class 3 and 4 pupils were given the opportunity to practice how to weave. This made the lesson very interesting. During the crochet lesson, it was observed that the boys were not taking part in the group activity. When asked by the teacher why they were not taking part, two of the boys in the class retorted that "that work is for girls". This suggests that the boys have a preconceived notion about crocheting. It was noted later that none of the boys brought the materials for the crochet work to school. In the remaining schools the pupils looked bored as the lesson was more of teachers' talk and less of pupils' activity. During questioning, the pupils who knew the answers raised their right hand to indicate their readiness to attempt an answer.

Plate 4 Teacher using pupils to demonstrate crocheting techniques

Lesson 6 Drawing (Schools C and J)

In this study, the researcher observed four lessons on drawing. These four lessons were excellently taught. A lesson on imaginative drawing was observed in Class 2 in School C. Two lessons were also observed in School J. The topics which were treated in Class 2 and class 4 were "outline drawing" and "drawing and shading".

Lesson Presentation

The introduction of the entire four Drawing lessons was perfectly relayed to the classes. Both questioning, demonstration and explanation was used by the teachers in the presentation of the lesson. Pupils were given the opportunity to practice how to draw. None of the teachers could conclude the lesson as pupils took a lot of time in order to finish their work. The four teachers gave a lot of drawing activities for pupils to practice in their delivery of the lesson. The teachers used a different approach in the presentation of the lesson.

Pupils Participation

It was observed that pupils' involvement in the lessons was encouraging in that they took active part in all the activities in the teaching and learning process. Plate 5 shows pupils drawing from their imagination.

Plate 5. Pupils drawing from imagination

Lesson 7 Musical Game (Schools C and G)

Two lessons were observed on musical game in Schools C and G. The method used for teaching was the same as they employed the child-centred method of teaching. This is where a lot of activities on musical game were given to pupils to perform. Pupils participated immensely in the two lessons. This made the lesson very interesting. Oral questions were used by the two teachers to illicit pupils understanding in the lesson.

Lesson Presentation

The two teachers introduced the lesson perfectly, in that they all used the questioning form of introduction to elicit pupils' previous knowledge on the topic. They therefore build the lesson based on pupils' previous knowledge. The presentation of the lesson saw pupils and teacher

participation. Pupils were allowed to play the games themselves with no interference from the teachers in the two schools.

In the conclusion stage of the lessons, the two teachers used oral questions to illicit pupils' understanding in the lessons. Answers given by pupils' show that they have understood the topic treated.

Pupils' Participation

Each of them was given the opportunity to take part of the musical games. Questions given to pupils at the end of the lesson by the teachers were correctly answered. Plate 6 shows pupils playing musical games.

  Plate 6 Pupils playing musical games

Lesson 8 Lettering (Schools C and J)

The researcher observed two lessons in lettering in two different schools. In School C, the topic was on "Freehand lettering". The teacher in School J started with "Freestyle" and ended up in teaching "Block lettering".

In this study, these two lessons were the worse as observed by the researcher. In School E, the teacher wasted 30 minutes in another class marking some exercises, although she was aware the researcher had been there for an hour. The only thing this teacher could teach was the pronunciation of the topic. It was after this that the headmistress sent somebody to call her for the reason the researcher had no knowledge of. So the remaining 30 minutes was also wasted.

In School J, it took two teachers and the researcher to deliver this lesson. The teacher could not explain what "Freestyle Lettering" is to the class. She messed up in the whole lesson. So the other teacher who was also a teacher in the class due to class size decided to take over from her in order to wipe out the disgrace. She started teaching "Block Lettering" instead of the "freestyle". Her reason of doing that was genuine in that, in "lettering" you have to first learn the block lettering before the rest. She perfectly delivered the theoretical aspect of the lesson, but could not write any of the letters in "block lettering". This is where the researcher went in to help.

Lesson Presentation

The teacher in the two schools used a number of questions to introduce the lesson to the class. The presentation of the two lessons was not encouraging, especially in School J where the lesson was both theory and practical. The teacher in this school could not construct the letters of the alphabet in block lettering to the class. None of the two teachers concluded the lesson

well, in that in School J pupils could not finished whereas the teacher could not present her lesson when the head teacher came to call her.

Pupils Participation

In School C class 4, as soon as the teacher left the class, pupils started making noise. Some were spotted jumping here and there. They also expressed great disappointment as was clearly shown on their faces when the bell went for break time. In School J, it was a different scenario, here pupils laughed at the teachers as they were making mockery of themselves.

Pupils had bought a pamphlet which had the block lettering. So when the other teacher was finding it difficult to construct the letter, they started laughing at her. They even went ahead and said that "madam that is not how it is done". This prompted the researcher to go the artist. The attitude of the teachers indicated that they were prepared for this lesson.

Lesson 9 Making Pictures (School B)

Two lessons were observed on "Making Pictures" in the same school. In School B class 3, the teacher taught the class how to use dots, shapes, pattern and letters to make picture. In class 6, the topic treated by the teacher was simply "Making Pictures".

Lesson Presentation

The two teachers employed various methods of teaching. The class 3 teacher used child-centred method of teaching. Most of the activities in the lesson were performed by the pupils whereas the discussion method of teaching was used by the class 6 teacher in the lesson. The lesson in Class 3 was practical oriented than that of Class 6, in that from the beginning of the lesson to the end pupils were asked to go the chalkboard and draw on it. The two teachers introduced the lesson perfectly, in that they all used the questioning form of introduction to

elicit pupils' previous knowledge on the topic. They therefore presented the lesson based on pupils' previous knowledge. The presentation of the lesson took a different turn. The class 3 teacher used explanation coupled with practical activities in her presentation of the lesson. The class 6 teacher on the other hand continued with her lecture method in her presentation of the lesson.

In the conclusion stage of the lessons, the two teachers used oral questions to illicit pupils' understanding in the lessons. Answers given by pupils' show that they have understood the topic treated.   The class 6 teacher taught the theory aspect of the topic and so could not do the practical with the class as the bell went for break time. No teaching and learning materials were used by the Class 6 teacher. Unlike the Class 6 teacher, the Class 3 teacher managed to use one picture to explain a point she raised during the presentation. This is an indication that the teacher was prepared for the lesson.

Lesson 10 Music, Dance and Drama (Performing Arts – Schools A, D, G, H, and I)

Six lessons were observed on Music, Dance and Drama in Schools A, C, G, H, and I. Two of these lessons were observed in School C (Classes 1 and 5). The presentation of these lessons was excellent in that most of the activities were done by the pupils. It was full of pupils' activities and less of teacher's talk. This is an indication that teachers might have spent enough time preparing for these lessons.

Lesson Presentation

The introduction of the lesson by the six teachers was perfect, in that they all used the questioning form of introduction to elicit pupils' previous knowledge on the topic. They therefore build the lesson based on pupils' previous knowledge. The presentation of the lesson

saw pupils and teacher participation. Pupils were allowed to sing, play their self-made drums or dance with no interference from the teachers in the two schools.

In the conclusion stage of the lessons, the two teachers used oral questions to illicit pupils' understanding in the lessons. Answers given by pupils' show that they have understood the topic treated. Methods used by these teachers were suitable in that it gave pupils the opportunity to take active part in the lesson. About 96% of the activities in the lesson were performed by the pupils themselves. This made the lesson very interesting. Oral questions asked by the teachers at the end of the lessons were correctly answered by the pupils. The researcher did not see my teaching materials used in the five lessons.

Pupils' Participation

Pupils took active part in all the lessons treated. Except in School J class "6" where none of the boys took part in the dancing. A situation Alter et al (2009) believe that male pupils found dance unappealing. Most of the boys in the class took to drumming instead of dancing where the teacher had wanted at least two boys to take part.

Lesson 11 Fringing (School C)

One lesson on fringing was observed by the researcher in School C. The presentation of the lesson was not good in that, the teacher after writing the topic on the chalkboard asked pupils if they have brought the materials she had asked them to bring.

She then gave pins to pupils and instructed them to fringe their pieces of fabric. She informed the class to open the textbook to a page and observe a picture of a fringed fabric and do the same thing.

Lesson Presentation

The teacher did not introduce the lesson to the class. She told the class to fringe their pieces of materials after she had written the topic on the chalkboard. In the presentation, she went round to each of the pupils and assisted them. She concluded the lesson by collecting pupils' books. They did not display the work for appreciation. The literature and the syllabus recommend that teachers should give pupils the opportunity to talk about their works. This was not carried out by this teacher in this lesson.

Pupils Participation

Pupils took active part in the lesson and produced their own fringed work. Teacher also went round and helped those who needed assistance. Plate 7 is a picture of pupil working on her fringed work.
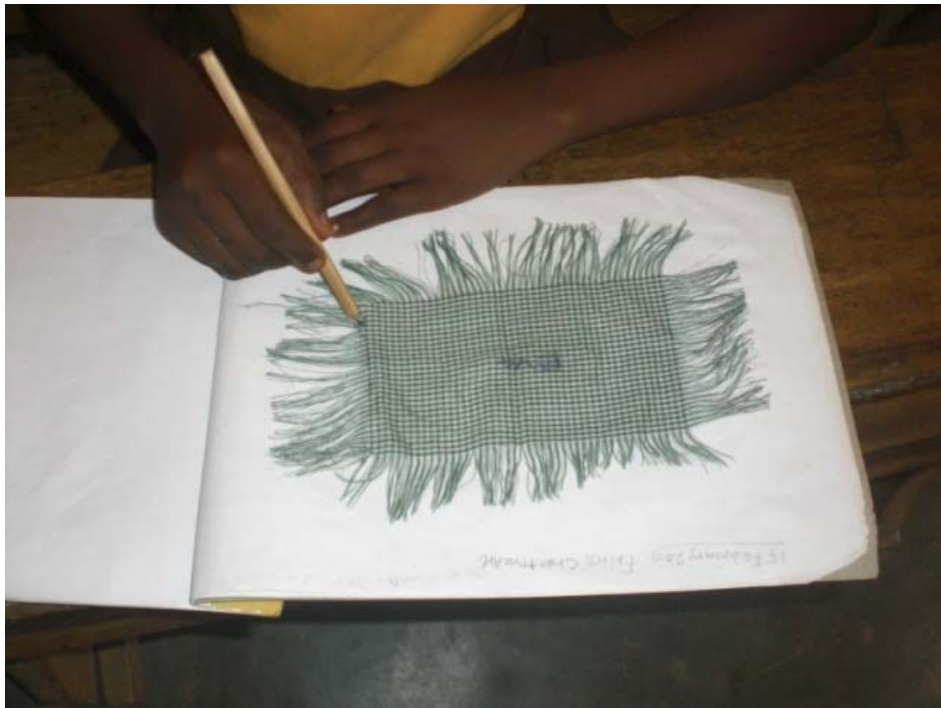
Plate 7 Fringed work

Lesson 12 Modelling and Casting (Clay Car in School I)

The lesson was practically oriented in that the teacher did not spend a lot of time talking. She spoke less and left the rest in the hands of the pupils.

The teacher first discussed what a car and its importance. Afterwards, she told the class to go to their groups. The groups were asked to look their textbook and then make their own clay car.

Since the topic was Modelling and Casting, the researcher was expecting the teacher to have treated casting along the modelling so that other group could have tried that.

Lesson Presentation

Questioning and explanation was employed by this teacher in her introduction of the lessons. The questions were used to elicit pupils' previous knowledge on the topic under discussions. In the presentation stage of the lesson, pupils were asked to break into their groups and look into their text book and make a clay car. The teacher went round to each group and assisted them where necessary. The teacher concluded the lesson by making pupils' to tidy up, after which their works were displayed in front of the classrooms. Pupils were given the opportunity to talk about their works.

Pupils Participation

A visit to the groups at work showed the involvement of each of the group members. Every member in the groups was spotted working. Plate 8a shows pupils modeling their clay car.

Plate 8a Pupils modeling a Clay car

Plate 8b A clay car

CHAPTER FIVE

PRESENTATION AND DISCUSSION OF FINDINGS

5.0. Introduction

Data gathered in the form of field notes through observation, questionnaires and interviews have been transcribed in narrative and descriptive forms as well as tables, are analyzed and interpreted to draw a picture of the process of teaching and learning of Creative Arts in the selected public primary schools.

5.1. Analysis of the Questionnaires

The 56 copies of the questionnaire which was administered were in four parts. The first part solicited demographic information of the teachers while the remaining three parts sought data on the nature of Creative Arts and the process of teaching and learning of the subject in public primary schools in Kumasi metropolis. Out of the 56 copies of questionnaire distributed to the teachers, the researcher was only able to retrieve 35 (representing 62.5%) after several visits to the schools. The remaining 37.5% of the questionnaire could not be retrieved. Reasons given by the teachers were that they had lost the questionnaires. This implies that the teachers either did not attach much importance to the questionnaires or were over burdened with classroom activities to want to answer them or they saw the exercise as another burden to carry.

5.1.1. Gender of Respondents

The study revealed that 49 (representing 87 %) of the 56 teachers who were observed in the 10 schools were female while only seven were males teachers. This shows that female teachers outnumber their male colleagues in the 10 schools. The data reflects the gender imbalance of primary school teachers reported for Ashanti Region (Opoku-Asare, 2005).

Figure 1 shows a large population of women teachers and the enormous contribution they are making towards laying the foundation for good education in the Kumasi metropolis in particular, Ashanti Region and Ghana in general. This implies that female teachers in the metropolis carry a greater responsibility of ensuring the achievement of the objectives of the primary school curriculum which aims at developing critical, scientific and imaginative thinking among young pupils as well as laying the foundation for the development of skills in design and technology.

Gender of Teacher Respondents

■ female ■ male

13%

87%
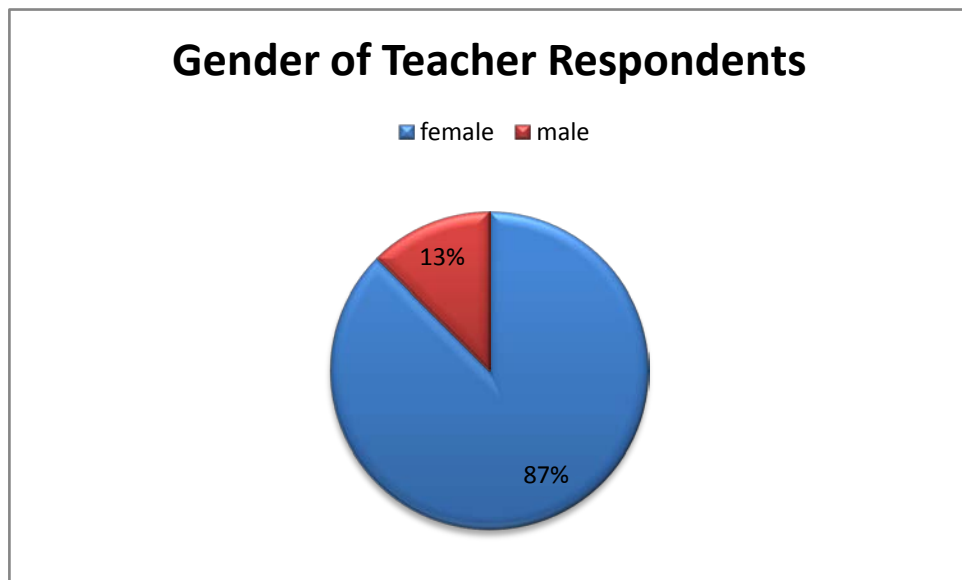
Figure 1 Gender of Teacher Respondents in Sampled Schools

5.1.2. Age of Teachers

As shown in Table 2, a relative majority (39.3%) of the 56 Creative Art teachers observed and interviewed are between 20 and 30 years age bracket, while 16.1% are 51 and 60 years old

and are nearing their retirement age. It can also be seen that 20 to 40 year old teachers form 62.5 % of the 56 respondents.

This suggests a relatively large younger population of teachers and fewer older and more experienced teachers in the 10 public primary schools sampled. The implication is that more young people are entering the teaching profession and shouldering the responsibility of teaching and caring for six to 12 year old pupils. This also suggests that some of the teachers were trained when the Creative arts syllabus had not been introduced and therefore will not be able to teach the subject effectively without retraining.

Table 2. Shows the ages of the teacher respondents

Age (years)	Frequency	Percentage (%) of Total
20-30	22	39.3
31-40	13	23.2
41-50	12	21.4
51-60	9	16.1
Total	56	100

5.1.3. Educational Level of Respondent

Table 3 Level of Education of Respondents

Level of Education	Frequency	Percentage (%)
3 years- Teachers' Certificate 'A'	23	41.1
3 years- Teachers' Diploma	28	50
1st Degree (2008)	5	8.9
Total	56	100

Table 3 reveals that 41.1 % of the 56 teachers observed hold the Ghana Teachers Certificate 'A' qualification whereas 28 (representing 50%) hold diplomas. A minority of 8.9 % have university education. This is an indication that all the teachers in the sampled schools are qualified to teach in the schools because they have requisite training and qualifications that are required to teach in Ghanaian primary schools. The data also suggests that the introduction of Distance Education option of university education has given primary school teachers the opportunity to further their education while also teaching in their classrooms resulting in (50%) of the teacher respondents acquiring the Ghana Teacher' Diploma Certificate which is higher than the certificate A.

5.1.4. Work Experience of Respondents

Table 4 shows that the majority (41.1%) of the 56 teachers has taught between one and 10 years whereas only seven teachers (12.5 %) have taught between 31 to 40 years. This indicates the presence of a relatively large number of is inexperienced teaching staff in the public primary schools in the Kumasi metropolis. It also implies that the seven teachers who have taught between 31 and40 years would soon retire and leave the schools to the younger and inexperienced teachers. This does not mean that there would not be any experienced teachers left in the schools, because the table shows that about 46 % of the teachers have taught between 11 – 30 years.

Table 4. Work experience of Teachers

Length of service (years)	Frequency	Percentage (%)
1-10	23	41.1
11- 20	16	28.6
21- 30	10	17.8
31- 40	7	12.5
Total	56	100

5. Number of Subjects Taught by the Teachers

Table 5 interestingly shows that the majority of the teachers (50 representing 89.3% of the 56 respondents) teach more than three subjects including Creative Arts while 35.7% of the population teaches as many as seven subjects. This is an indication that the teachers are overburdened with too many subjects and therefore teaching Creative Arts (Pateman, 1991) which comprises as many as 10 subjects can make them feel overwhelmed to teach these many subjects that also require specialized skills. The implication is that these teachers would not give equal attention to all the subject areas assigned to them.

Table 5. Number of Subjects taught by teachers in the sampled schools

Number of Teachers	Number of Subjects taught	Percentage (%)
2	1	3.6
0	2	0
4	3	7.1
8	4	14.3
0	5	0
16	6	28.6
20	7	35.7
6	8	10.7
Total 56		100

5.1.6. Interest of pupils in Creative Arts as Rated by the Teachers

As shown in Fig 2, 31 (55%) of the 56 teachers studied rated the interest of pupils in the Creative Arts as very high whereas 24 teachers (representing 43%) rated the pupils' interest as high. The teachers indicated that their pupils are always ready and well motivated to learn the Creative Arts. The fact that pupils were interested in the Creative Arts implies that they would pay attention and participate actively in the lessons and activities their teachers had planned for them. The implication of this intrinsic motivation and interest of pupils in the Creative Arts is that it will provide a good ground for effective teaching and learning, in that someone who wants to learn and is ready to learn, will learn more quickly than someone who has to be pushed to do so.
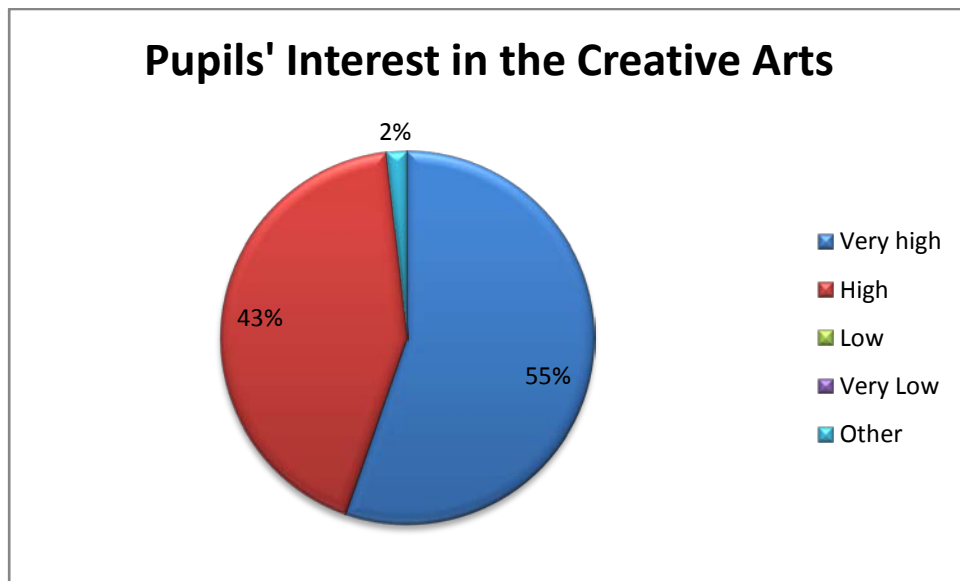
Fig 2. Pupils' interest in the Creative Arts

5.1.7. Training of Teachers in the Creative Arts

Nearly all the study respondents (83.9%) are general classroom teachers. Only five or 8.9% identified themselves as trained art teachers although not trained Creative Arts teachers. What this means is that this minority of teachers studied some aspect of art as part of the Teacher Training curriculum but not as a specialist subject teacher. This is an indication that these teachers have some knowledge and have to teach the Creative Arts, not because they are qualified or have been trained for it, but mainly because there are no specialist teachers to teach the Creative Arts in the public primary schools. Four of the teachers identified themselves as having studied Art in secondary school but this does not imply that they could teach the various topics as well as teachers who had had specialist training to teach Creative Arts.
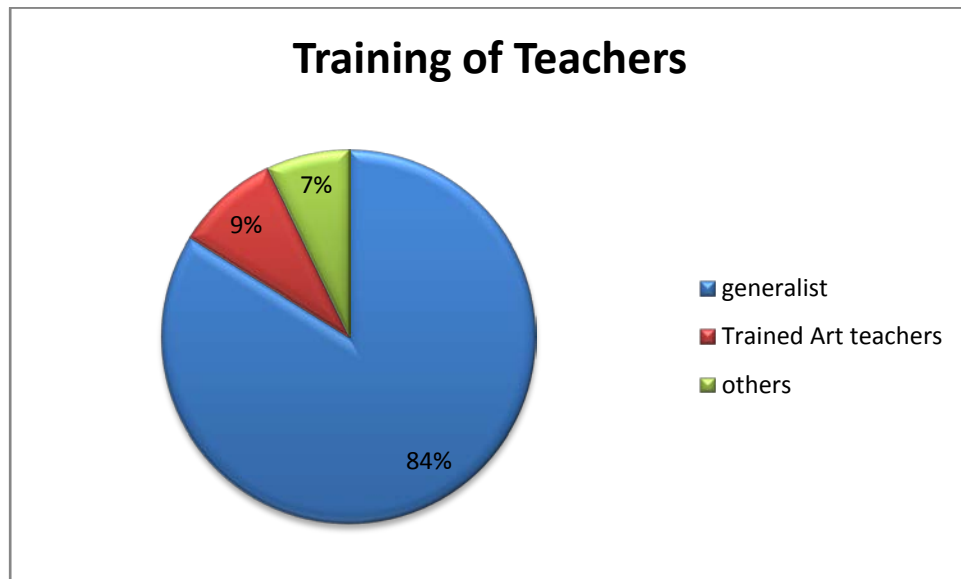
Fig. 3. Training of Teachers in the Creative Arts

5.2.1. Head teachers

It emerged from the study that eight (representing 80%) of the 10 head teachers interviewed were female with two male heads. This gender imbalance towards women in the management of public primary schools in Kumasi seems to reflect the gender of the classroom teachers as seen in Fig. 1.

When the head teachers were asked about the interest of pupils in the Creative Arts, they affirmed what was said by the teachers. They said that the interest of the pupils in the Creative Arts is very high. One of the head teachers said "pupils love the Creative Arts so much so that you can even see it in their faces and explained that the pupils like drawing, dancing, singing, and doing things with their hands."

The concerns of the head teachers were that the teachers are not teaching the Creative Arts as well as they should but since they are all generalist teachers, there is nothing that they could do about it. The headteacher of School J told the researcher that she knew some of her teachers do not teach the Creative Arts and others do not prepare lesson plans for the Creative Arts yet there was nothing she could do to them because her teachers are all generalist teachers. Besides the teachers lacked the tools and materials needed for effective teaching of the Creative Arts in the schools. The head teachers argued that there are no materials to teach the Creative Arts yet parents do not want to buy the needed materials and tools for their wards. What this means is that Creative arts is not being taught the way the subjects ought to but both teachers and their heads are unable to do anything about it.

5.3. General Classroom Procedures

Lesson Plan

Majority of the teachers (30 or 53.5%) of the 56 teachers in the sampled schools did not have Creative Arts lesson plan. Two teachers in School J (classes 4 and 5) told the researcher in an informal conversation that they do not write Creative Arts lesson plan simply because they do not often teach it. These teachers had written lesson plans on all the other subjects. Seven (12.5%) out of the 56 teachers observed told the researcher that they did not bring their lesson plans to school on that day.

The general impression created from the school observation pointed to the fact that lesson plans seem to have little or no direct impact on the actual teaching of the Creative Arts in that the 17 teachers who had their lesson note books on their tables did not develop their lessons from the points captured in the lesson plans. They did not even refer to their lesson plans while teaching. It was realised later that most of the teaching and learning activities used were different from what the teachers had mentioned in their lesson plans. In School F (Class 6), the topic treated by the teacher was different from what he had in the lesson plan. He told the researcher upon confrontation that he could not finish teaching that particular topic in the previous lesson.

Teaching Methods

Teachers in the sampled schools employed various methods of teaching in the delivery of their lessons. The teaching methods used by teachers include questioning, lecture, demonstration, discussion, and child-centred methods of teaching.

The questioning method of teaching which is used to elicit pupils' thinking was the most commonly observed teaching method in all the 10 sampled schools. The procedure for this question-response method of teaching was for the teacher to pose the questions to the whole class or to individual pupils and randomly call someone to provide the answers. Usually pupils whose hands are raised are called to answer the questions. In order to make room for whole class participation and to direct pupils' concentration in the teaching process, teachers on few occasions ignored those who had their hands raised and fell on those whose hands were not raised to attempt answering the questions. This strategy made it possible for the teachers to identify and help pupils with specific problems as well as those not paying attention in class.

The lecture method of teaching was used in introducing new topics to pupils. It was observed that some of the pupils were spotted dozing during lessons where teachers lectured. This suggests that pupils get bored under such teaching conditions. Some of the teachers who taught practical lessons adopted the demonstration method of teaching where they demonstrated the procedures in making items under discussion to the class and assisted pupils who needed help. Others also gave pupils enough room to make their own art work. This type of teaching which involve less of teachers' talk and more pupils' activities was also adopted by the teachers who taught Performing Arts lessons involving musical games, and music, drumming and dancing.

Teaching and Learning Materials (TLMs)

Apart from the use of blackboard and textbooks to teach, most of the teachers in the sampled schools did not use any teaching and learning materials. There were also a few teachers who

used other objects to illustrate their lessons as part of their normal teaching schedules. For example in School F the (Class One) teacher used a lot of natural and artificial objects to explain the difference between objects made by God and manmade objects. This made pupils to understand the lesson better. In School A, the use of teaching and learning materials was also observed mainly in Class Three. Teachers who do not normally teach with pre-prepared teaching materials frequently used line drawings and sketches they made on the chalkboard.

Teachers' Practical Skills

Most of the teachers observed in the sampled schools 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. They usually leave practical topics which they cannot either teach or find someone to teach and proceed to different topics. The implication is that the primary school teachers in the sampled schools 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.

Pupils Participation

Some of the pupils were spotted dozing in School G Class 6 during the lessons that are more theoretical. In almost all the lessons observed in the 10 sampled schools, pupils raise their right hands in readiness to answer questions posed by teachers or pupils. Except in Schools B and E (Classes 6 and 4) where the researcher observed a few chorus answers. Teachers usually pass questions on to other pupils to provide the correct answer when pupils fail to give incomplete answers or answer the questions in correctly. Pupils who answered questions correctly received a clap from their classmates on a cue from the teacher in the lower primary

classes while either spontaneously or on a cue from the teacher in the upper primary classes. Teachers only supplied the correct answers as a last resort.

In group assignments, every member in the group was spotted working in most of the classes visited except in School A class 4 where the boys decided not to take part in the crochet group assignment simply because they thought crocheting is girls' work. Apart from School J Class 6 where none of the boys took part in a dancing exercise but decided to drum although the teacher had wanted at least two of the boys to dance, pupils took active part in all the practical exercises given them. A few of the pupils who were inactive with regards to the practical assignments especially in School E (Classes 4 and 6) and School J (Class 4) were those who did not have the needed materials and tools to do the work.

Classroom Management

Some of the teachers found it very difficult to control their class especially in the practical lessons in that most of the pupils were spotted in these lessons either making noise or roaming about in the classroom looking for tools and materials from other classmates who have them. Those who could not do the practical work were also seen roaming about for help. Teachers' inability to control pupils in the Creative Arts lessons was even worse in the Performing Arts lessons. In Schools G and C (Class1) pupils were so much happy in the "musical games" lessons to the extent that the teachers could not control the class again.

On discipline, pupils who were caught looking outside the classroom or not concentrating were called to attention. When this happened often, then the teachers queried and cautioned the pupils against such practice. Canes were used in a few cases by teachers (School J Class

6). There was also a good pupil – teacher relationship in the classes visited in that pupils could express themselves freely.

Most of the classrooms visited had a few charts and other teaching materials mounted on the walls. In School E, the teacher exhibited pupils' work in the classroom and asked them to appreciate the works. Unlike the teacher in School E, the teacher in School F had pupils art works mounted on all the four walls in the classroom. This is what Moyles (1994) and Clement (1993) believe helps to foster creativity and curiosity in the pupils yet none of these classrooms had a single TLM, whether posters or published charts on Creative Arts. It was also observed that the teachers often used the time allocated on the timetable for Creative Arts in teaching other subjects.

Summary

Teachers who did not write Creative Arts lesson plan seem to have forgotten the impact lesson plans have on teaching and learning. One may argue that teachers who have taught for several years can teach better without any lesson plan. If that is the case, then these same teachers can teach far better when they use lesson plan in that its impact on teaching and learning is enormous. Those who have prepared their lesson plan but do not refer to them do so because they want to avoid any confrontations with their head teachers so as to please them. It was also observed that the teachers preferred the use of drawings and sketches on the chalkboard to the use of real objects. Teacher must be encouraged to use a lot of teaching aids to avoid lengthy talks that turn to confuse pupils. Teachers were able to vary their teaching methods to suit almost all the topics treated.

5.4. Major Findings

1. **The nature and quality of Creative Art instruction**

In general, the expectation of Creative Arts teaching and learning from generalist teachers is rather unrealistic demand on the knowledge and skills of teachers who have no training in the subject. The span of the Creative Arts syllabus is very broad, and the teachers considered this beyond the skills and knowledge of most classroom teachers. The view that too much is expected of teachers with regards to teaching all the aspects of the Creative Arts syllabus was clearly expressed by the participants. Some of the teachers considered this a huge demand on their individual skills and knowledge. One question which stood out was "I am a Science student (meaning he did science at school) and have never done any of the aspect of the Creative Arts before, how do you expect me to teach these entire topics?"

It was learned that some teacher do not prepare lesson plans for the Creative Arts and do not teach the outlined topics apart from Drawing which they ask the pupils to do from imagination once in a while. The teachers in the schools believe it is unlikely even for people who are trained in the Arts to know and be competent in teaching all facets of the Creative Arts syllabus. When asked to mention some of the topics they found difficult to teach, the following topics were mentioned by the respondents:

1. Weaving
2. Casting
3. Stitching
4. Modelling
5. Drumming

6. Sewing
7. Colour work
8. Pattern Making
9. Print Making
10. Lettering

On what the teachers do when they come across any of these topics, 82.1 % of the respondents told the researcher that they skip them and move on to a different topic whereas the remaining 17.9 % of them said they either ask a friend to teach it or consult a resource person for further instruction and teach it themselves. These teachers who are generalist teachers reported that they have to memorised what they need to teach on such topics and then teach it to the pupils a situation which the researcher has tagged as "Chew and Teach"

The most critical issues that emerged in this setting concerned the nature of teacher knowledge of a) the content of the Creative Arts, b) needed practical skills for teaching the Creative Arts, and c) interest for the subject. The researcher believes it is unrealistic to expect primary teachers to teach all subject areas of the primary curriculum effectively considering their lack of specialized training. This supports Alexander et al.'s (1992) proposition that the curriculum for primary school education is a far too demanding expectation of a generalist teacher's subject-knowledge. Under this current arrangement, it appears that Creative Arts seem to be the subject which suffers most of all the Key Learning Areas of the public primary schools curriculum.

Another view is that teachers in the public primary schools in the Kumasi metropolis are not making much effort at teaching the Creative Arts because they see it as an additional burden rather than a duty and a responsibility towards implementing national policy. The logical conclusion is that pupils would not be able to learn what every Ghanaian child is supposed to acquire in primary school. This invariably affects achievement of the stated objectives of the Creative Arts curriculum.

1. Lesson Presentation (Introduction, Presentation and Conclusion)

It transpired in the observation that teachers were able to rely on their pedagogical knowledge to introduce the lessons they taught by various methods. Most of the teachers used questioning and explanation in the introductory part of their lesson. The study found that about 80 % of the teachers observed found it difficult to present and conclude the lessons taught in the Creative Arts. This stemmed from the fact that these teachers lacked both content and practical knowledge of the Creative Arts. This researcher was tempted to intervene in most of the lessons observed but had to restrain himself as an observer till in one school, the difficulties encountered by the class teacher and two colleagues she brought to help made the researcher step in to help the teacher teach a lesson on "block lettering". Three teachers could not teach this particular lesson in School J until the researcher took over and taught it because none of them knew just what to do.

What this means is that most of the teachers in the public primary schools are finding it very difficult to teach the Creative Arts. Since teaching and learning go together, it is clear that most of the pupils in the primary schools are being denied effective teaching of the Creative Arts to enable them learn the skills outlined for them. The implication is that the nation cannot produce citizenry who are critical thinkers and problem solvers as stipulated in the objectives of the Creative Arts syllabus.

2. Resources and Materials

Apart from the pupils' textbooks and teachers' handbook that are widely available in the selected schools, there are no other materials and tools either for teacher demonstration or pupils' practical work. The entire 56 respondents, when asked about the problems

undermining the teaching and learning of the Creative Arts made mention of "the lack of tools and materials". The teachers also complained that when they ask their pupils to bring materials to class for practical work, they do not bring them, a situation the teachers described as hindering the success of the teaching and learning of the Creative Arts. These teachers blamed the government for introducing the subject without adding the needed logistics and parents for not wanting to share the responsibility of providing the necessary materials and tools for their wards' education.

Surprisingly, most of the materials such as straw, papers and clay the teachers and their pupils need for the Creative Arts lessons are readily available in the schools locality, which can be harnessed at little or no cost to them. This is an indication that the teachers are not knowledgeable about alternative resources that could be used for Creative Arts, so that they could improvise with the resources available in their communities. During the study period, the researcher witnessed an augment between a Junior High School teacher and an Upper Primary teacher in School B where the JHS teacher told the other teacher not to blame government and the parents for her inability to teach Creative Arts. Her argument was that that "the problem is not with the government but with primary school teachers who are lazy. For weaving, you can walk to any printing press and ask of waste papers which you can use for weaving." One cannot blame these teachers so much for what is happening with Creative Arts because they are already overburdened with the teaching of several subjects (Pateman, 1991) and can hardly think of any other subject for which many materials are required.

3. Serendipitous Nature of Creative Arts

Important and valuable issues that were discovered from the observation, questionnaire and the interviews were; 1) concern of policy makers and Creative Arts, 2) Class size, 3) Mistakes in the textbooks, 4) gender biases of pupils in the learning of Creative Arts, 5) teachers' perception of Creative Arts, 6) interest of pupils in the Creative Arts, 7) teacher experience verses inexperience, 8) lesson planning, 9) time allocation in the syllabus verses allocation classroom time table, and 10) subject teacher-teaching verses class teacher-teaching

1. Concern of Policy Makers for Creative Arts

It was brought to light during the questionnaire administration and interview that ever since the introduction of the Creative Arts in primary schools in 2007, no workshop on how to teach this particular subject has been organised in the Kumasi metropolis to equip the teachers who are general classroom teachers and lack both content and practical skills to teach the Creative Arts in the public primary schools.

The Creative Arts syllabus is so broad that even art teachers who have the training to teach art find it difficult to teach some aspects of it. As one teacher said "it will take a genius or someone who majored in all the aspects of Art to be able to teach it." But as it stands now nothing has been done by CRDD, GES or Ministry of Education. This is an indication that the policy makers in education have less concern about what goes on in the primary school classrooms, whether the set objectives of the Creative Arts syllabus are being achieved or not. The situation shows that they do not regard art enough to understand that the development of every nation depends on art and science and so they have to give equal attention to both subjects.

2. Class Size

The observation revealed that about 90 % of the classes observed have between 60 and 75 pupils in a class. The teachers described this situation of teaching in very large classes as "mission impossible" for one teacher to teach effectively. Four teachers (in Schools J and F) told the researcher that teaching in larger classes makes it very difficult for them to teach effectively as well as factor individual differences into their teaching methods. This affirms Balogun et al's (1984) view that many primary schools fail to gratify the indispensable needs of the learner often because teachers have to teach larger classes with over 60 pupils which makes it impossible to deal with each individual pupil as required.

3. Mistakes in the Creative Arts textbooks

It was revealed during the observation that majority of the teachers (94%) were confused as to the difference between tools and materials. In School J (Class 5), School F (Class 6) and School E (Classes 4 and 6), the researcher witnessed a disagreement between the teachers and pupils as to what should be classified as tools. Overall, such disagreements occurred in 10 of the classrooms in the 10 sampled schools. This prompted the researcher to find out what accounted for this confusion. Reading through the Teachers' Handbook and the Pupils' Textbook for the Creative Arts, it was found that "Tools and Materials" have been classified together as 'Materials' in the P1 to P6 textbooks although these terms constitute different resources.

It is intriguing to note that this anomaly is solved in the Teachers' Handbook (pages iii- iv) which has a different classification for tools as well as materials. The question is why this confusion? The answer is clear; the teachers had not taken the trouble to read through the

Teachers' Handbook. What this means is that these teachers do not spend time reading other resources in order to equip themselves adequately to teach the Creative Arts effectively.

4. Gender Bias in the Learning of Creative Arts

Gender bias among the pupils towards some topics of the Creative Arts syllabus was identified in some of the classes visited. This was detected among the boys who regarded weaving and crocheting in particular as work for girls. This came to light in one of the crocheting lessons where the researcher saw the boys sitting aloof and when asked why they were not taking part in the exercise, they retorted "this is meant for the girls." That means the knowledge and skills to be learned are suitable for girls and not for boys. This bias was dominant among the boys in the upper primary classes in particular. In the lower classes, all the pupils in the classes gladly embraced all the topics treated with no qualms. When the researcher asked if the teachers were aware of these biases, it became clear that the respondents knew there was a female- male bias in the learning of some topics among the pupils. One Class 6 teacher in School J said "The girls like topics such as weaving and modeling, whereas the boys like drawing and painting."

The issue of gender bias is prominent in Creative dance as the researcher observed during one of the dance lessons. The topic was "Listening and Observing in drumming and dancing" in which the teacher asked some of the pupils to volunteer as dancers while some played the drum. The researcher found that those who volunteered to dance were all girls. None of the boys came forward to dance, a situation the teacher himself was surprised at. This confirms Alter et al.'s (2009) belief that gender bias is a major contributing factor to the aforementioned situation and the fact that male pupils find dance unappealing.

5. Teachers' Perception of Creative Arts

The observation and interviews revealed that generalist teachers have a wrong perception about the Creative Arts in that they give little attention to the Creative Arts and relate to it as 'not as academic' as other curriculum areas. This is what the researcher calls "distorted perception". Few of the teachers interviewed were very much aware of the importance of the Creative Arts to the pupils. They expressed the view that although the subject is not taught effectively, pupils like the subject more than any other subject and therefore it should not be taken out from the primary school curriculum.

Many of the respondents admitted that Creative Arts subjects are practised with irregularity and that the priority they give to Creative Arts in particular is often lower than other areas within the primary school curriculum. It is worth noting that the 56 respondents told the researcher in an informal conversation that they do not follow the school time table and at times they use the Creative Arts periods to teach other subjects. Majority of teachers said that time in the primary classroom is usually dominated by attention to core subjects such as English, Mathematics, and Integrated Science. Creative Arts get the least attention.

6. Interest of pupils in Creative Arts

The observation revealed that the interest of pupils in the Creative Arts was very high. The answers given to the questionnaires by the teachers also attest to this fact as 55 % and 43% of the respondents rated the interest of pupils in the Creative Arts as "very high" and "high" respectively. This suggests that the pupils are intrinsically motivated to learn the subject if teachers would teach it, a condition which Bickerstaffe (1977) believes leads to effective teaching and learning.

7. Experienced verses Inexperienced Teachers

It emerged from the study that most of the good lessons the researcher observed were taught by the "more experienced" teachers (those who have taught for 30 to 40 years) though they were not trained as Creative Arts teachers (generalist teachers) were able to teach the Creative Arts better than the inexperienced teachers in that they presented the content in more rational, logical and orderly manner, pacing the class to the level of their pupils and taking to account individual differences to some extent (Lockheed et al,1994) than the inexperienced teachers.

Interestingly, these experienced teachers brought to the classroom good pedagogic and subject related knowledge that teachers rarely possess at the start of their careers as Butt (2008) indicates most teachers who have taught successfully for a few years have built up a bank of lesson activities from which they can quickly select for different classes, instinctively knowing which activities will work best in each situation. In this regard, Leinhardt (1989 as cited in Airasian, 1996, p.49) points out that 'in planning, one advantage experienced teachers have over beginning teachers is "Mental Notepad" filled with past experiences that can be called up from memory by a brief list of phrases and activities.

This is not to say that the experienced teachers in the sampled schools were better than the inexperienced teachers in terms of content. The researcher has however, come to understand through the observation that good teaching emanates from experience in that it is one thing to be well informed and another thing all together to deliver the information to the comprehension of the pupils. Indispensable as it is, the relaying of the content (of Creative Arts) is not the most crucial aspect of teaching but the teacher's ability to make pupils comprehend the content is what matters (Tamakloe et al, 2005). This is exactly what the

experienced teachers possess more than the inexperienced teachers. No wonder, experience, they say is the best teacher.

8. Lesson plan

In Ghana, it is required of teachers especially those in the primary schools to prepare weekly lesson plans that are vetted by the head teachers before actual classroom teaching process takes place. The impression created from the school observation and teacher interviews is that most of the teachers do not prepare Creative Arts lesson plans. This implies that they do not want to teach the Creative Arts. However, it is generally assumed that efficient teachers consistently plan and carefully prepare good lesson notes to guide instruction in the classroom.

It came to light from this study that the lesson plan contributes a lot in the effective teaching and learning of the Creative Arts in the public primary school. Most of the good lessons observed were taught by teachers who had well prepared lesson plans. Since a lesson plan is the last stage of lesson preparation, one can deduce that some of the teachers might have had enough preparation for the lessons but translating the plans into lessons is where the problem lies.

9. Theory verses Practice (time allocation in the syllabus verses classroom time table)

The study revealed that time allocated for Creative Arts in the syllabus for both lower and upper primary schools is different from what the schools have on the Time Table in the various classrooms. According to the Teaching Syllabus for Primary Schools (2007, p. iv), a maximum of six periods a week (three double periods of 30 minutes) is recommended for teaching Creative Arts in the upper primary whereas a maximum of seven periods is recommended for the lower primary, the reason being that Creative Arts must be taught

practically and therefore adequate time should be given to the lessons. Contrary to this policy, the time table for lower primary has five instead of the seven periods and four periods are allocated to Creative Arts instead of the recommended six for the upper primary. Even with this, many of the teachers still use the Creative Arts periods to teach other subjects. This attitude of teachers shows that they do not love and do not want to teach Creative Arts as the policy stipulates.

10 Subject Teacher-Teaching Verses Class Teacher-Teaching

It emerged from the study that there was a lot of time mismanagement in the schools that have general class teachers teaching Creative Arts than schools where specialist subject teachers teach the subject. The researcher observed that there was some sense of urgency and promptness in the use of time by the Creative Arts teachers in Schools C, D, E, and F who only teach these subjects and therefore move from class to class as quickly as they can in order to finish the syllabus in time. The researcher also saw instances of teachers standing in front of classrooms waiting for their colleagues to end their lessons to give way to theirs during change over. On the contrary, the situation in the case of class teacher teaching all subjects was different, in that they lacked this sense of urgency and promptness as they did not have to leave their classrooms.

This study has shown that within the public primary schools in the Kumasi metropolis, effective and quality teaching and learning of the Creative Arts are being undermined by issues such as lack of specialist teachers, wrong perception of the worth of Creative Arts among the generalist teachers, large class sizes, mistakes in the textbook, and limited teaching time on the time table. Invariably, this poses difficulty in the achievement of the objectives of the Creative Arts syllabus in the primary schools. If these issues are not addressed properly

and immediately, the teachers may even stop teaching the subject and eventually lead to its possible withdrawal from the primary school curriculum.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0. Introduction

The sustainable supply of highly qualified Creative Arts teachers is critical to the human resource development of Ghana; the Creative Arts teacher is responsible for preparing the next generation of creative thinkers and problem solvers who will catapult the nation into fast pace of technological development. The dire need for qualified Creative Arts teachers is exacerbated by the presence of a high percentage of general classroom teachers in the public primary schools in the Kumasi metropolis. This chapter deals with the summary, conclusion and recommendation of the main findings of this study.

6.1. Summary

Data obtained from questionnaires administration, observation of classroom activities and interviews conducted with primary school teachers of Creative Arts in the 10 selected public primary schools in the Kumasi metropolis has highlighted the critical issues that concern teachers, pupils, Creative development and overall academic achievement of pupils in these public schools. Literature reviewed for this study support the fact that children by nature love art and that effective teaching and learning of all subjects and Creative Arts in particular, emanate from a careful planning of lessons, good mastering of content and pedagogical knowledge. It also came to light from the literature that generalist teachers cannot effectively teach the Creative Arts simply because they do not know and love the Creative Arts subject (Eisner, 1997), they lack the practical skills and above all, are already overburdened with the teaching of several subjects (Pateman,1991).

It emerged from the study that the primary school Creative Arts syllabus is broad and requires a very versatile, trained teacher who possesses the right content, practical skills and pedagogical knowledge of the subject to teach all the topics effectively. It is also known that the Art training that teachers receive in the Colleges of Education does not prepare them adequately to teach all aspects of the subject. The majority of the teachers demonstrated overly simplistic thinking, shallow understanding of the Creative Arts topics and the skills needed to effectively teach the various topics in the Creative Arts syllabus. The teachers' instructional decision- making skills reflected in some of the lesson plans observed and the inability of some of them to either prepare their lesson plans or teach the Creative Arts exhibit similar characteristic deficiencies in the standard of their teaching.

The observation and the interviews also revealed that many general classroom teachers who teach Creative Arts in the 10 selected public primary schools in the Kumasi metropolis do not comprehend all the aspects of the Creative Arts syllabus and so resort to the teaching of imaginative drawing which they find easy to do by just asking their pupils to draw anything from their imagination.

The approach adopted by some of the teachers who made some effort to teach the various topics in what the researcher terms "Chew and Teach" fashion is not very helpful. It is not surprising that a teacher has to memorize notes on a topic in order to teach it because, since the introduction of the Creative Arts in the primary school curriculum in September 2007, no effort has made by the Ministry of Education, GES or CRDD to train specialist teachers for the Creative Arts or even run workshops to help them teach in the primary school. This is confirmed by the Daily Graphic (Tuesday, June 15, 2010, p. 19) publication that out of the 8,625 teachers who had just passed out from the 38 Teacher Training Colleges in Ghana,

6,670 are general subject teachers, 777 are technical school teachers, 170 are French teachers and 1,008 are Mathematics and Science teachers who would be posted to the various primary schools in the country. No figures were given as to the number of Creative Art teachers who have been trained and would be posted to the primary schools in the country. This means that the same generalist teachers would be responsible for the teaching of Creative Arts as if these teachers have what it takes to handle Creative Arts together with all the other subjects on the primary school time table.

6.2. Conclusions

The result of this study gives a clear picture of the problem of Creative Arts and how it is being taught in the public primary schools. It is also clear that the subject is broad and only teachers who are geniuses or have been trained in all the aspects of the Visual and Performing Arts can teach it. Leaving such an integrated subject in the hands of generalist teachers, who lack the content knowledge, the requisite practical skills and are already overburdened with the teaching of English, Natural science, Mathematics, Citizenship, Religious and Moral Education, and Information and Communication Technology, and who may have no interest in all or some of the topics in Creative Arts probably explains why some of the teachers do not prepare their lesson plans or teach the subject at all.

Perhaps teachers who do not prepare their lesson plan or teach the Creative Arts are neither aware of the kind of benefits the pupils in the primary schools could derive from the Creative Arts nor the future repercussions of this neglect on the technological advancement of this nation. As the observation showed, the pupils are eager to learn the Creative Arts and they have much interest in the subject, indicating fertile grounds and readiness to receive whatever their teachers can give them. They cannot be denied this right to effective teaching.

The fact that boys in the upper primary classes have biases towards dancing, weaving and crocheting is quiet disturbing. The idea that these topics are meant for girls and so boys do not learn them undermines their creative development and academic achievement of all pupils through the Creative Arts.

Since the target of this nation is to develop a new type of citizenry who are creative thinkers and problem- solvers through the study of Creative Arts, there is an urgent need to oppose the urge to provide substandard teaching from generalist teachers who themselves do not love the art they teach and lack both the content knowledge and the pedagogical knowledge in teaching the Creative Arts. Just because it seems favourable for policy makers to ignore creativity in primary school education should not make us lose the fact that the long term repercussion would be enormous.

Creative Arts is critical to creative thinking, problem solving, and socio- economic progress. If classroom teachers truly do not have the background and the understanding to teach Creative Arts, then they should not be given the responsibility to teach it, otherwise it will immortalize the cycle of poor or no effective legacy for the next generation of citizens who may even have no opportunity to learn Creative Arts if the subject is neglected now.

6.3. Recommendations

The evidence conclusively points to the fact that the teaching and learning of Creative Arts in the public primary schools is ineffective and left in the hands of teachers who do not make enough effort to teach it. This stems from a number of contributing factors which must be resolved in order to achieve the set objectives. Barely three years of its introduction into the primary school curriculum, the schools are seeing the decline of teaching and learning of the

Creative Arts. Dealing with this, the solution should start from the top level of educational authorities, the middle level of school and classroom practice and attitudinal change among the teachers. It is therefore recommended that:

1. Since almost all teachers who teach the Creative Arts in the public primary schools are general classroom teachers, the MOE should liaise with Ghana Education Service to organise workshops on Creative Arts teaching for these teachers so as to imbue content knowledge, pedagogical knowledge and some form of practical skills in the teachers who will in turn teach the pupils in the primary schools in the Kumasi metropolis.

2. The Teacher Training Division of the GES should collaborate with Teacher Training Colleges in Ghana and train specialist Creative Arts teachers who would be up to the task and take over from the generalist teachers because the demands of Creative Arts are so huge that general classroom teachers are finding it very difficult to effectively teach it.

3. At least two specialist teachers should be posted to every public primary school to teach the Creative Arts. One should teach the lower primary whiles the other one takes the upper primary classes.

4. In order to minimise time mismanagement in the public primary school, the GES should introduce subject teacher- teaching in the primary schools in that the class teacher –teaching teachers waste a lot of time.

5. Inputs such as teaching and learning materials and tools and materials for demonstration are vital in the delivery of good quality education. It is therefore expedient for GES and policy makers to ensure that schools do not lack in these

resources so that teachers can effectively teach the Creative Arts in the public primary schools. Parents should also be made to understand that they are responsible for the provision of materials for their wards so that pupils would be able to learn the Creative Arts well. Teachers should also be made to understand some of the materials used for Creative Arts practical can easily be harnessed from the community. Weaving materials such as straw, clay and threads are readily available in the locality.

6. The Inspectorate division of GES should liaise with the head teachers in their monitoring duties to make sure that teachers are teaching the Creative Arts well. They should all learn Creative Arts so they can supervise teaching effectively because active monitoring and supervision of quality of teaching is also crucial to sustaining teacher effectiveness and maintaining standards in the teaching and learning of Creative Arts in the public primary schools. At the lower level of school administration, head teachers should not only vet lesson plans but also discuss the importance of teaching the Creative Arts effectively with the teachers.

7. Since the Creative Arts is practical oriented and the pace at which pupils do their practical work does not allow them to finish their work on time, the maximum seven periods a week for the lower primary schools and six periods for the upper primary should be maintained so as to allow pupils enough room to do their practical works. Teachers should be encouraged to give take home practical assignments to pupils so as to compensate for the time lost.

8. Finally, since teachers are unable to factor individual differences into their teaching methods due to the large nature of the class sizes. GES should assign two teachers to each of the larger classes or introduce teaching assistants from the National Youth

Employment Scheme so as to effectively teach the Creative Arts and other subjects as well in the primary schools.

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KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY

COLLEGE OF ART AND SOCIAL SCIENCE

FACULTY OF FINE ART

DEPARTMENT OF GENERAL ART STUDIES

TOPIC: A STUDY OF THE TEACHING AND LEARNING OF CREATIVE ARTS IN SELEC TED PUBLIC PRIMARY SCHOOLS IN THE KUMASI METROPOLIS.

This questionnaire is designed to petition for information for the above project. The information collected would be kept as highly confidential as possible. The researcher will highly appreciate your response.

Section A

1. Gender.   M [ ]   F [ ]

2. Age.   20- 30 [ ]   31- 40 [ ]   41- 50 [ ]   51- 59 [ ]

3. Educational level. S.H.S [ ]   Certificate 'A' [ ]   Diploma [ ] 1st Degree [ ]

    2nd Degree [ ]   Other [ ]

    If other state……………………………………………………..

4. Work experience. 1- 10 yrs [ ]   11- 20 yrs [ ]   21- 30 yrs [ ] 31- 40 yrs [ ] Other[ ]

    If other state…………………………………………………..

5. Marital Status. Single [ ]   Married [ ]   Divorced [ ]   Separated [ ]   Widow [ ]

    Other [ ].

    If other state………………………………………….

6. Which class/ classes do you teach? BS 1 [ ] BS 2 [ ] BS 3 [ ] BS 4 [ ] BS 5 [ ]

    BS 6 [ ]

7. How many subjects do you teach? ....

8. List them ………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

9. Are you a trained art teacher? Yes [ ]   No [ ]   (if no answer question 10)

10. Why then do you teach Creative Arts? ………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

11. Have you had any in-service training or workshops on the teaching of Creative Arts?
    Yes [ ] No [ ]

12. If yes, then when? 2007 [ ] 2008 [ ] 2009 [ ] 2010 [ ]

13. State any other professional training you have received…………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

14.

Section B

What is the nature of the Creative Arts subject in the public basic school?

1. Do you have Creative Arts syllabus? Yes [ ]   No [ ]
2. Does the syllabus contain all the needed information for the teaching of Creative Arts? Yes [ ] No [ ]
3. If No, then what are some of the things you would want to have in the syllabus? ....
    ……………………………………………………………………………………
    ……………………………………………………………………………………
4. Do you have Creative Arts text book? Yes [ ] No[ ]
5. Do you have teaching and leaning materials for Creative Arts? Yes [ ] No [ ]
6. How many periods do you have for Creative Arts in a week? 2 [ ] 3 [ ] 4 [ ]
     5 [ ] 6 [ ]
7. What is the duration for a period allocated to Creative Arts?
    30 min. [ ] 40 min. [ ]

8. Which of the following forms part of the Creative Arts? *Tick where appropriate.*
   Drawing [ ] Weaving [ ] Modeling [ ] Casting [ ] Carving [ ] Painting [ ]
   Sewing [ ] Music [ ] Dance [ ]   Drama [ ]
9. Do you know the rationale for studying Creative Arts in the primary schools?
   Yes [ ]   No [ ]   (if Yes, then answer question 10)
10. State any three of them
    ………………………………………………………………………………
    ………………………………………………………………………………
    …………………………………………………………………………..
11. Who provides the tools and materials for the pupils? The school [ ]
    The government [ ]   The parents [ ]   NGO [ ]
12. How would you rate pupils' interest in the Creative Arts?
    Very high [ ] High [ ] Low [ ]   Very low [ ]

How do teachers teach the Creative Arts in the public basic school?

i.   Have you come across any topic that you couldn't teach because you have no
      knowledge about it? Yes [ ] No [ ] (if yes, then answer questions ii and iii)

ii.   What is the topic or topics? …………………………………………………….

      ………………………………………………………………………………
      ………………………………………………………………………………
iii. What did you do about it? Consulted a resource teacher or person and teach[]
      Will teach later [] a different teacher/ a resource person came to teach []
      Did not do anything about it []
iv.   Do you like teaching Creative Arts? Yes [ ] No [ ]
v.   If No,why?
      ……………………………………………………………………………
      …………………………………………………………………………….
      …………………………………………………………………………….

vi.   List down five (5) major problems facing the teaching of the Creative Arts?
      a) …………………………………………………………………………
          …………………………………………………………………………..
      b) …………………………………………………………………………
          ………………………………………………………………………….
      c) …………………………………………………………………………
          ………………………………………………………………………….

d) …………………………………………………...............................
    ....
e) …………………………………………………………………………
    …………………………………………………………………………

vii.   What can be done solve these problems listed above?
    a) …………………………………………………………………………
        …………………………………………………………………………
    b) …………………………………………………………………………
        …………………………………………………………………………
    c) …………………………………………………………………………
        …………………………………………………………………………
    d) …………………………………………………………………………
        …………………………………………………………………………….
    e) …………………………………………………………………………
        …………………………………………………………………………

viii.   What do you do in the Creative Arts lessons?
        Teach the theory only [ ]
        Teach both theory and practical [ ]
        Teach only the practical [ ]

How do pupils in the public schools learn the Creative Arts?

1. How do you involve the pupils in the teaching and learning process?
    …………………………………………………………………………………
    …………………………………………………………………………………
    …………………………………………………………………………………
    …………………………………………………………………………………

2. What do pupils learn in the Creative Arts?
    Theory only [ ]
    Both theory and practical [ ]
    Practical only [ ]
    Other [ ]
    If other
    state………………………………………………………………………………
    ……………………………………………………………………………….

3. Are pupils able to finish their work on time? Yes [ ] No [ ]
    Are pupils able to handle the tools and materials well? Yes [ ] No [ ] Other [ ]

If other
state……………………………………………………………………………………………
………………………………………………………………………………………….

4. Are they able to produce or perform the practical works given to them?
   Yes [ ] No [ ] Other [ ]
   If other
   state……………………………………………………………………………………………
   ………………………………………………………………………………………….
5. Do some of the pupils rely on you or other classmates before they can perform or
   produce their practical works? Yes [ ] No [ ] Other [ ]

If other
state……………………………………………………………………………………………
……………………………………………………………………………………….........

8. What are some of the major things pupils complain about in the Creative Arts
lessons?

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

APPENDIX B- OBSERVATIONAL GUIDE

OBSERVATIONAL GUIDE FOR TEACHERS

A STUDY OF TEACHING AND LEARNING OF CREATIVE ARTS IN SELECTED PRIMARY SCHOOLS IN THE KUMASI METROPOLIS

For each of the behaviours listed below, tick the appropriate number, using the following keys; 7 = excellent, 6 = very good, 5 = good, 4 = above average, 3 = average, 2 = below average, 1 = poor

1. The teacher has good mastery of the content

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

2. The teacher is able to explain course content clearly

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

3. The teacher's ability to vary teaching methods

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

4. The teacher's ability to vary class activities

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

5. The teacher's ability to ask high level questions

    7 []   6[]   5[] 4[] 3[]   2[]   1[]
6. Teacher's ability to establish rapport with student

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

7. Teacher's ability to vary teaching methods to cater for both fast and slow learners

    7 []   6 []   5 []   4 [] 3 []   2 []   1 []

8. Teacher's ability to control class effectively

    7 []   6[]   5[] 4[] 3[]   2[]   1[]

9. Teacher shows clear practical knowledge

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

10. Teacher's ability to arouse and sustain the interest of pupils in the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

11. Teacher's ability to project his/ her voice

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

s

12. Teacher's ability to involve all pupils in the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

13. How the teacher uses reinforcements in the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

14. How the teacher answers pupils question during the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

15. How the teacher has prepared his/ her lesson notes

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

16. How the teacher uses his/ her teaching aids/ instructional media

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

17. how the teacher introduces the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

18. How the teacher ended the lesson

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

19. Achievement of the stated objectives

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

20. Teacher's supervision of pupils' practical works

> 7 []   6[]   5[] 4[] 3[]   2[]   1[]

21. Chalkboard technique

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

22. Teacher's ability to allow pupils to explore the tools and materials used

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

23. Teacher avoids imposing his/ her ideas on pupils

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

24. Arouse pupils curiosity and imagination

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

25. Teacher selects and plans the lesson in a balance way to include 2- dimensional, composition and three dimensional Art activity

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

26. Offers pupils' the chance to display their works for appreciation

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

27. Uses actual or real life situations as teaching and learning experiences

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

28. Always encourages pupils to be original. Inventive and do their own work

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

29. Avoids condemning pupils work but encourage them for improvement in their work

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

OBSERVATIONAL GUIDE FOR PUPILS

A STUDY OF TEACHING AND LEARNING OF CREATIVE ARTS IN SELECTED PRIMARY SCHOOLS IN THE KUMASI METROPOLIS

For each of the behaviours listed below, tick the appropriate number, using the following keys; 7 = excellent, 6 = very good, 5 = good, 4 = above average, 3 = average, 2 = below average, 1 = poor

A. Pupils' ability to follow the lesson

7 [] 6[] 5[] 4[] 3[] 2[] 1[]

B. Pupils' ability to ask intelligent questions

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
C. Pupils' contributions to the lesson

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
D. Pupils' interest in the lesson and the subject as a whole

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
E. Pupils' dependence on self in the practical work

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
F. Pupils' ability to handle tools and materials effectively

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
G. Pupils' ability to take instructions from the teacher and execute them as such

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
H. Pupils ability to explore the tools and materials available

   7 []   6[]   5[] 4[] 3[]   2[]   1[]
I. Pupils' ability to do the practical works given

   7 []   6[]   5[] 4[] 3[]   2[]   1[]

APPENDIX C- SYLLABUS

STRUCTURE AND ORGANSATION OF LOWER PRIMARY CREATIVE ARTS

PRIMARY ONE	PRIMARY TWO	PRIMARY THREE
SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3: Composition	SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3: Composition	SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3: Composition
SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork	SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 3: Performance Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork	SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 3: Performance Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork
SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 7: Performance Unit 8: Weaving and	SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 7: Performance	SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 7: Performance

Stitching Unit 9: Modelling and Casting	Unit 8: Weaving and Stitching Unit 9: Modelling and Casting	Unit 8: Weaving and Stitching Unit 9: Modelling and Casting

STRUCTURE AND ORGANSATION OF UPPER PRIMARY CREATIVE ARTS

PRIMARY 4	PRIMARY 5	PRIMARY 6
SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3: Performance	SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3:Listening and Observing	SECTION ONE: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 1: Making pictures, drawing / colour work Unit 2: Pattern making print making and lettering Unit 3:Listening and Observing
SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork	SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork	SECTION TWO: CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 4: Weaving and Stitching Unit 5: Modelling and Casting Unit 6: Construction/ Assemblage and Paperwork
SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES Unit 7: Performance	SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES	SECTION THREE:CREATING THROUGH PERFORMANCE, COMPOSITION AND TWO DIMENSIONAL ACTIVITIES

Unit 8: Weaving and Stitching Unit 9: Modelling and Casting	Unit 7: Performance Unit 8: Weaving and Stitching Unit 9: Modelling and Casting	Unit 7: Performance Unit 8: Weaving and Stitching Unit 9: Modelling and Casting

LESSON PLAN FORMAT FOR PRIMARY SCHOOLS IN GHANA.

Reference:

Week Ending:

Subject: Creative Arts

DAY/ DURATION	TOPIC	OBJECTIVES / RPK	TEACHING AND LEARNING ACTIVITIES	CORE POINTS	EVALUATION

Reference: A list of the reference books, textbooks, and other sources of information used for preparing and teaching of the lesson

Week Ending: This part of the lesson plan shows the date in which the week will end.

Subject: The name of the subject in which the lesson plan was prepared is written at the subject part of the lesson plan.