

**UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF MUSIC EDUCATION**

**TEACHING OF CREATIVE ARTS IN BASIC SCHOOLS
IN THE GOMOA WEST DISTRICT**



DINAH ABAM NYANU - ADOTEY

AUGUST, 2016

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IN THE GOMOA WEST DISTRICT**



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**A Thesis in the Department of Music Education, School of Creative Arts
submitted to the School of Graduate Studies University of Education, Winneba
in Partial Fulfilment of the Requirements for the Award of
Master of Arts Degree in Arts and Culture**

AUGUST, 2016

DECLARATION

Students Declaration

I, **Dinah Abam Nyanu-Adotey** declare that this thesis with the exception of quotations and references contained in published works which have all been duly acknowledged, is entirely my own original work and it has been submitted, either in part or whole for another degree elsewhere.

Signature:

Date:

Supervisor's Declaration

I, hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines on supervision of thesis as laid down by the University of Education, Winneba.

Kwaku Frimpong Duku (PhD)

Signature:

Date:

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DEDICATION

This work is solely dedicated to my lovely husband Pastor Enoch Amatey



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To God be the glory For His love, mercy and protection, for seeing through every stage of my academic life. I wish to express my profound gratitude to my supervisor Dr Kwaku Frimpong Duku, Senior Lecturer in the School of Creative Arts, Dr Emmanuel Kodwo Amissah and Samuel Asensu all of University of Education, Winneba for their kind advice, guidance, support and constructive criticisms during the study. I also acknowledge with great appreciation, the immense support of all other colleagues who contributed in one way or the other. My special appreciation goes to Mr. Jerry Quansah for his material assistance throughout this work. I say may the Good Lord richly bless them. Finally, my sincere appreciation goes to all the authors whose books provided relevant information for the project.



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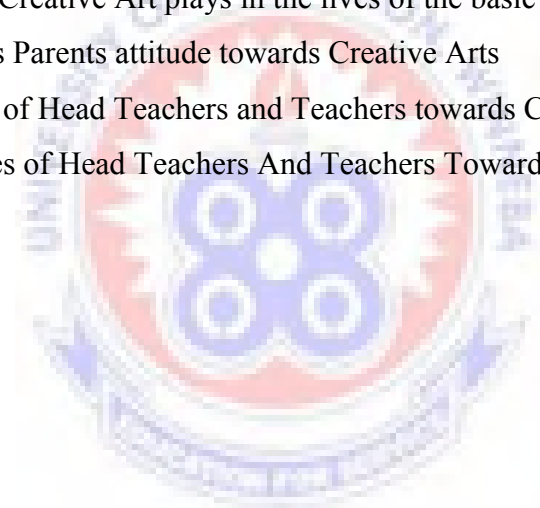
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ABSTRACT

The purpose of this study was to address the poor teaching strategies teachers employ in the teaching of Creative Arts in the basic schools which do not promote effective teaching and learning. The study identified the methods employed by teachers in the teaching of creative arts in the basic schools in the Gomoa West District and also suggested the various strategies to be employed in order to improve the teaching of the subject in the basic schools. The sample for the study consisted of 90 teachers, 30 head teachers, 20 parents and 20 pupils. Questionnaire in the form of Yes and No was used to collect data. The methodological inquiry was qualitative and quantitative research approach using descriptive cross-sectional design was used which included the following statistical analyses: percentages were employed to answer the research questions of the study. Findings indicated that both teachers and head teachers who participated in the study agreed that of doodle/doodling and demonstrations were the best strategies to be used to improve the teaching of creative art in the basic schools. In addition, it was found out that as pupils engage in the artistic process, they learn to observe, organize, and interpret their experiences. Based on these findings, it was recommended that, parents should honour their social responsibilities by providing basic tools and materials such as colour pencils, etc. for their wards towards unearthing their hidden creative talents in the Creative Arts lessons. Likewise, the schools need to stock their stores with basic tools and materials which teachers can easily use during lessons. Moreover, teachers must fully involve pupils to help develop their creative spirit by directing to them what they should do.

CHAPTER ONE

INTRODUCTION

1.1. Background to the Study

Education is the act of experience that has a formative effect on the mind, character or physical ability of an individual. The Educational system in every country is designed to make learners acquire knowledge, skills, attitude and values that enhance the total development of the individual society and the nation at large. Quansah (1998) cited in Aboagye (2002) says that

“the goal of Education in Ghana seeks to provide an improved and relevant level of education for all Ghanaian life through application of science and technology, develop a sense of justice and keen entrepreneurship, acquire capability for enjoying his or her leisure time and be able to participate fully in community and national affairs” (p.104).

Everyone therefore needs to be educated for personal development and the development of the nation at large.

In educational institutions, success is measured by academic performance or how well a student meets the standard set out by the government and the institution itself. Although Education may not be the only road to success in the working world, much effort is made to identify, evaluate, track and encourage the progress of students in schools. Parents care about their children’s academic performance because they believe the best academic result will provide more career choices and job security. Schools though invested in fastening good academic habits for the same reason, are also often influenced by concerns about the school’s reputation, which brings about the overall

academic performance. The tracking of academic performance fulfils a number of purposes. Areas of achievement and failure in a student's academic career need to be evaluated in order to foster improvement and make full use of the learning process.

According to Hurlock (1964:59), „in building a house, the foundations are more important than the super-structures to her, the foundation has a lasting effect on the finished building and so it is in the development of physical and mental traits of human beings.“ In the same vein, the importance of quality education cannot be over emphasized. It is always believed that when a good foundation is laid right from the beginning of one's education, there is hope that the continuation becomes easier. That is why the government spent large sums of money to support basic education. The teacher is the centre of the learning process. When the teacher fails to perform, the process and the system go down with him or her as he or she is the one that translate education, philosophy and objective into knowledge in the classroom, (Ofoegbu 2004). It is, perhaps, only by the devotion and dedication of teachers that the proper implementation of the six years primary, three years Junior High three years Senior High and four years Tertiary education (5 – 3 – 3 – 4) system would be realized.

Mahr & Mildley, (1991) considering, the important role of teachers in the society and in the lives of pupils, it becomes necessary to look at the circumstances that will motivate them to give their best in their role performances (Awoyami 1986). In the training Colleges, the teacher trainee needs to study pre-vocational skills. This would help the teacher trainee to equip himself or herself with the appropriate skills and methods of teaching the various aspects of the subject to the basic school pupils. In this regard, drawing which is a vital aspect of the visual Art has a unique role to play in improving children's creative skill as many strategies are employed to help rekindle

children's interest and help them improve their performance. It is desired that all forms of drawing and geometry should be developed from first hand experiences in analyzing simple situations, visualizing construction and functions by freehand drawing Generally, Zarkar (1971:65) says "Great Importance must be placed upon our ability to communicate ideas by quick sample of drawing and fluency in their daily activities".

1.2. Statement of the Problem

The academic performances of student from kindergarten 1 to the tertiary level have a major concern of government, parents and all stakeholders of education. Students' poor performance has been attributed to many factors. The parents wonder whether teachers have the competency to teach. Failure in academic work has been attributed to complaints raised by teachers' absenteeism, lateness, lack of teaching/ learning materials, drunkenness, large class size, excessive entertainment and non-completion of syllabus. Creative Arts which involve the creation of objects where the practical considerations of use are essential has become a problem of the pupils in the Gomoa West District basic schools. Teachers often used teaching methodologies and strategies that are inappropriate in relation to the capabilities and age of the children. Teachers deny the pupils right to create on their own. They normally tell pupils what to draw or create instead of allowing them to use their own imagination to create. This is due to lack of skills on the parts of the teachers. Because teachers deny pupils the right to create their own and also tell them what to draw or create in the Creative Arts lesson, pupil lack the skills in performing to expectation in the create art lessons. Therefore, this study is to find out if there are ways to improve the teaching of Creative Arts in basic schools in the Gomoa West District.

1.3. Purpose of the Study

The main purpose of this study was to determine the strategies of teaching Creative Arts in order to improve its teaching the basic schools.

1.4. Objectives of the Study

The study sought to:

- Explore the strategies needed to improve the teaching of Creative Arts in the basic school.
- Ascertain the role Creative Arts play in the lives of the children.
- Investigate the attitude of parents and teachers towards Creative Arts.

1.5. Research Questions

The study will be guided by the following research questions:

1. What are the strategies needed to improve the teaching of Creative Arts?
2. What role does Creative Arts play in the lives of the basic school children?
3. What are the attitudes of parents and teachers towards Creative Arts?

1.6. Significance of the Study

The study is to bring to light some pertinent issues pertaining to low academic performance of basic school children. Besides this, the research is hoping to enlighten school authorities and teachers on the extent at which lack of skilled teachers to handle Creative Arts result in poor performance as the child proceed in his/her education. It is also the hope of the researcher that policy makers in quest of finding solution to good teaching of Creative Arts in the basic school may take a clue from this study.

In addition, the findings of the study are expected to add new knowledge to the existing ones and will also serve as a reference for teachers, as well as future researchers. This perhaps will act as a spark for the educational authorities and other stakeholders in education to reflect positively on how to address whatever inherent problems that may be creating barriers to the educational provision for basic school children in Ghana.

The study will help teachers improve the strategies used in teaching Creative Arts in the basic school. It will also help the teacher and parents to show interest in the study of creative art. Also, it will prompt the Ministry of education to organize frequent in-service training for teachers teaching Creative Arts in the basic schools.

Again, it will help parents, teachers and the public as well to know the role of Creative Arts in the child's life. Finally, the study will focus on the attention of policy makers and implementers on the importance of Creative Art in the basic schools.

1.7. Delimitation of the Study

The scope of this study is limited to selected public basic schools in the Gomoa West District in the Central Region. The problem of teaching Creative Arts is a general phenomenon among teachers in the Gomoa West District in the Central Region. It also involves head teachers, teachers, Pupils and parents.

1.8. Definition of Terms

Circuit: A circuit is a series of places that are visited regularly by a person or group, especially as a part of their job.

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

Composition:	Organization of elements in space.
Creativity:	The ability to make or design something new.
Critical thinking:	Ability to make careful theoretical analysis before passing judgment on something or issue.
Design:	To create a work of art by combining elements of art into a planned whole.
Drawing:	The act of making marks on a surface so as to create an image.
Elements of art:	Those components that make up a composition: dot, line, shape, texture and colour.
Imagination:	The process of creating a mental picture of something that is unlike things one has seen.
Pattern:	A principle of design where an element or combination of elements are repeated in a planned way.
Primary colours:	The basic colours that cannot be reduced into component colours and can be mixed to result in all other colours.
Repetition:	A principle of design, where an element is used more than once.
Weaving:	A process and product created by interlacing strands of materials.
Space:	An element of art that consists of the area in and around objects in a composition.
Symmetry/Symmetrical:	A type of balance in which elements are arranged the same on each side of an imaginary line.
Technique:	A special way to create artwork, often by following a step-by-step procedure.
Shape:	An enclosed area.

1.9. Organization of the Rest of the Text

Chapter two covers the review of available literature relevant to the study, while chapter three focused on the population, simple instrument for data collection and the procedure used in the data analysis. Chapter four deals with the analyses the result of the study and chapter five dealt with the summary of the research findings, conclusion and recommendation of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0. Overview

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

- The Concept of Creative Arts
- The concept of creativity
- Ways to foster creativity in the classroom
- Developing Creativity in basic schools
- Areas under Creative Arts
- Importance of Creative Arts to Basic School Children
- Creative Thinking
- Physical Exploration
- Increase Academic Achievement
- Impact of Technology
- Effective Teaching of Creative Arts
- Methods of Teaching Creative Arts
- Methods, Techniques and Strategies of Teaching
- Approaches to Creative Arts Teaching
- Some Motivational Techniques used in the Art Classroom

2.1. The Concept of Creative Arts

Aidoo , C, Agbovi, C, Gbeglo, S , Musah, B.A & Wiafe .A , (2009), opines that in recent times, Ghana has embarked upon a constructive national transformation programme which demands identification of important areas of national development such as agriculture, industry, science and technology, education, health, culture, democracy and the economy. For the nation's forward march, there is the need to prepare the human resource in all related areas of development. A very crucial element of national development is national creativity. Today, in our attempt to speed up national development, there is the need to lay a strong foundation for national creativity through creative Arts. However, creativity should also be fostered through other subjects in the curriculum. The main focus of creative Arts is critical and creative thinking and responding to performance, problems solving and socioeconomic progress.

Aidoo et.al, (2009) explained that Creative Arts are essential to the development of emotion material, spiritual and intellectual life. Opportunities to actively participate in creative or artistic process (singing, playing and instrument drawing, carving, acting, dancing, composition, and appreciation) enhance the growth of imagination and self-expression. Creative Arts provides avenues for strengthening social identity and unity of purpose, discovering the cultural heritage and a creating a uniform nation. Apart from unlocking the creative potential of the individual, creative Arts are the foundation for the development of skills in design and technology and therefore preparing for industrial development. Ghana must change from dependent on other people is the technologies and finished products with the development of its own indigenous innovation and also train its citizens to creatively add value to national resources.

Likewise, we should begin to add value to our indigenous music, dance and drama. We study arts because they teach us about our own creativity, expressions and those of our past. Arts is a diverse range of human activities, this article focus primarily on the usual arts which includes the creation of images or objects in the fields, including: Picture making, drawing, colour work, pattern making printing and lettering, modelling, carving, listing and observation, weaving and stitching, construction, assemblage and paper work. However, like the Creative Arts, it involves the creation of objects where the practical consideration of use is essential. Art is educational, but will the student learn to read and write if they spend so much time with art? The answer is YES! In fact, children who do not experience art do not achieve as much as those who have had many art experiences.

Art is the creation of beautiful thought provoking works, example in painting, music or works, example in painting music or writing. It is a beautiful or thought-provoking works produced through creative activity. Art is also the skill and techniques involved in producing visual representation. Creative Arts is the process of producing any visual representation that can be perceived, touch and smell.

Longman Dictionary of contemporary English (2003) explains a creative person as someone such as a writer or artist who uses his imagination or skills to make things. A similar definition from the Encarta Dictionary Speaks of Creative as being able to create things, secondly using or showing the use of imagination to create new ideas or things, thirdly, creative means resourceful, that is making imaginative use of the limited resources available or the ability to use one's imagination to develop new and original ideas or things, especially in an artistic context. It further explains creation as bringing of something into existence or a product of human imagination or invention.

People who work with young children need to understand creativity and have the skill to help and encourage children to express their creative natures. They should realize the importance of creativity for both children and teachers. They should be able to identify creativity in children and be able to help them develop a willingness to express this creativity. Perhaps the most important thing to realize about creativity is that everyone possesses a certain amount of it. Some people are little more creative, some are little less, and no one is totally uncreative.

Young children tend to highly open and creative unfortunately many adults want children to conform. As outside pressure from adults grow, the children's encouragement closes on them. They find it less and less rewarding to express interest in things, to be curious, to be creative in investigating their world. To avoid this, it is important to know ways of encouraging a child's creativity. We study the arts because they teach us about our own creative expression and those of our parts.

2.2. Concept of Creativity

To begin with one should understand the meaning of the term creativity. There are many meanings for this word. Torrance (1970), a pioneer in the study of the creative process put forward that creativity is the ability to produce something novel, something with the stamp of uniqueness upon it.

More recently, creativity is further defined as a combination of abilities, skills, motivations and attitudes. Amenuke, Asare, Ayiku and Baffoe, Dogbe, (1991) assert creativity as a way of making something new. It involves inventing new things or ideas. Amenuke et al, (1991) explained that a creative person is someone who is able to use his imagination to make, form or design something new. A creative person is curious, eager

to learn and find out new things about the environment. He is able to explore or try out new things and ideas.

In my own view, creativity is the art of turning new and imaginative ideas into reality. According to Naiman creativity is the act of turning new and imaginative ideas into reality. Linda further explained that creativity involves two processes which are thinking and producing. If you have ideas, but do not act on them, you are imaginative but not creative. Naiman promotes the use of the arts based on learning to develop creativity. Creativity is the mental characteristic that allows a person to think in innovative or different approach to a particular task. Creativity is the tendency to generate or recognize ideas, alternatives on the possibilities that may be useful in solving problems, communicating with others and entertaining our self and others. People are motivated to be creative because it is important for novels and complex stimulation, helps communicate ideas and values, and finally it helps solve problems. In order to be creative, one needs to be able to view things in new ways from a different perspective.

Test of creativity measure not only the numbers of alternative that people can generate but the uniqueness of those alternatives, the ability to see things uniquely does not occur by change, it is linked to other more fundamental qualities of thinking such as flexibility, tolerance of ambiguity or unpredictability and the enjoying of things. Creativity also refers to the person who produces the work.

To combine this variety of definitions, we can say that creativity involves the generation of new ideas or the recombination of known elements into something new, providing valuable solutions to the problem. It also involves motivation and emotion. Creativity “is” fundamental feature of human intelligence in general. It is grounded in

everyday capacities such as the association of ideas, reminding, perception, analogical thinking, searching a structured problem-space, and reflecting self-criticism. It involves not only a cognitive dimension (the generation of new ideas) but also motivation and emotion, and is closely linked to cultural context and personality factors. Bowden (1998) states that there are three main types of creativity, involving different ways of generating the novel idea:

- The „combination“ creativity that involves new combination of familiar ideas.
- The „exploratory“ creativity that involves the generation of new ideas by the exploration of structured concepts.
- The „transformational creativity“ that involves the transformation of some dimension of the structure, so that new structure can be generated.

Basic elements of the concept of creativity include intelligence, intense interest, knowledge, originality of ideas, creative construct, non-conformity, courage and persistence. Creativity can manifest itself in various stages. Some of them are in the forefront and some in the background. The author makes distinction between „exception creativity“. The former may give rise to important works which are significant for the whole society and bring fame, while the later occurs in everyday life activities involving certain degree of originality such as writing poems or developing valuable collections . the character mentioned above is essential for achieving „exception creativity“, however lesser degree of these is required for everyday activity, as in this case the requirements are not so high when important works are created. Determination of the individual and a stimulating environment including the family , education and schools play a significant role.

Some people seem to learn a language effortlessly, others seem to be highly talented when it comes to sports. It's also possible for people to succeed at something, even if they're not especially gifted in that field. Sometimes it's simply a question of putting more effort in. The same goes for creativity. Creativity is difficult for a lot of people to quantify; its broad term but an important skill. Creativity is what drives as designers. Creativity expertise is what makes the difference between a mature and a professional. Creativity is usually a personal talent. And the good news is; anyone learn to be more creative in their work and life. Academics such Torrance dedicated an entire lifetime to the advancement of creativity in education. Torrance faced much opposition in his study about the nature of creativity. Creativity was considered to be immeasurable, nature's ability. He called for explicit teaching of creativity. He advocated that it was skill-specific, requiring intentional instruction. His lifework ultimately led to the development of the Torrance test and gifted programmes throughout the world.

According to UNESCO, „The encouragement of creativity from an early age is one of the best guarantee of growth in a healthy environment of self-esteem and mutual respect, critical ingredients for building a culture of peace““. Creativity is an elusive and contest concept.

2.3. Ways to Foster Creativity in the Classroom.

Torrance (1970), in stressing on the ways to foster creativity outlined the five major pillars that promote creativity as;

- *Embrace creativity as the part of learning:* create a classroom that recognizes creativity. You may want to design an awards or bulletin boards to showcase different ways of solving a problem, or creative solution to a real world scenario. Creativity is very

important when it comes to teaching and learning activity in the classroom. Embracing creativity in learning could result a positive impact on one's cognitive and affective way of thinking and feeling. Moreover, it makes learning easier and makes the ease. Creativity as part of learning may also result in better output improves performance of the learner and brings development to a nation at large. E.g. when an educator is teaching a topic like "colours", a student could be asked to bring different types and colours of rocks to class and grind them to form their own forms of colours. This form of innovative ideas and creativeness could make the learner more knowledgeable and understands issues much easier and also helps create a lively environment within the classroom to enhance teaching and learning.

- *Use the most effective strategies:*. He found that the most successive approaches use creative art, media-oriented-programs, programs that incorporated cognitive and emotional functioning were the most successful. Using effective strategies, learning could be taught through various forms. He indicated that, it could be either verbal or visual forms as ways of creating an effective strategy. Creativity is needed for effective delivery of lessons to learners. E.g. teaching aids should be concretized and also visualizing lessons to learners in the classroom using the laptop and projector. These forms of impacting knowledge make learning more understandable and emotion function among learners as stated by Torrance 1970

- *Thinking of creativity as a skill:* much like resourcefulness and inventiveness, it is less a trait and more proficiency that can be taught. If we see it is way, our job as educators becomes to find ways to encourage its use and break is down into smaller skill sets. Psychologist tends to think of creativity as Big-C and little C. Big-C drives big societal ideas, like a new literacy style. Little C is more of a working model of creativity

that solves everyday problems. Both concepts can be included in our classroom. Thinking of creativity as a skill in promoting creativity among learners helps to enhance the psychomotor domain of an individual. It helps the learner to acquire more ideas and to produce extra-ordinary works. Therefore, awareness of the importance of being creative. These could be achieved in the classroom by creating a serene environment for learners to share ideas and to exhibit their own talents and skills.

- *Participate in or create a new program to develop creative skills:* Participation in or creating a new program to develop creative skills. Creative minds could be exploited when learners take active part in activities. Educators should encourage learners or provide a platform for student to come-out with their own intention e.g. One could organize an “Art club” where learners (Artists) could come together to produce new art forms and share ideas together. Moreover, engage student in frequent practical activities to help learners improve upon their level of creativity.

- *Use emotion connection-*Research suggests that the best creativity instructions tied in the emotion of the learner.

- *Encourage curiosity:* consider what is important to students. Student’s interests are a great place to start on what drives their own thinking tank find inspiration from their world. Try to step into their viewpoint to find what motivate them. Encouraging curiosity, Arousing learners’ interest in a lesson is the best way for a student to come-out with something new and make him/her productive. This could be achieved by engaging student from the “known to unknown” principle of teaching. A good educator is the one who is able to teach students to develop in their field of creativity and skills. Development of skills and having the sense of creativity means to be able to leave learners brainstorming and coming out with

questions such as “Why, How, What, When,” etc spout out of the mind of the learner.

- This could be achieved by creating and building up the confidence of the learner through the sharing of the life history of great people (artist) and how they made it in life etc.
- *Give student time to ask question:* organization such as creativity, culture, education, suggests teacher’s incorporation opportunities for students to ask questions. Intentionally designs lessons that allow for wondering an exploration. Student learns better when they interacts with their peers or an educator. They tend to come out with issues causing barriers in their way of understanding certain facts. Therefore, it is necessary for the educators to provide the platform for learners to ask question. This could be achieved by organizing a debate among learners to come –out with their ideas on setting issues. Moreover, certain organization such as “Creativity” gives the learner an opportunity to create new things for people to come out with their own views and answers. Forming of cultural groups. Learners tend to come-out with questions and be curious to learn more. These and many others make students to come-out with question and helps develop their way of thinking and become creative.
- *Allow space for creativity:* Design some classroom environment must be a Place for exploration, such as a thinking table, a drama stage, a drawing table, or a space for group to discuss ideas. As a good educator you have to allow student some space for creativity. The learner must be allowed to bring out their ideas since creativity is all about bringing and inventing new things. Therefore, the educator should provide the necessary material for learners to explore with them.

Besides creativity has to be real. When they are given that space, they think really deep and bring out a new skill.

- *Establish expressive freedom:* The classroom environment must be a place where a student feels safe to share novel ideas, Allow for flexibility and create norms that foster creative approach. Establishing expressive freedom in the best way for a learner to become creative and to be more productive- providing learners with the space to operate helps them to feel secure in the classroom. It helps to up let the confidence of the learner since the learner is not under any form of pressure. It helps peers to share ideas and to learn from each other.
- *Be familiar with standards:* Knowing the standard inside and outside helps find creative solution in approaches a lesson. Teachers can adopt them and work within the current framework. Some topics allow for flexibility and use of creative approaches. Being familiar with the standard of your students helps the educator to approach different kinds of teaching strategies and be able to calculate the level of space each and every learner in the classroom can absorb with creation of innovative solution or teaching method to help learner to improve upon their level and their way of understanding. The educator must make sure they create the necessary measures to also cater for individual differences since learners come as they have different family background so as they have different ways of understanding certain things.
- *Gather outside resource.*
- *Visit a creative classroom and a video about how a creative classroom works:* Educators should visit or have and watch videos on how creative classrooms environment look like to help improve, learn and together information. Videos

could be viewed to get information, ideas, about how the classroom environment feels and how they adopt to the place (classroom). It helps the educator to be inventive and motivate in his delivery of lessons to learners.

- *Explorer different culture is an excellent vehicle for inspiring creative thinking:* Exploring different cultures could be the best way to foster creativity in a classroom setting as people from different places and with different way of thinking and exhibit their ways of living. It helps learners to gain more ideas, share and be more creative.
- Understand that creativity is important to children's future in the job market. Creativity partnership discusses how 60% of English student will work in job that is not yet today's created in "market student must largely innovative and create their own jobs. Collard suggests teachers focus on teaching particular skill or set of behavior, rather than preparing student for specific careers. Imparting knowledge to learners to be creative is the utmost vision of every educator to help students to compete in the job markets. Therefore, all the necessary ideas, motivate needed by the learner should be made available.
- *Teach creative skills explicitly:* According to Collard "creative skills aren't just about good ideas, they are about having the skills to make good ideas happen" He suggests creative skill should include five (5) major areas: these are follows;
 - Imagination
 - Being discipline or self-motivated
 - Resiliency
 - Collaboration
 - Giving responsibility to student. Have them develop their own project.

Teaching of creative skills should be made easier, clear to learners to understand. Educators must teach and educate learners about the importance of learning to be creative and should be able to produce new things. Educators should teach creative skills in a simpler form for learners to comprehend and to gain more ideas to become creative. As stated by Collard “Creative skills are not just about good ideas they are about having the skills to make good ideas happen”. Learners could be creative when they are imaginative, i.e. when learners are able to think and explore with things and create something beyond human imagination. However, students could be creative when educators teaches them to be discipline and self-motivate them as been the basics of been naturally creative. They should also be taught or encourage to problem solvers and should not be easily get damage when trouble arises.

2.4 Developing Creativity in Basic Schools.

Moyle’s (1994) believes that a flaunt of artworks 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 in the classroom helps in sustaining their interest in the Creative Arts in particular. Ghanaian primary curriculum has had creative art 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 Moyle’s assertion, states that the primary Creative teacher who fills or packs the classroom with interesting collection of both natural and man-made things, photographs and reproduction of a works of art, and directs his class’ attention to the environment surrounds the school and their

homes, is more than half way towards ensuring that pupils have more than enough to feed their mind's 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 him or herself, this is hastened when he or she is an active and a willing participant in the learning process.

Children in primary school seem to be cheerfully uninhibited in their learning and borrowing form works of art. It is therefore pertinent for teachers teaching Creative art 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 primary schools, teachers should exhibit the characters 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.

2.4 Areas under Creative Arts

Designing and composing picture, Aidoo et. al, (2009)b put forward that designing and composition means, making a good plan of picture, or using the best plan of arrangement to make a picture. Memory and imaginative drawing is based on an event or scene you have observed. A drawing showing what you saw is described as memory drawing. Imaginative drawing is a drawing based on ideas and feelings, imaginative drawings always express the views, thinking, feelings, desires or future expectations of the artist.

Colour:

Aidoo et al. (2010) c. Colour is a perception of reflected light rays. To the artist, it is the tint, shade or hue of a pigment. There are three primary colours. This means that all other colours we see are derived from these three which are RED, BLUE AND YELLOW. E.g. Yellow + Red = Orange, Yellow + Blue = Green, Blue + Red = Violet etc. Colour is the pigment used in painting. It is also something that is used to add colour to something e.g. paint, cosmetics or dye, also colour is a property of objects that depends on the light that they reflect and is perceived as red, blue, green or other shades. It is the brightness and variety in the colours that something such as a room or picture has. It is also the property or aspect of something that involves hue, lightness and saturation or in the case of light hue, brightness and saturation.

Lettering

Korankyi (2008) opines that lettering is the art of writing alphabet symbols into words. In lettering, the first thing to consider is proper spacing. Lettering according to the Encarta dictionary is the physical process of forming letters, or the way they are formed.

Carving

Carving is a process of cutting away materials bit by bit to achieve a desired form. This process is known as “subtractive process”. Amenuke et al, (1991). Put forward that carving is a method of pouring a liquid substance such as cement, clay, and bronze, lead an plaster of Paris into a mould to produce the copy of a form. Carving according to the Encarta dictionary is an object or design formed by cutting and shaping a material such as wood or stone.

Modeling

Amenuke, el. al, (1991) further explained modeling as a process of adding soft and malleable material bit by bit to build a form either in the round or in relief. The process is referred to as the “Additive Process”. Korankyi (2008) Opines that print making is the process of applying ink on one surface with a design and transferring it onto another by pressing and stamping.

Picture Making

Picture making is the art of making representation of images such as persons, objects and scenes on a surface. Amenuke et. al, (1991: P.49) Example painting, printing, collage, mosaic and photography.

Composition

Composition is explained creating artistic work within selected parameters or guidelines the parameters are repetition, sequence and variation. Repetition is stating the motive or idea at the same level sequence on the other hand is stating motive in another level higher or lower. That is playing the same rhythmic pattern at a different pitch level. Variation is making alterations to a rhythmic pattern but its identity must be maintained (Aidoo *et. al*, 2009).

Performance is a way of playing with music accompaniment. Composition is the way in which the parts of something are arranged. Especially the parts of a visual image. It is also the act or process of combining things to form a whole. It is also explained by

the Encarta dictionary as something created as a work of art, especially a piece of music. Something created by combining by combining separate parts.

Dance

Dancing is the movement of the body. Aidoo et. al, (2009) support the view that, we dance with music and a good dancer understands rhythm, also the dance movement sequence must go with the music accompaniment. Though the dances are different, the following basic movement are shown, stamping of the feet on the ground, forward steps or backwards steps, combination of hand and leg movement, body slightly bend forward or sideways, squatting etc. To move the feet and body rhythmically usually in time with music to bob up and down or move quickly about to leap or skip especially in an emotional manner.

Print Making

Korankye (2008) opines that print making is the process of applying ink on one surface with a design and transferring it onto another by pressing and stamping.

Performance and Dancing

Performance is a way of playing with accompaniment .Performing Arts are forms in which artists use their voices and or the movements of their bodies often in relation to other objects to convey artist expression as oppose to, for example, purely usual art in which artist used paint / cameras or various materials to create physical or static object. Performance is a presentation of an artistic work such as a play or piece of music to an

audience. It is the art of carrying out or accomplishing something such as task or action. It is also the way in which somebody does a job judge by its effectiveness.

Music

It is an art form whose medium is sound generally a song is considered the smallest work of music, especially when involving singing. The common element of music is pitch (which governs melody and harmony) rhythm (associated concept tempo meter and articulation) dynamics and sonic qualities of timbre and texture. The word is derived from Greek word mousike “art of music”. The Encarta dictionary explains music as a sound, instruments or voices that are arrange or played in order create an effect it is also a written notation indicating the pitch, duration, rhythm, and tone and note to be played. Furthermore, music is a sound or group of sounds that create a desired effect.

Drama

Drama is now commonly used to refer to a genre of film or television which is more serious than comedy. An older meaning of „drama“ was the specific mode of fiction represented in performance. The term comes from a Greek word meaning action which is derived from a word meaning to do or to act. The enactment of drama is theatre performed by actors on a stage before an audience presupposes collaborative modes of production collective forms of reception. A composition in verse or prose intended to portray life or character or to tell a story usually involving conflict and emotions through action and dialogue or typically design for theatrical performance. Drama is play that can be perform radio theater radio or even television. These play are often written out as a script or a written version of a play that is ready by the actors but the audiences. Drama

as in play is meant to be performed on a stage in front of audiences at the theater. So drama refers to the script while the word theater is the performance of the script. It is also a serious play written for performance on stage, television or radio. It is a real life event or situation that is particularly exciting or emotionally involving. An exciting tense and gripping event and action, or an exciting tense and gripping quality, either in a work of art or real-like situation.

2.5. Importance of Creative Art to Basic School Children

Morgan (2013) opines that with the economic challenges, new standards for learning and an increased emphasis on standardized testing, many teachers are concerned that arts Education is dwindling in schools. Although studying music, art and theater offer numerous benefits for all ages, elementary school children, have a lot to gain cognitively and developmentally from these programs. The creative arts are crucial to the elementary school curriculum, because they increase creativity and motor skills, make children more visual learners and result in greater academic achievement.

Creative Arts provide the following:

- Creative thinking.
- Physical exploration.
- Increase academic achievement.
- Impact of technology.

2.5.1. Creative Thinking

Mayesky (1998) asserts that when someone is creating something, there are usually two parts to that person's ability. The first part has to do with originality that is the discovery of an idea, plan or answer the second part has to do with working out, improving and making certain that the idea or answer works or is possible. The first part discovering, involves using the imagination, playing with ideas and exploring. The second part process involves using learned skills evaluating and testing.

According to the nonprofit organization, art in Action, the art encourage stronger right brain development, the area responsible for intuition and creativity. Right brain development has the potential to show children the numerous possible outcomes for a creative project and empower them through self-expression. Because children also learn that there is no right or wrong answer in creative arts. They also develop critical thinking and problems solving skills and are able to explore different potential solutions. For example, creative writing lets children consider multiple possible endings to a story and choose the most effective one.

2.5.2. Physical Exploration

In dealing with children, the focus should be on the process that is developing and generating original ideas. This focus on the process encourages the development of creativity across the curriculum instead of being confined to art and music Mayesky, (2001). Barbour and Shaklee (1998) asserts that exploration of materials make children become intensively involved in making art. It also show a progression through the stages of art, they develop the ability to work with intend and purpose, organize and express ideas and feelings through the visual arts. Children development is a process in which children gradually move from simple to more complex tasks, writes Art therapist Anna

Rayner in an article By the Early Childhood news Website. Whether children are creating visual works in a drawing class or learning to play a musical instrument, the arts provide a natural environment for the exploration that leads to the increase of motor skills.

2.5.3. Increase Academic Achievement

According to Mayesky, (1998) Children want to express themselves openly they want to bring out new ideas and have new experiences. They enjoy creating and benefits from it in many ways. Including (i) learning to feel good about themselves, (ii) learning to seek many answers to problem, (iii) developing their potential to think, (iv) developing their individuality(v) developing new skills and experiencing their joy of being different, through the study of creative art, children are recognize for their unique skills.

The national assembly of state Art Agencies Opines that, the arts make children better learners. The NASSA report that numerous studies link music to a better understanding of mathematics because of its subtle emphasis on rhythm and ratios. Similarly, dance and drama can increase literacy skills, because of their relationship to storytelling.

2.4.4. Impact of Technology

The rise of computers, tablets and smart phones has led to a greater need for the arts, writes grace Hwang Lynch in an article published on the PES Parents Website. Activities like Music, Visual Art, dance and creative writing teach critical thinking. In addition, creative art becomes more relevant to the pupils or children in the following sense;

- It helps Communicate Ideas and feelings.

- It record events.
- It illustrates.
- It serves as a preliminary study of an idea or object

Technology is a method of applying technical knowledge, that is a method or methodology that applies technical knowledge or tools. It is also the study, development and application of devices, machines, and techniques for manufacturing and productive processes.

2.6. Effective Teaching of Creative Arts

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

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

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

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

2.7. Methods of Teaching Creative Arts

Arts, by their nature are creative subjects, and creative teaching methods are a necessary part of great arts courses. These teaching methods should be employed to really make the class memorable and awaken the artistic abilities in as many children as possible while this may not turn them into artist, it will help in children's future endeavors, as they will learn to think about creative ideas in a different way (Westlake, 2013).

- *Teaching by Imitation:* Westlake (2013) reflects that, children best absorb information by emulating successful process of art themselves.
- *Many Different Mediums:* Westlake, (2013) proposes that each week, teachers should use different mediums of art to teach and instruct children to create a piece of art using this medium.
- *Practice Process:* Westlake, (2013) argues that children should be giving the opportunity to master different aspect of the artistic process with actually completing specific techniques within a large piece. Give students a limited time

to draw a still life, so that important initial details are focused upon, and learn what to convey first when trying to create something realistic.

- *Direct Involvement with Materials and Processes:* Practice with materials may lead directly to a creative final product. Children are inspired by the process itself, they enjoy interacting with the materials and the visual and tactile experiences that emerge as they work.
- *Think Process Rather than Product:* Children will be more creative when we show them problems rather than answers. There are good ways to explain problems without showing answers. Example colour mixing can be used as creativity practice by children to experiment with colours. They can be lead to discover how to combine colours to form new colours. It can be learn as a problem finding and a problem solving process. In contrast, many teachers post a colour chart in the room to show how colours are made. Then they ask children to mix their own colours. Posting the answer does not give children the impression that creative thinking is expected.
- *Considering the Tone and Nature of Responses to Children's Ideas:* Marvin, (2008) asserts that children often need encouragement and reassurance. They get ideas and begin to doubt their own ideas. Children who ask about a new idea need encouragement. If you think the idea will fail, you might enthusiastically say, it would certainly be worth a try.
- *Generating Creative Arts Idea:* By not showing examples in advance, children know what teacher want from them if the practice sessions give them methods used by creative people to develop their ideas (Marvin, 2008).

- *Consider Practice*: Build in lesson time to practice with materials so that beginning mistakes are not mistaken for creative ideas. Comfort and some mastery of processes and materials allows for more creative rendition of new ideas. Artist often find inspiration, as they start manipulating the materials. It is natural to get visual ideas as we work with visual materials (Marvin, 2008).
- *Teaching without Image Floating*: Marvin (2008) put forward that, teacher should refrain from showing examples to children, so they may not draw children's attention on what they want. They should never ask children to reinvent or cleverly disguise things that others have done to make "another one of them". They can take real life experience from their own lives; encourage them to develop these into art forms.
- *The Impact of Technology*: The rise of computers, Tablets and smart phones had led to a greater need for these arts. Writes Grace Hwang Lynch in an article published on the PES Parents Website, because most children now learn to operate one of these devices before they learn to read. Technology takes on a prevalent role in their development. However, activities like Music, Visual Arts Dance and Creative Writing teach critical thinking. For example playing of musical instrument teaches children how different uses of dynamics and tone can produce different emotions in listener.

2.8. Methods, Techniques and Strategies of Teaching Methods

Delacruz (1997) defines instructional method as a comprehensive instructional approach that can be used to shape subject matter, design instructional materials and events and guide students „activities". Method therefore is the systematic way teachers

go about their teaching. As Delacruz (1997) points out, there are two general methods of teaching: the direct and indirect methods.

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

Techniques

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

Strategies

Delacruz (1997) describes instructional strategy as detailed smaller scope of specific instruction behaviour. In other words, strategy is the sequencing or ordering of the techniques that teachers select to teach a particular lesson (Barth, 1990). According to

Dynneson and Gross (1999), strategies used by teachers normally clarify and expand pupils' understanding and enhance pupils' active participation in the learning process. What this means is that in a lesson, the strategy could be a brief story-telling, followed by grouping, discussing and role play.

2.9. Approaches to Creative Arts Teaching

Activity Method

According to Tamakloe, Atta, and Amedahe (1996), activity method is a method of teaching where pupils are engaged in activities during the lesson. He maintains that this method appeals to many of the child's senses. On the approach to the use of the activity method, he cautions the need for outlining definite goals that should be purposeful and the use of effective teaching and learning aids combined with desirable class activities. Asafo-Adjei (2001) also describes activity method as the method of teaching in which the child is placed at the centre of the teaching and learning process. In such situations, all pupils in the class are made to interact with materials provided either by the teacher or by the pupils to discover concepts and facts unaided or with teacher's minimum interference. The learning outcomes of an effective use of this method include:

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

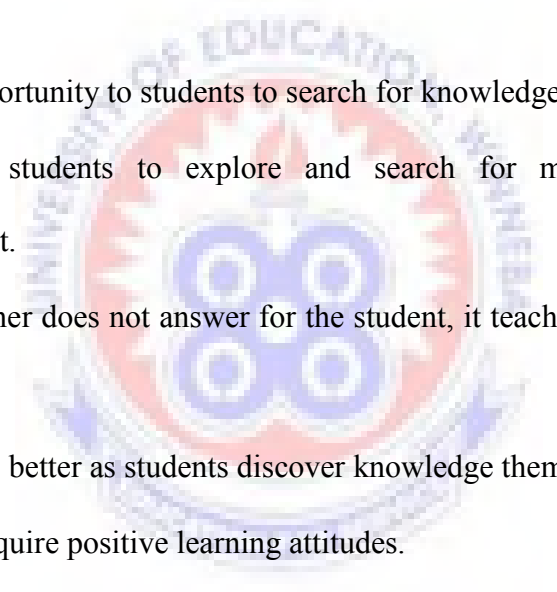
Experiential Approach

According to Amenuke *et al* (1991), this method involves the direct experience with art materials, tools and processes as the basis for aesthetic and artistic growth. They

note that it is an exploration approach in which pupils develop the ability to think, feel, and act creatively, resulting into the development of desirable values such as cooperation, affection and endurance. It encourages learning by doing which leads the learner to researching, discovering, inventing and innovation.

Discovery Learning

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

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

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

- Making advance preparation and having achievable aim;

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

Demonstration

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

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

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

Lecturettes

Lecturette is a short form of the lecture method which is used to highlight key points of content. Unlike the traditional lecture, this method often involves participant interaction and, at times, seen as a discussion. Usually it is very brief and serves as useful

introduction to topics and „lead-ins“ to experiential activities. The primary purpose of this method is to provide pupils with specific information and set the stage of an experiential activity (UCEW Out Segment Handbook,2001).

Cooperative Learning

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

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

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

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

3.0. Some Motivational Techniques used in the Art Classroom

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

- Viewing an object in detail. A dialogue prior to art production that is usually enriched with visual images for analysis such as actual objects, posed models, photographs or computer images.
- Recalling of past experiences. This includes narratives, stories and poems that stimulate the child to imagine and fantasize before making a drawing, painting, modelling, and role play or drama performance.
- Guiding children always to be involved with the formal aspects of the elements and principles of art.
- Questioning strategies. Always use thought provoking questions that can direct the children's attention, memory or perception.
- Open-ended discussion on thoughts and feelings – such interaction, with pupils activates their thoughts and feelings that they have already have about the subject and also provide them with new information. It also encourages their imaginative responses, helping them reflect on thoughts and feeling before they create their artwork.

- Open-ended discussion on perception. This can direct pupils to observe what they see - differences and similarities of shapes, colours, lines, proportions and so on.
- Encouraging exploration with the senses. Allow pupils to see, touch, hear, taste and smell in order to help them order their impressions and concepts.
- Encouraging children actively and enthusiastically focusing on a structure in which they are free to express their thoughts, feelings and perception through manipulation of tools and materials as well as processes to create art work.

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

3.1 Attitudes of Parents and Teachers towards Creative Arts

Most people especially the elite in Ghana see the creative arts as subjects meant for the children who are not brainy. Amenuke et al (1991), stressed that most educated Ghanaians look down on art and artists. They indicated that Ghanaians view the arts as a subject meant for people who cannot cope with difficult subjects such as science and mathematics. This fact was corroborated in a personal conversation on 20th March, 2014 with parents and some teachers in some basic schools in the Gomoa West District, most of them indicated that the creative arts were meant for people who are not intelligent. They would want their children to pursue courses or programmes that would earn them

respectable positions. Agak, Indoshi and Wagah (2009) indicated in a study in Kenya that art and design curriculum is shunned by educators and stakeholders and considered of low status with the changing needs of society. The attitudes of teachers, parents and students invariably affect the interest in pupils .



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter describes the research methodology applied in this study. The discussions in this chapter include; research design, population of the study, sample and sampling techniques, research instruments, validity and reliability of instruments administration of instrument, and data analysis procedure.

3.1 Research Design

According to Creswell (2005), research design describes the procedures and methods used to gather data. It also lists and describes the instruments used for the collection of data. The study employed cross – sectional descriptive design utilized both qualitative and quantitative method to determine the strategies to improve upon the teaching of creative Arts in Basic Schools. This design was the method of choice, because it fields studies in natural setting, and explains phenomena from the person being studied (Babbie, 2007) and produces descriptive data from the respondent own written or spoken words (Creswell, 2005).

The present study used the quantitative research design which Slavin (2007) describes as studies whose findings are mainly the product of statistical summary and analysis. The main feature of quantitative research is the heavy reliance of the researcher on data analysis to arrive at findings or conclusions. Numbers are assigned to the properties in the phenomena to represent their qualities.

Qualitative researchers are interested in understanding the meaning people have constructed in making sense of the world and experiences they have in the world (Miles

& Huberman, 1994). In this investigation the focus was, amongst other things, determining the strategies to improve upon the teaching of creative Arts in Basic Schools.

Amin (2005) states that qualitative research approaches are useful when the researcher intends to have an understanding of a human phenomenon as well as to discover the meaning given to the events that subjects experience. It involves a naturalistic enquiry that aims at understanding phenomena as they occur naturally (Creswell, 2008). According to Punch (1998) qualitative research is more intensive than extensive in its objectives. Punch (1998) further states that qualitative approaches share “a holistic view” as one of their assumptions. This study was concerned with the techniques of teaching Creative Arts in the basic school in the Gomoa West District in the Central Region of Ghana.

Descriptive research methodology was used in this study that sought to find out the views of headteachers, teachers and pupils as well as parents on the ways to improve the teaching of creative arts in the basic schools in the Gomoa West District. Its usage in this study allowed for detailed description of the data collected.

3.2 Population for the Study

Population in research refers to the aggregate or totality of objects or individuals regarding which inferences are to be made in a sampling study (Sekaran, 2003). Population as used in this study refers to the people with common characteristics that the researcher decided to involve in the study. The target population for this study comprised all teachers, head masters and pupils in the Basic schools in the selected District.

3.3 Sample Size and Sampling Strategies

A sample is a subset of a larger population of human and non-human entities. Sampling, therefore, is the process or technique of choosing a suitable sample that is a true reflection of a population for the purposes of determining parameters or characteristics of the whole population. Dawson (2007) describes sampling as an act of choosing a smaller, more manageable number of people to take part in the research.

To make the sample representative, the frame for the respondents consisted of some stakeholders in education consisting of teachers, head teachers, parents and pupils in the selected schools in the district. Selection of the head teachers was done through purposive sampling. According to Creswell (2008), purposive sampling is applied where the researcher intends to pick subjects that satisfy the stated given criterion. In addition, a sample of 90 teachers was selected for the study using simple random method. The objective of this sampling method used was to obtain a sample that is a representative of the population. With the use of the simple random sampling technique, „YES“ or „NO“ was written on piece of papers and folded them and those who selected the „YES“ were selected. In all, 3 teachers were randomly selected from each of the 30 Basic schools in the study area. In addition, purposive sampling technique was used to select 20 pupils. Purposive sampling was used because the researcher felt that the pupils were vital respondents whose ideas could not be overlooked. 20 parents and 30 head teachers were also randomly sampled. In all, a total of 160 respondents participated in the study which comprised 90 teachers and 30 head teachers, 20 pupils and 20 parents.

3.4 Instruments for Data Collection

The researcher constructed a questionnaire that had closed ended questions, which were designed to obtain information and data from the circuit supervisors. Structured

questionnaires were preferred by the researcher because of its advantages like; easy to administer on a large population. Questionnaires require less time and money compared to other methods like focus group discussions (Bless & Higson, 1995). The questionnaire was a 2-point scale (Yes and No) and when possible some option were given to choose from. The questionnaire consisted of 30 items.

3.4.1. Semi Structured Interview

Apart from the survey, qualitative research was undertaken to obtain more information from the pupils and to better contextualize the survey results. A semi-structured questionnaire framework was used which allowed the pupils to respond freely. The interviews took between thirty minutes to one hour per session and were conducted over a span of three months. The main focus of the interviews was to get the respondents to reflect, comment and describe their understanding and expectation of teaching of creative Arts in Basic schools. Three areas served as the primary focus of discussions with the pupils:

1. Strategies needed to improve the teaching of creative art
2. The role does creative art play in the lives of the basic school children
3. Attitudes of parents and teachers towards creative art.

3.5. Data Collection Procedure

Structured questionnaires containing close ended questions were administered to respondents. This was done during school days between 10am – 2:00pm. The researcher visited each school and interacted with the head teacher and with the heads assistance, the researcher appointed a research assistant. After permission from the head teacher of the school has been obtained, the researcher personally administered the questionnaires to the

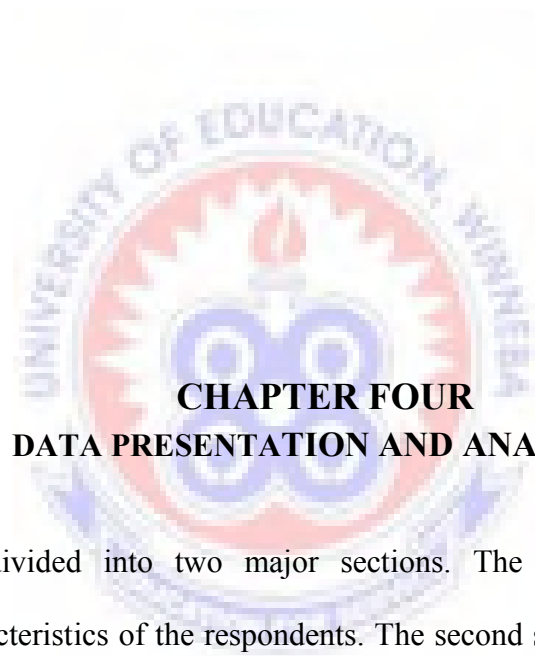
teachers and head teachers and collected the questionnaire later when she was informed about the completion of the instrument. In addition, the researcher used interview guide to measure the opinion of 10 pupils on their perception on the teaching of Creative Arts. It was a face – to – face interview. This was useful for gathering in-depth information on the subject under investigation.

3.6. Data Analysis Procedure

After sorting out the questionnaires, the data were computed and analysed using the Statistical Package of Social Sciences (SPSS) version 20. The statistical analysis such as, frequencies and percentages were used to answer the research questions. With regard to the content analysis was used to analyse and interpret the interviews.

3.7. Ethical Considerations

The major ethical problems experienced in this study were infringement on the privacy and confidentiality of the respondents. The study did not in any way use force to gather data. The different respondents were given chance to respond freely with no salient intimidation or force or promise of reward. To end this, the researcher ensured that the research process was adequately explained to participants and that they were made aware that any information given out that should not be reported and would be kept as they wished.



CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Overview

This chapter is divided into two major sections. The first section provides the demographic characteristics of the respondents. The second section presents the answers and discussion of the research questions.

4.1. SECTION A

Demographic Characteristics of Teachers and Head Teachers

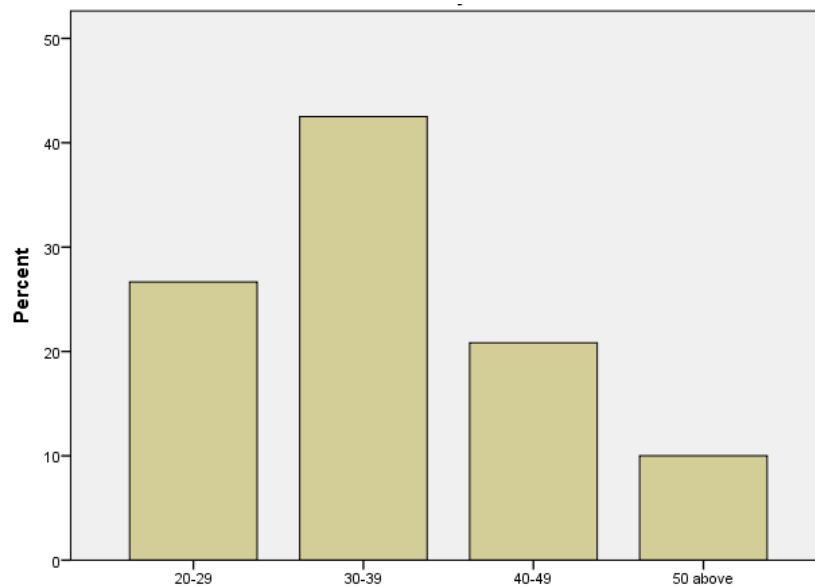


Figure 1: Age Distribution of Head Teachers and Teachers (Source: field data 2014/2015)

Figure 1 shows the age group of the study respondents of teachers and head teachers. The dominant age group of the head teachers and teachers ranged between 30-39 years representing 51 (42.5%), followed by age group between 20 to 29 years representing 32 (26.7%), and followed by age group between 40 - 49 years representing 25 (20.8%). Whereas 50 and above made up the smallest group, representing 12 (10%) of the respondents. The majority of the respondents fell within the age range of 30 and 39 as well as 20 to 29 which meant that teachers and head teachers in the Gomoa West District were within the working class. Moreover, the teachers and head teachers were young and energetic and could work for longer period of time barring any unforeseen circumstances. It was also good for the district because, there were fewer teachers and head teacher employees within the aging group 50 years and above.



Figure 3: Sex Distribution of Parent Respondents (Source: field data 2014/2015)

Educational Status Distribution of Head Teachers and Teachers

In terms of the respondents' education status, Figure 4 indicates that 8 of the respondents which represent 6.7% were SSS/SHS, 18 of them representing 15% were post-secondary holders, 4 (3.3%) were Vocational/Technical. 90 (75%) were degree holders. These qualifications represent the proportion of respondents with lower and higher educational qualification. It can be inferred from the results that Degree holders constitute the majority of the Teachers and Head teachers in the district. Therefore it be deduced from the data that the majority of teachers and Head Teachers were qualified with requisite experience in the field of education.

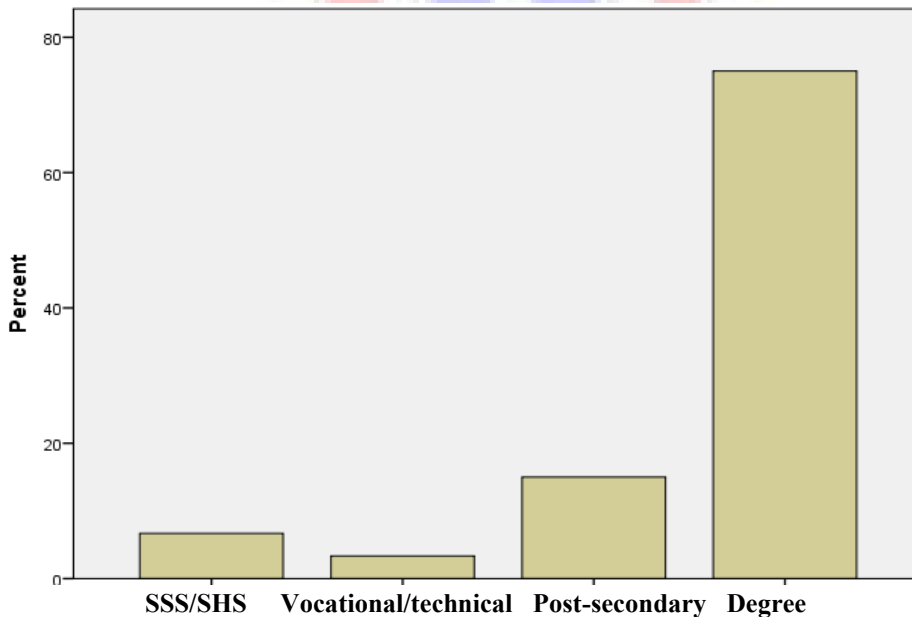


Figure 4 Educational Status Distribution of Head Teachers and Teachers (Source: field data 2014/2015)

4.2. SECTION B – ANALYSIS OF DATA

4.2.1 Strategies needed to improve the teaching of Creative Arts?

This research question was intended to find out the strategies needed to improve the teaching of Creative Arts.

4.2.1.1 Analysis of the Interview Data

Twenty (20) pupils were interviewed to find out if the pupils enjoy creative arts and their responses were presented in Table 4.1. As Table 1 illustrates, 8 of the pupils interviewed indicated positive, meaning that they enjoyed creative arts; while 12 of them representing 60% claimed that they did not enjoy creative arts. This was intended to find ways to improve the strategies used the teaching of Creative Arts.

Table 1: Satisfaction in Creative Arts classes

Responses	Frequency	Percentage
Yes	8	40
No	12	60
Total	20	100.0

When the researcher asked the pupils who indicated that they did not enjoy creative arts on their reasons, 8 of them indicated that they were not good at art, while 4 claimed that they were advised by their parent not to fully participate in arts classes because they are going to be future doctors. One of them categorically stated that: *“My parents are not showing good interest in drawing”*. Another stated that:

“My parents frequently tell me that the arts are for poor academic children”

With regards to the pupils' responses to the item 4 on the interview guide, "What do you think the study of creative art has helped you in your studies or life"? All of them indicated that creative arts invite them to listen, observe, move, solve problems, and imagine, using multiple modes of thoughts and self-expression.

One child stated that:

"My involvement in the creative arts motivates and supports my learning and I have seen improvement in my overall academic performance"

Concerning the teacher motivation children in their creative art lessons (item 5), all of the pupil interviewee claimed that their teachers encourage them to do well in creative arts lessons. One of them stated that: *"my teacher always helps me during creative arts class"*. According to Mayesky, (2001) Children want to express themselves openly they want to bring out new ideas and have new experiences. They enjoy creating and benefits from it in many ways. Including (i) learning to feel good about themselves, (ii) learning to seek many answers to problem, (iii) developing their potential to think, (iv) developing their individuality(v) developing new skills and experiencing their joy of being different, through the study of creative art, children are recognized for their unique skills.

Table 2 Ways you think your creative arts teacher should teach the creative arts that will make you understand it better

Responses	Frequency	Percentage
Try to eradicate our wrong perception about Creative Arts	4	20.0
Guides us to draw	4	70.0
Children see importance of Creative Arts	2	10.0

Total	20	100.0
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As can be inferred from table 2 above, out of 20 pupils who were interviewed, 4 of them representing 20% indicated that they think the creative art teacher should try to eradicate the wrong perception the pupils have about creative arts as this will make them appreciate the subject better, 70% claimed that their teachers should guide them to draw, while 10% showed that teachers should let the children see the importance of creative arts. This is in line with Westlake (2013) who asserted that, Art, by nature is a creative subject, and creative teaching methods are a necessary part of great art courses. These teaching methods should be employed to really make the class memorable and awaken the artistic abilities in as many children as possible while this may not turn them into artists, it will help in children's future endeavors, as they will learn to think about creative ideas in a different way (Westlake, 2013).

Teachers' and Head teachers' strategies employed in Teaching Creative Arts

The research question one was intended to find out the strategies needed to improve the teaching of creative art. The responses from the questionnaires are followed. Numbers of strategies can be used to improve the teaching of creative art, but for the purposes of this study, the following strategies were investigated:

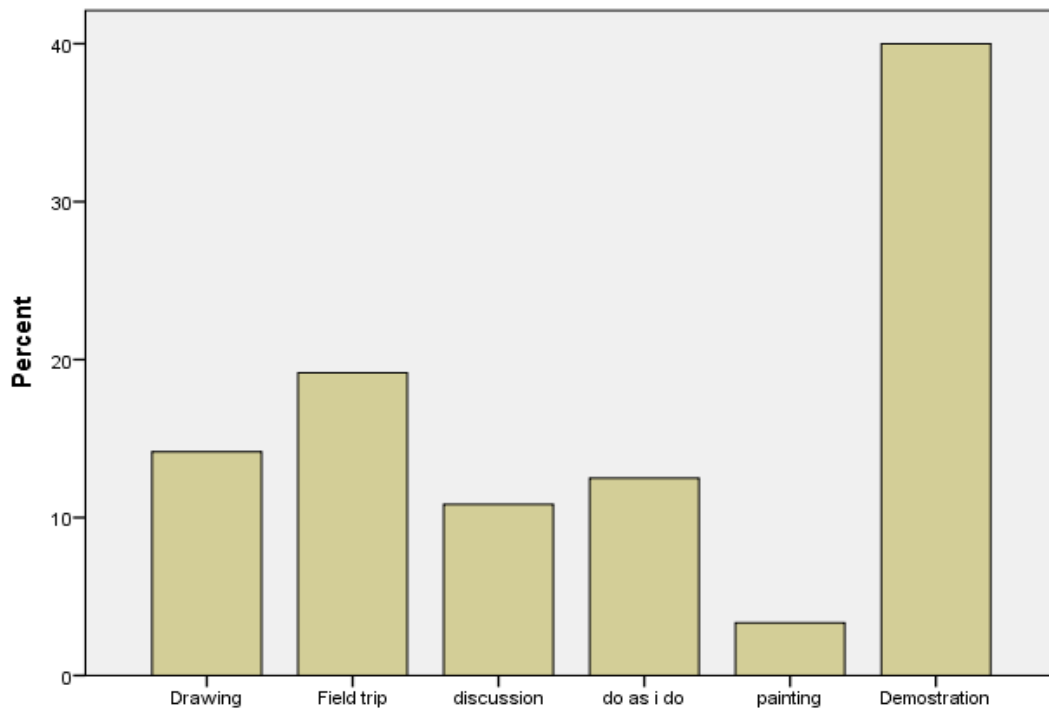


Figure 5 Teachers' and Head Teachers' strategies employed in Teaching Creative Art (Source: field data 2014/2015)

From figure 5, 14.2% of the respondents represented drawing, 19.2% represented field trip, 10.8% of the respondents represented discussion, 12.5% for doing as I do, 3.3% were painting, while the majority of 40% out of total number represent the demonstrational strategy of teaching. This infers that, the majority of the respondents used demonstrational teaching for teaching creative art in the basic schools. It can be deduced from the data that, most teachers in the basic schools in Gomoa west district prefer using demonstration method which followed by a field trip. Herberholz and Herberholz (1998) have suggested techniques used to evoke artistic responses in children in the classroom as follows:

- Viewing an object in detail. A dialogue prior to art production that is usually enriched with visual images for analysis such as actual objects, posed models, photographs or computer images.



Yes

No

Figure 6 Present Respondents need to improve Strategies for Teaching Creative arts
Source: field data 2014/2015

Strategies for improving Teaching of Creative Arts

From the questionnaire study above, 87.5% of the respondents said yes, 12.5% of the respondents said no. It can therefore, be inferred from the result that, majority of the respondents want improvement in the various strategies used by teachers in teaching creative art. It is therefore; also deduce that, the Respondents were not satisfied with the strategies employed in teaching creative art and therefore requesting for improvement of the strategy.

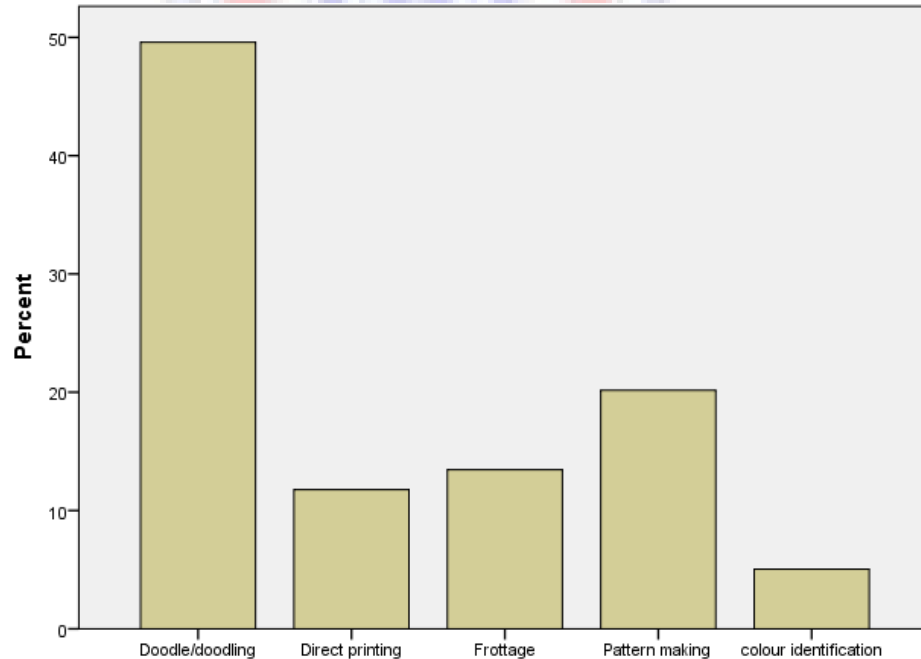


Figure 7: Strategies for improving Teaching of Creative Arts (Source: field data 2014/2015)

Figure 7 also presents an analysis on strategy which will improve teaching of creative art in basic schools. From the figure, a majority of 49% of the respondents were doodle, 11.7% represents direct printing, 13.3% of the respondent represent frottage, 20% represent pattern making while 7% of the total respondents are colour identical.

This finding is in line with that of Seinfeld (1995) who emphasized that doodle is a form of communication that foster teaching and learning and emphasized that children use many symbols to create meaning and to represent reality within the medium of drawing and concluded that communication can be verbal or non-verbal and these forms of communication can be facilitated through drawing. Striker (2001) has called that, children use doodling to develop, create, communicate and record their thoughts and further emphasized that children beneficially use doodle as a means of expressing their emotions and by using different forms of images that emerge on a drawing surface and concluded that it is worthy to encourage children to draw to articulate their inner feelings as well as making their thoughts conspicuous.

Hildebrand (1976) put forward that, knowing the artistic developmental stages will help the teacher to plan art activities at an appropriate level. This inferred that teachers must honour the child quest for learning by offering an experience which reveals the language of art to avoid thwarting child's efforts. To set an appropriate level of expectation for children, this implication will help the teacher not to stifle the child's desire to be creative and unique human being by comparing them to other children of the same age. Furthermore, child artistic development will help teachers to understand and appreciate children's drawing and art project. What the teacher has to do to unearth talent is to provide tools and materials as a means of motivation.

Children talk through their art expressions therefore; the teacher could use the drawing of the child as an appropriate basis for discussing the children's art with parents. This may help parents/guardians to contribute in fostering the child's creativity. The artistic development continuum is a tool that maps children's development and guides teachers' planning.

From the above responses on the strategies to improve teaching of creative arts in basic schools inferred that, doodle is the first strategy that should be employed, followed by demonstration strategy. From the study, these are the two main strategies to improve teaching and learning of creative arts in basic schools.

4.2.2. The role Creative Arts Play in the Lives of the Basic School Children

This section discusses the role creative arts play in the lives of pupils in basic schools.

4.2.2.1 Analysis of the Interview Data

The researcher wanted to find out if the pupils enjoy creative arts and the role it plays in their lives as well. One pupil interviewee stated that, *'my involvement in the creative arts motivates and supports my learning and I have seen improvement in my overall academic performance'*. Invariably, Creative Arts helped the students to learn how to solve pertinent issues confront them in their quest to create works and in a way help improve their problem solving ability and transform in their academic performance. The other pupil interviewees indicated that Creative Arts invite them to listen, observe, move, solve problems, and imagine, using multiple modes of thought and self-expression. One child stated that:

Concerning the teacher motivation children in their creative art lessons (item 5), all of the pupils interviewed claimed that their teachers encourage them to do well in creative arts lessons. One of them stated that: *‘my teacher always helps me during creative arts class’*. Therefore, he had come to love schooling because of creative arts lessons. Barbour, et. al, (1998) opines that making of art increase children’s skills in the use of and mastering over art materials. Children also learn to use materials in ways that are innovative and unusual

The Impact Creative Arts have on the Pupils

This research question was intended to find out the role Creative Arts play in the lives of the basic school children. Teachers and head teachers were given similar questions and their responses were presented in Figure 4.8 below.

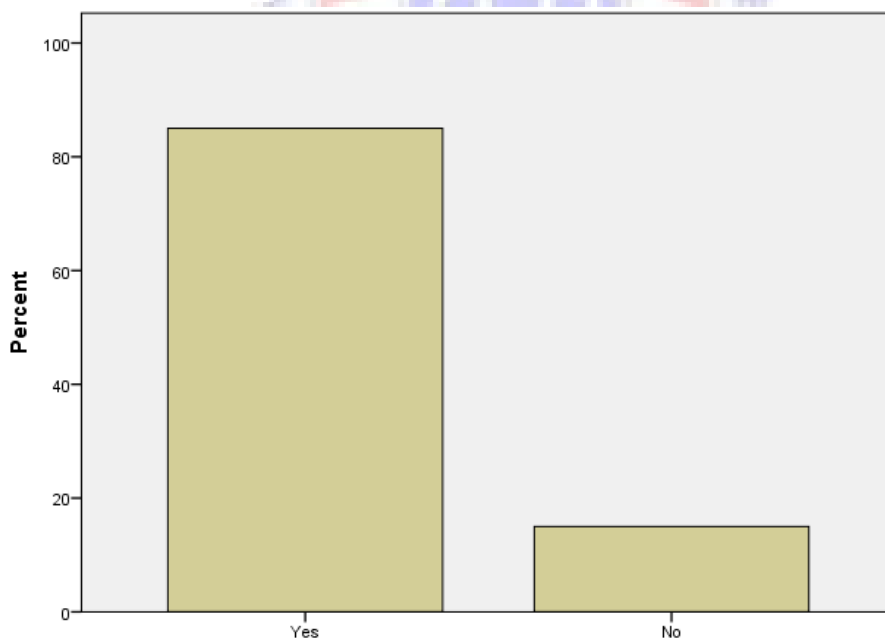


Figure 8 The impact of Creative Arts on the pupils (Source: field data 2014/2015)

The majority (85%) of the respondents said yes „while 15% of the total respondents said

no,,. This is in line with Webstlake (2013) assertion that, children best absorb information by emulating the successful process of art themselves. Barbour, et. al, (1998) asserts that exploration of materials makes children become intensively involved in making art. It also shows a progression through the stages of art, they develop the ability to work with intend and purpose, organize and express ideas and feelings through the Visual Arts. Child development is a process in which children gradually move from simple to more complex tasks. Whether children are creating visual works in a drawing class or learning to play a musical instrument, the arts provide a natural environment for the exploration that leads to the increase of motor skills.

According to Harris (1963) assert that the more details children put into their picture, the more intellectual and perceptual growth one can assume is taking place. The amount of repetitions exaggeration of a theme can guide the teacher in understanding the child emotional growth. Hildebrand (1976) opines that, knowing the artistic developmental stages will help the teacher to plan art activities at an appropriate level. This inferred that teachers must honour the child quest for learning by offering an experience which reveals the language of art to avoid thwarting child's efforts

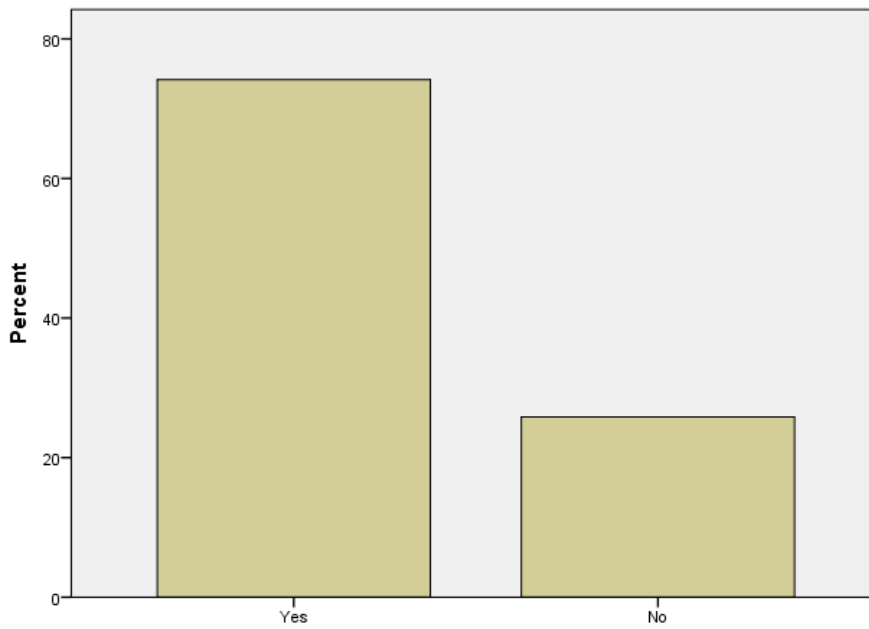


Figure 9 Does the impact of Creative Arts have influence on the pupils (Source: field data 2014/2015)

From the figure above, 74.2% of the respondent,s questionnaire said yes, While 25.8% of the total respondents said no. Mayesky (2001) asserts that when someone is creating something, there are usually two parts to that person’s ability. The first part has to do; with an originality that is the discovery of an idea, plan or answer the second part has to do with working out, improving and making certain that the idea or answer works or is possible. The first part discovering, involves using the imagination, playing with ideas and exploring. The second part process involves using learned skills in evaluating and testing. This finding was in line with that of Pessoa (2008) child’s visibility improves as children observe to draw that in turn improve children cognitive processes. Pessoa (2008) further emphasized that children feel the meaning of what one is doing, and rejoice in that meaning.

This revelation support Jackson (2002) assertion claims that when children focuses on arts they accrue rejoicing in what they are doing also feels a sense of being deeply convinced of the importance of the activity. That is, Jackson argues that the

activities of art-making are, in some sense, felt to be right, fulfilling, and satisfying. Brittain cited in Hildebrand, (1976) says that, art activities not only reflect a child's inner self, they also help form it.

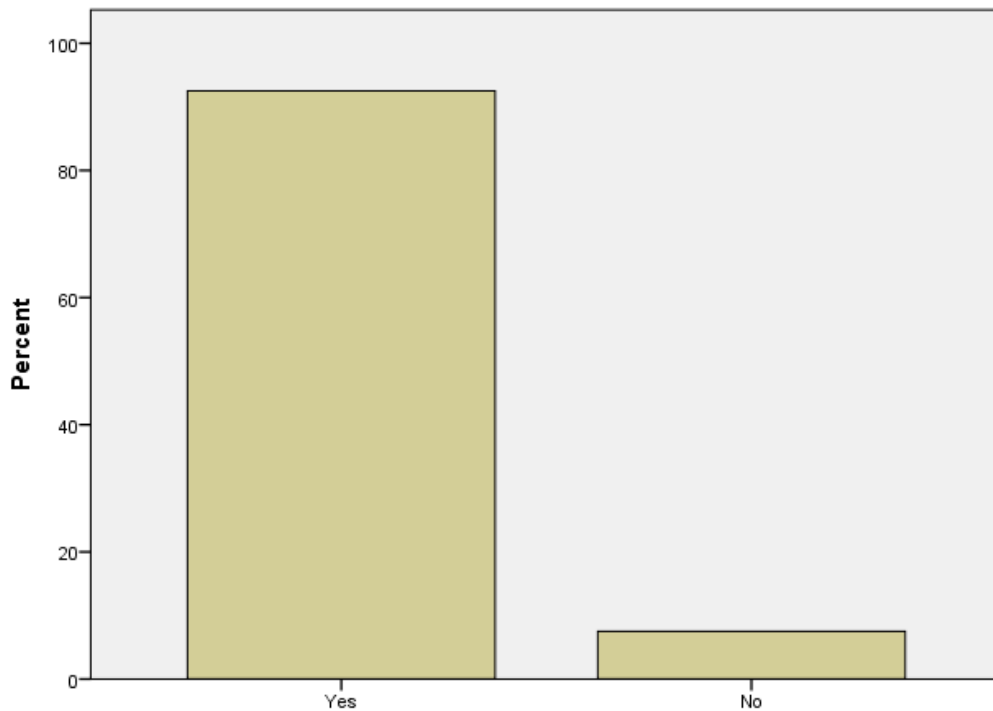


Figure 10. The role Creative Arts play in the lives of the basic school children (Source: field data 2014/2015)

As figure 10 shows, Head Teachers and Teachers were to agree or disagree whether Creative Arts play role in lives of pupils. With this statement, 92.5% of respondents representing „yes“, while (7.5%) of the respondents represent „no“. The result is perfectly in line with Murfee. Murfee (1995) also claimed that the role of education was not only to prepare children for later life, but also to engage children wholly in life at the present moment and concluded that art doesn't benefit only the artist but are beneficial not only to those who create art but also to those who experience those creations. Koopman (2005) calls that, arts are fundamental values because of the

complete involvement from moment to moment when receiving, creating, or performing an art work and concluded that art is essential to human life.

Duku, and Kemevor, (2013) assert that, Art is a creative and silent way that helps children to express through the lens of art. Akrofi, (2003) discusses art education as a means that art contribute to the development of the potentiality of the individual in integrating his or her intellectual and intuitional which are vital elements in the development. Art education encourages personal development and awareness of one's cultural heritage and the role art play in the society. This also caters for the development of the cognitive, psycho motor, affective domains in the acquisition of knowledge and skills through the various activities in art.

Hildebrand (1976) argues that, drawing at both the nursery school and the kindergarten ages are typically egocentric. Brittain cited in Hildebrand (1976) says that, art activities not only reflect a child's inner self, they also help form it. Family members are frequently represented in children's drawings or through conversation while drawing or painting.

The government of Ghana white paper issued on the report of the educational review (2004) recognized the crucial role that art education plays in the formative years of the child; especially its potential for overcoming educational disabilities and further on made it compulsory to arrest all future educational disabilities in early years of child training. Teaching and learning through art will sustain the children in their known environment to facilitate understanding. Furthermore, there should be a platform in the media to educate general public on child art and its importance to the child and the nation at large.

4.2.3. Research Question Three - What are the Attitudes of Parents towards Creative Arts?

This research question was also designed to determine the attitudes of parents towards creative art and teachers and head teachers responses were presented in table 4.12 below

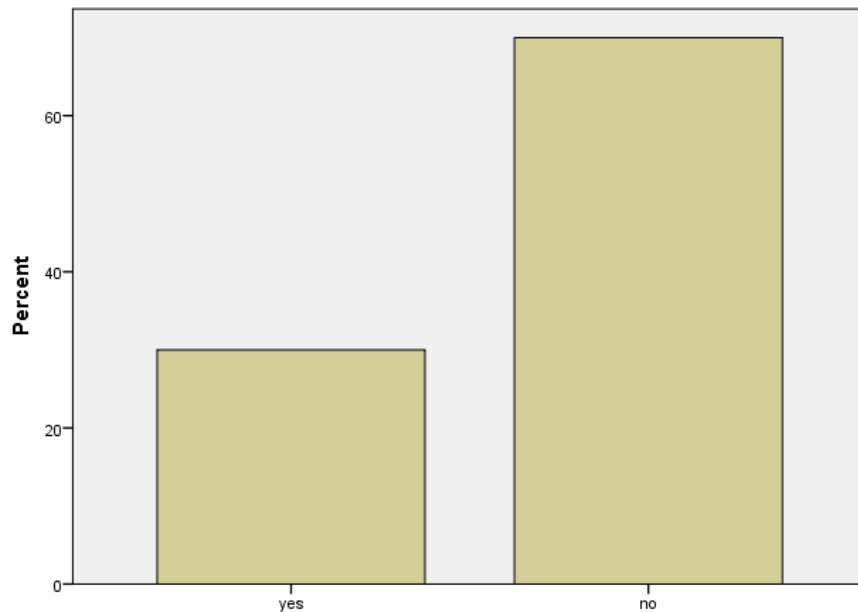


Figure 11 Parents' attitude towards creative arts (Source: field data 2014)

Figure 11 represents the attitude of parent on Creative Arts. The majority of the respondent questionnaire infers that most parents of 14 (70%) represent no whiles 6 (30%) of the respondents said „yes“. From the data, it is obvious that majority of parents do not want their wards to pursue Creative Arts despite of its roles and impacts on the society. Most parents who do not like art hates to see their child“s drawing, therefore they try doing or giving something to distract their attention continually and kill their artistic desire in them. It is inferred that, love for art activities in most cases killed right in the infant stage.

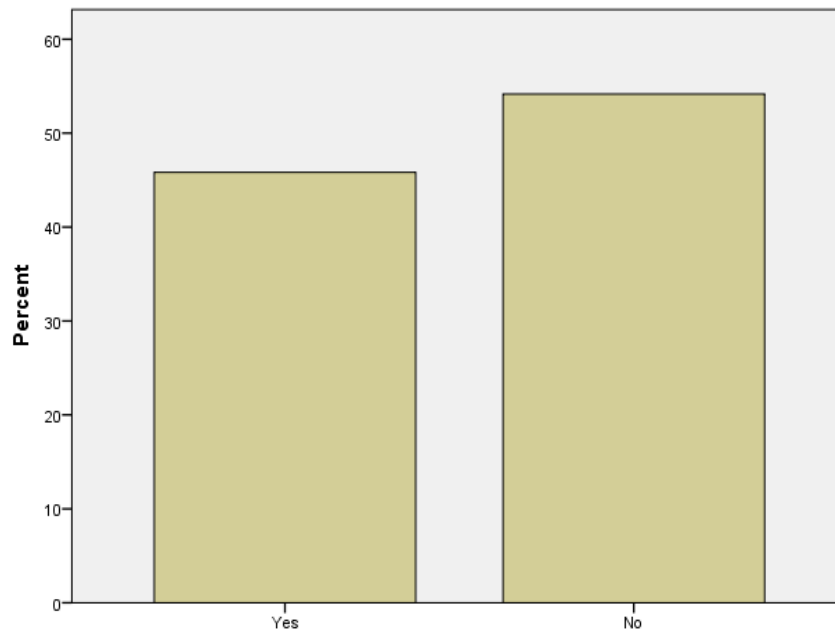


Figure 12. Attitude of Head Teachers and teachers towards Creative Art (Source: field data 2014)

From figure 12, 55 (45.8%) of the respondents responds said yes and 65 (54.2%) represent no. This implies that majority of head teachers and teachers said no. A category of teachers and head teachers perceived that Creative Arts is for students from poor homes and poor performance students. Majority of the respondents from both teachers and parents prefer purely academic programmes to Creative Arts which offer occupational skills.

This finding was in line with that of Jackman (2005) who emphasized that creative arts had poor image in their community and concluded that the belief that academic programmes would better prepare them for good jobs. Hendry(1997) added that delinquency relate to creative arts and technical children coupled with truancy, tardiness, poor relations with peers, and low respect for authority. Keeping in line with an academic perspective, Dare & O'Dovavan (1997) reported that students with low parental motivation toward school mostly enrol in creative arts and vocational programmes. This implies that according to the authors, parents did not know what creative arts is all about.

Decker & Decker (1996) on the other hand emphasized that parents are not aware of the importance of creative arts education. Due to the perception of some teachers and some head teachers deduced from the data, some untrained teachers in the field of art try to direct children while they are drawing which often ends up in thwarting their desire for art.

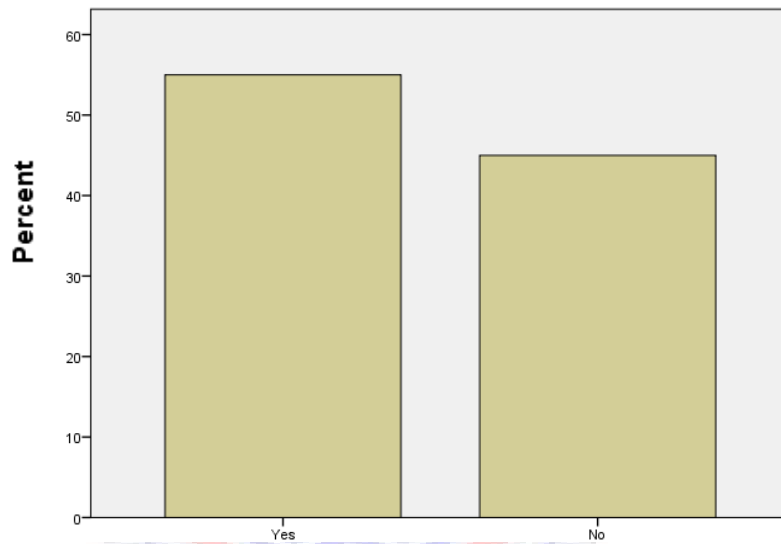


Figure 13. Attitudes of Head Teachers and Teachers towards Creative Arts (Source: field data 2014)



From figure 13, 66 (55%) said „yes“ while 54(45%) represented „no“ category. Majority of the respondents are having visual art background. It is infer from the data that, though, majority of the respondents are having art background but are not well train in art pedagogies. Some untrained teachers try to direct children while they are drawing which often ends up in thwarting their desire for art. Some parents likewise, who do not like art hates to see their children drawing, therefore they try doing or giving something to destruct their attention continually and kill their artistic desire in them.

4.3. Analysis of the Interview Data

With regard to the pupils“ response on item 6, the pupil“s responses were categorized and presented in Table 4.15 below.

Table 3 Parents’ attitude pupils towards studying Creative Arts

Responses	Frequency	Percentage
Did not like creative arts	6	30
Believe creative arts is for poor students	10	50
Hate creative arts	4	20
Total	20	100.0

As can be inferred from table 3 above, out of 20 pupils who were interviewed, 6 of them representing 30% indicated that their parents did not like creative arts, 50% claimed that their parents believed that creative arts is for poor students, while 20% showed that their parents hate creative arts. It can be inferred from the result that, the attitude of parents had had great impact on the pupils.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0. Overview

This chapter presents a summary of the major findings of the study, which looks at determining the strategies of teaching creative arts in order to improve the teaching of creative art in the basic schools. This chapter includes the summary of the research findings, and conclusions from the results and finally the implications and recommendations for further studies.

5.1. Summary of Findings

The study attempted to determine the strategies of teaching creative arts in order to improve the teaching of creative art in the basic schools. The following research questions were posed to guide the study:

1. What strategies are needed to improve the teaching of Creative Arts?
2. What role does Creative Arts play in the lives of the basic school children?
3. What are the attitudes of parents towards Creative Arts?

The following findings were arrived at in the present study:

- One of the research questions sought to find out the strategies needed to improve the teaching of creative art in basic schools and it is revealed that both teachers and head teachers who participated in the study agreed to that of doodle/doodling and demonstrational strategy respectively.
- Moreover, the second research question which sought to find out the role Creative Arts play in the lives of the basic school children revealed that as pupils engage in the artistic process, and product, they learn to observe, organize, and interpret their experiences.

Art education encourages personal development and awareness of one's cultural heritage and the role art play in the society

- Finally, with respect to research question three which sought to find out the attitudes of parents towards creative art revealed that whiles head teachers agreed that parents perceived that Creative Arts is for students from poor homes and poor performance students, teachers on the other hand agreed parents prefer purely academic programmes to Creative Arts which offer occupational skills, whiles the pupils qualitative revealed that their parents believe Creative Arts is for poor students.

5.2. Conclusions

Based on the findings of the study, it was possible to draw the following conclusions:

- Firstly, the analysis of the data revealed that doodle, and demonstration, are the best strategies respectively, for teaching creative arts in order to improve the teaching of creative art in the basic schools.
- The study further revealed that as pupils engage in the artistic process and products, they learn to observe, organize, and interpret their experiences by creating objects.
- The study revealed that Creative Arts participation in most cases is for students from poor homes and poor performance students and also parents prefer purely academic programmes to Creative Arts which offer occupational skills.

5.3. Recommendations

Considering the major findings from the research, the following recommendations are made for consideration. These recommendations, if implemented, will help minimize the challenges faced by circuit supervisors.

1. In the first place, Parents should honour their social responsibilities by providing basic tools and materials such as colour pencils, etc for their wards towards unearthing their hidden creative talents in the Creative Arts lessons. Likewise, the schools need to stock their stores with basic tools and materials which teachers can easily use during lessons. Furthermore, there should well-trained teachers who have the requisite knowledge on child art to teach and encourage them. This would help them to understand the artistic development of young children as they grow.
2. The teachers must fully involve children to help children develop their creative spirit by not dictating to them what they should do. The teachers should rather raise questions to stimulate the thoughts of the children to enable them to create deliberately.
3. In addition, parents should be well sensitized on the relevance of creative arts. There should be a forum to unravel the importance of art in education and reiterate the need for art education to develop and unearth talents in children.
4. Teachers with art education backgrounds should be allowed to handle Creative Arts classes to whip-up interest in the pupils rather than to kill it.

These recommendations should be implemented by all stakeholders in education including teachers and parents. Government should provide regular in-service training for teachers who teach creative arts in basic schools and provide the needed resources such as drawing sheets, poster colours, pencils ect. to enhance the teaching of the subject.

5.4 Relevance of the Study.

This study will;

- Be useful for creative arts teachers when considering teaching methods for effective teaching of creative arts in schools.
- Provide the reference base for other researchers who may wish to research into better ways for improving the teaching of creative arts in basic schools in Ghana as a whole.
- Provide information to managers of education to facilitate effective supervision of creative arts teachers in the basic schools.
- Assist teachers and head teachers in the processes of preparing the creative arts learning environment for children.



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APPENDIX A

Dear Respondent,

I am carrying out a study on the topic “*Strategies for Teaching of Creative Arts in Basic Schools*”. You have been there been randomly selected to participate in the research by completing the questionnaire. It would thus be very helpful if you assist by answering the questionnaire as per instructions at the beginning of each section. You are required to provide the most appropriate answer in your opinion. Your responses will be kept confidential. In any case the questionnaire is anonymous. Thank you.

Yours faithfully,

.....
Diana

Researcher



APPENDIX B
QUESTIONNAIRE

QUESTIONNAIRE FOR TEACHERS AND HEADTEACHERS

TOPIC: **IMPROVING THE TEACHING OF CREATIVE ART IN BASIC
SCHOOLS IN THE GOMOA-WEST DISTRICT.**

Your views are kindly solicited for the study on the above topic to help improve the teaching of creative Art in Basic Schools in Gomoa-West District. The researcher appreciates your precious time and value the information you will provide in this study.

Your views in this study shall be treated confidentially.

Section 1

Respondent Profile

1. Age.
2. Sex: Male . Female.
3. What is your highest level of schooling now or attended in the past?
 - I. SSS/SHS
 - II. Secondary
 - III. Vocational/Technical/Commercial
 - IV. Post Middle/Secondary certificate (Teacher Training/College of Education, Agric, Nursing, etc.
 - V. Post-Secondary diploma (University, Polytechnic, Teacher Training/ College of Education etc.
 - VI. University (Bachelor Degree) Master PHD

SECTION 2

RESPONDENT'S RESPONSE ON CREATIVE ART EDUCATION IN BASIC SCHOOLS.

Tick [✓] where appropriate in the boxes provided where necessary.

4. Do you subscribe to the teaching of creative art in basic school?

Yes

No

5. What reason do you have for the answer in (4) above?

i.

.....

.....

ii.

.....

.....

6. Do you think the teaching of creative art has any impact on the pupils?

Yes

No

7. If your answer in is yes in (6) above, what are these impacts?

i.

.....

ii.

.....

8. Have the impacts influenced the pupil's academic activities in any way?

Yes

No

9. Give one reasons for your answer in (8) above.

i.....
.....

SECTION 3:

**RESPONDENT OPINION ON THE ROLE OF CREATIVE ARTS ON THE
LIVES OF CHILDREN**

Please tick [✓] where appropriate in the boxes where necessary.

10. Does creative art play any role in the lives of the child?

Yes

No

11. Give one reason for your answer in (10) above

.....
.....

SECTION 4

RESPONDENT'S ATTITUDES TOWARDS ART

**PLEASE TICK WHERE APPROPRIATE IN THE BOXES WHERE
NECESSARY**

12. Do you have a background in visual art?

Yes

No

13. If your answer in (9) above is yes, which area of visual art did you specialize?

.....
.....

14. Do you think creative art curricula in basic school be maintained?

Yes

No

15. Give reason/reasons for your answer in (12) above

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

16. Do you appreciate teaching creative art?

Yes

No

17. Would you like your child to pursue creative art as a profession?

Yes

No

18. Give a reason for answer in (15) above.

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

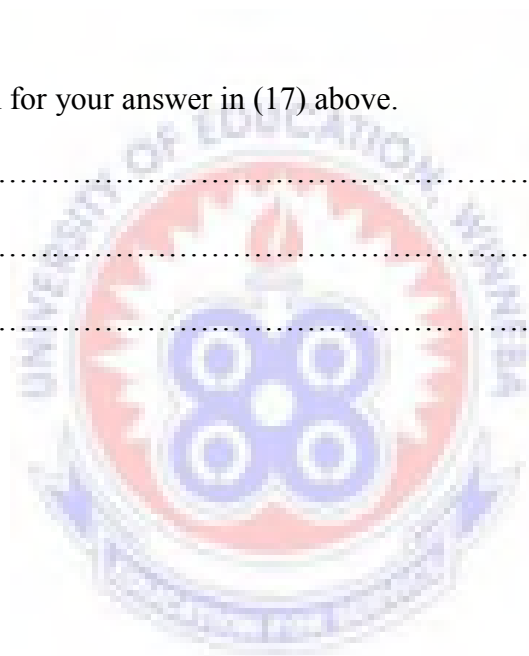
19. Does your school show positive attitudes towards the teaching of creative art?

Yes

No

20. Give one reason for your answer in (17) above.

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



SECTION 5

RESPONDENT'S RESPONSE ON THE NEED FOR STRATEGIES FOR IMPROVING THE TEACHING OF CREATIVE ART.

Tick where necessary.

21. What strategy/strategies do you employ in teaching creative art

- i.
- ii.
- iii.
- iv.

22. Is there the need to improve the strategies for teaching creative art?

Yes

No

23. Give one reason for your answer in (22) above.

.....

.....

.....

.....

24. Do you think there is/are new strategy/strategies for teaching creative art in basic schools?

Yes

No

25. What are these strategies?

.....

.....

.....

.....

26. Which of these strategies would be appropriate for improving teaching creative art in basic schools?

- a. Doodle
- b. Direct printing
- c. frottage
- d. Pattern making
- e. Colour identification



APPENDIX C

INTERVIEW SCHEDULE FOR THE PUPILS

1. What comes to your mind when you are to have creative arts class?
2. Do you enjoy creative arts classes?
3. What makes you enjoy or not enjoy the creative arts lessons?
4. What do you think the study of creative art has helped you in your studies or life?
5. How does your teacher motivate you in your creative art lessons?
6. What is your parents attitude toward you studying creative art
7. What ways you think your creative teacher should teach the creative art that will make you understand it better?

