UNIVERSITY OF EDUCATION, WINNEBA

TEACHER COMPETENCE IN THE TEACHING AND LEARNING OF

CREATIVE ARTS IN THE PRIMARY SCHOOL

STEPHEN MENSAH

DOCTOR OF PHILOSOPHY

2021

UNIVERSITY OF EDUCATION, WINNEBA

TEACHER COMPETENCE IN THE TEACHING AND LEARNING OF

CREATIVE ARTS IN THE PRIMARY SCHOOL

STEPHEN MENSAH

(9141750014)

A Thesis in the Department of Music Education, School of Creative Arts,
Submitted to the School of Graduate Studies in Partial Fulfilment

of the Requirements for the Award of Degree of
Doctor of Philosophy
(Arts & Culture)
in the University of Education, Winneba

JUNE, 2021

DECLARATION

Student Declaration

I, Stephen Mensah (Rev.), declare that this dissertation, with the exception of quotations and references contained in published works that have all been identified and duly acknowledged, is entirely my own original work and has not been submitted either in part or whole for another degree elsewhere.

Candidate Signature: ………………………………..

Date: ………………………………………………

Supervisors' Declaration

We hereby certify that the preparation and presentation of this dissertation were supervised in accordance with the guidelines for supervision of dissertation laid down by the School of Graduate's Studies, University of Education, Winneba.

DR. MRS. EDINAM AVOKE   (Principal Supervisor)

Signature ………………………………………

Date ……………………………………

PROF. FRIMPONG K. DUKU   (Co-Supervisor)

Signature ………………………….……..

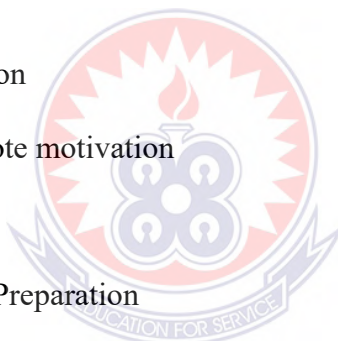Date ………………………………….……..

ACKNOWLEDGEMENTS

DEDICATION

This work is dedicated to my beloved wife, Mrs. Dorothy Monica Mensah and my two children, Stephena K. Mensah and Joshua Gyedu-Mensah

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABSTRACT

The teaching and learning of Creative Arts in Ghana are saddled with challenges. Pupils who graduate from the Basic Schools in Ghana are not able to demonstrate good practical Creative Arts learning outcomes. They have less interest in practically skilled career choices. They come out of Basic education with less practical skills that could make them self-sufficient, self-reliant and positive engagements for social, cultural and economic transformation. This had the tendency for rise in social vices among the youth and its resultant national insecurity. This challenge could be the result of limitations in the teaching and learning processes of Creative Arts education in the Basic Schools. This research sought to look at the capabilities of teachers in the Primary Schools. The researcher's topic, therefore, was on teacher competence in the teaching and learning of Creative Arts in the Primary Schools, using the Agona West Municipality in the Central Region of Ghana as a case study. This researcher investigated the level of Primary School teachers' Creative Arts (i) background knowledge and skills, (ii) available teaching and learning materials, (iii) teacher motivation and (iv) teaching methods. Questionnaire, interview and observation were used to collect data from the teachers. Eighty teachers and twenty head teachers from twenty schools across the Municipality were administered the questionnaire. Ten teachers were observed, five head teachers and ten teachers were interviewed. Data collected were analysed using Descriptive statistics for the quantitative and Direct content analysis for the qualitative data. The Statistical data was discussed descriptively. The data revealed that teachers and head teachers were faced with challenges in the teaching and learning of the Creative Arts subject in the Primary schools in the Agona West Municipality. The data indicated that teachers largely lacked knowledge and skills, and have inadequate supply of teaching and learning materials by the government and head teachers to successfully teach the Creative Arts subject. Teachers were less motivated in the teaching of the Creative Arts subject, and teachers apply more theoretical methods of teaching than practical methods. It was concluded that there was lack of attention for the teaching and learning of the Creative Arts subject. This has limited learners' understanding and interest in pursuing Creative Arts career, teachers' improvisation of teaching and learning materials to meet educational goals, and inability to apply Creative skills to solve youth occupational challenges. These challenges subside when teacher trainees and teachers in practice are given some training in general knowledge in Creative Arts and creative skills required of the Creative Arts curriculum. Continuous Professional Development programmes for teachers in the form of in-service training, workshops and conferences in knowledge and skills in Creative Arts topics, improvisation of teaching and learning materials and right methods of teaching the subject. Community Artists and Artisans may be invited as resource persons to facilitate Creative Arts lessons in the schools. These would make teachers more intrinsically motivated and competent to deliver as required. Recommendations for further research include: (a) review of policy for teachers trained to teach Creative Arts, (b) posting a professional Creative Arts teachers each to every Primary School, and (c) relationship between community and school Creative Arts education.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The Creative Arts subject was introduced into the Primary Schools in Ghana when former President of Ghana, H. E. Mr. J. A. Kufour, constituted the Anamuah-Mensah Educational Review Committee that came out with a White Paper in 2004 recommending the creation of the Creative Arts subject for the Primary School curriculum as part of the Educational Reform.

The White Paper of the Committee's report emphasised that the Creative Arts curriculum was to equip pupils with the requisite skills, knowledge and values towards the socio-economic development of the youth and the nation at large. A very crucial element for national development is national creativity which can be achieved through quality Creative Arts education starting from the Primary education. The Curriculum Research and Development Division (CRDD) in 2007, thereafter developed the Creative Arts syllabus to be used in Primary Education under which this research was conducted. In the syllabus, the Creative Arts subject comprised of topics such as drawing, picture making, pattern making, print making, lettering carving, composition, weaving, stitching, modelling, casting, construction/ assemblage, paperwork, singing, playing an instrument, acting, dancing and appreciation.

Later, the Ministry of Education, under the National Council for Curriculum and Assessment (NaCCA) in 2019, developed a new Creative Arts Curriculum for Primary Schools (Basic 1-6). This curriculum also has two strands – Visual Arts and Performing Arts -- which consist of drawing, painting, colour work, printmaking, patternmaking, lettering and camera/electronic arts, modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching, crocheting,

1

construction and assemblage. These strands are to encourage self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, analytical and practical skills and attitudes for designing and making visual arts works.

The CRDD (2007) indicated that teachers are expected to be proficient in teaching the Creative Arts subject to help pupils unearth their creative potentials using effective teaching techniques. Materials are also to be supplied to teachers, by the government, to make them available to the children to explore and create items under the direction of the teacher who provides opportunities for pupils to be actively involved in their own learning.

Therefore, the teacher's professional proficiency in Creative Arts is paramount to perform at a higher level of excellence to demonstrate the instructional goals in the classroom. The NaCCA (2019) also emphasized on teacher standards which indicated that government will always ensure that all teachers completing their initial teacher training will be assessed against the National Teachers' Standards. Teacher educators will use the standards as a guide in the preparation of curricula and courses for teacher training. Intensive Professional Development workshops will be required to prepare teacher educators to effectively prepare student teachers to deliver on the standards. This emphasises that need for the teachers' background knowledge, skills, experience and values in Creative Arts.

Another area of concern is Teacher Motivation. A teacher who is well trained in the Creative Arts subject would be intrinsically motivated to effectively demonstrate the core values to achieve the goals of the lessons. Moreover, the teacher would need extrinsic motivation in terms of teacher supervision and adequate teaching and learning materials.

Oppon (2012), in an unpublished thesis, stated that motivation is viewed as a causative factor, an incentive or drive for job performance, and the process of moving oneself and others to work towards the attainment of organizational objectives. A talented teacher who feels de-motivated is unlikely to perform well, whereas a motivated teacher can often deliver far more than is expected from him.

An effective way for effective lesson presentation is that, the teacher is also expected to read more on the topic to be taught, looking out for appropriate materials and techniques to use and to try them out before the lesson. Koomson, Brown, Edjah (2015) confirmed that the teacher is to gain a clearer understanding of the characteristics of the learner and how these affect the work. Moreover, as there are individual abilities, the teacher should select and present the learning materials in ways that meet the unique needs of all the pupils. Eyiah (2004) also indicated that for pupils to engage in the learning process, the teacher must connect pupils' intellectual lives with their practical and attitudinal lives.

Kpabi (2009) also indicated that motivation may come from the teachers' interest, attitude to work and their desire to participate in pedagogical processes within the school environment which has impact on the pupils' motivation to learn. He considers teacher motivational rewards to include money, supervision, teaching and learning materials and threat of sanctions. This suggests that when the teachers have adequate knowledge and skills in the subject matter with adequate teaching and learning materials including right supervision by Head teachers and Municipal Creative Arts Co-ordinator, would inspire teachers to perform creditably.

In reference to supervision by Head teachers, the School Management Committee Resource Handbook (2010) stated that the Head teacher with the School Management Committee should work together to achieve the objective to improve

management efficiency in ensuring efficient and effective use of school resources, including instructional time and ensuring effective supervision of schools.

Teachers and pupils are to be supplied with adequate teaching and learning materials and facilities in schools for effective practical lessons. The CRDD (2007) stated that the teacher of the Creative Arts subject must engage the pupils more in practical learning than theory since children learn more through practice. Eighty percent (80%) of time for the Creative Arts lessons should be for practical activities and twenty percent (20%) for theory. As children learn more through practice the curriculum also expects the teacher to teach the Creative Arts subject in a more practical manner.

Creative Arts teacher competency is also measured by the teachers' application of right methods in the delivery of the Creative Arts lessons in the classroom. Teachers are expected to prepare lessons notes adequately before entering the classroom to teach. In their preparation, the right methods must be applied in both the theory and practical lessons. To buttress this point, Rahman (2014) stated that teachers should be able to formulate and implement an educational lesson plan. The teacher also has to carry out learning activities appropriate to the needs of learners.

The preliminary study by the researcher in 2013 at the Agona Community revealed that graduates from the Basic Schools do not desire to pursue Creative Arts education in the Senior High Schools because they did not understand the Creative Arts subject. There were also poor desired learning outcomes among the youth, with less creative and employable skills. This had led to increased social vices in the community.

Osei-Assibey and Grey (2013) mentioned that despite the projected policy interventions of Ghana government, access and quality education issues remain a matter of national concern as evident by the increased number of children in classrooms resulting in low learning outcomes.

Addo (2014) also confirmed that there is lack of Creative Arts education among Ghanaian children and it is not helping children to exercise their right brains effectively. Creative Arts helps a child to create visuals and objects from imagination, especially when using waste materials to form useful objects, makes one think productively. Creative Arts promote uniqueness of skill and reasoning. He added that Creative Arts raises the level of entrepreneurial skills and productivity of the children in the nation which gives ability to translate their education (academic know-how) into productive ventures which decreases unemployment and streetism and robbery in the country.

In the course of the research, there was an assessment of the policy by National Council for Curriculum and Assessment (NaCCA, 2019), which revealed lack of Creative Arts skills among the pupils which, in their view, made it difficult for pupils to apply creative ways of learning other subjects. The NaCCA (2019) proposed a policy of National Teacher Standards which indicated that all teachers completing their initial teacher training will be assessed against the National Teachers' Standards. Despite all these interventions, the challenges of poor Creative skills learning outcomes kept lingering.

This research work, thereby, sought to investigate the standards of teaching and learning of Creative Arts at Basic Schools, with emphasis on the teacher competences in the teaching and learning of Creative Arts at Primary Schools in the Agona West Municipality. The researcher looked at teachers' background knowledge and skills, resources available for teachers and pupils in schools for Creative Arts lessons, the level of teacher motivation in teaching the subject (involving interest and supervision) and teaching methods.

1.1 Statement of the Problem

Generally, education outcomes are aimed at developing the knowledge, skills, attitude and experiences of learners so that they may be able to enjoy living as people, support themselves adequately as adults, and contribute sufficiently to nation – building. One of the subjects in the Primary Schools that is able to bring these learning objectives to the fore is the Creative Arts subject. The introduction of the Creative Arts syllabus by the Curriculum Research and Development Division (CRDD) in 2007, was for Creative Arts to be taught in Primary Schools across the country to help children develop their creative abilities, apply creative skills in other fields of study and create opportunities for entrepreneurial skills.

There is a challenge in the desired learning outcomes among Ghanaian Basic School graduates. Pupils who graduate from the Basic Schools in Ghana are not able to demonstrate good practical Creative Arts learning outcomes. They have less interest in practically skilled career choices. They come out of Basic education with less practical creative skills that could make them self-sufficient, self-reliant and positive engagements for social, cultural and economic transformation. This had the tendency for rise in social vices among the youth and its resultant national insecurity. This challenge could be the result of limitations in the teaching and learning processes of Creative Arts education in the Basic Schools.

The teacher's professional proficiency in Creative Arts is paramount to perform at a higher level of excellence to achieve the instructional goals according to CRRD, 2007. This challenge in the educational process, the researcher believes, has the teacher at the centre of the challenge. The researcher, therefore, sought to investigate the teaching and learning processes of Creative Arts in the Primary School, taking the Primary Schools in the Agona West Municipality as a case study. The specific area this

study targeted was the teachers' competences in respect of teacher background knowledge and skills, use of teaching and learning materials, teacher motivation and teaching methods that influence teacher performance in the teaching and learning of Creative Arts in the Primary Schools.

1.2 Purpose of the Study

The purpose of this research is to study and document the extent of competences of teachers of Creative Arts in the Primary Schools in the Agona West Municipality. This is in relation to teacher background knowledge and skills in Creative Arts, teacher resourcefulness in relation to supply of teaching and learning tools and materials/facilities, teacher motivation for the teaching of Creative Arts and the teacher methodology applied for the teaching and learning of the Creative Arts subject.

The researcher identified the challenges teachers face in their competencies and make appropriate recommendations to improve upon the teaching and learning of Creative Arts in the Agona West Municipality. This would help for a positive influence on the policies that guide Creative Arts education in the Municipality and the nation at large to ensure teacher effectiveness in Creative Arts education.

1.3 Objectives of the Study

The study sought to:

1. find out the teacher professional background knowledge and skills of teachers for Creative Arts education in the Agona West Municipality.

2. investigate the teacher resourcefulness and the availability of relevant teaching and learning materials and facilities for Creative Arts lessons in schools in the Agona West Municipality.

3. examine teacher motivation in the teaching and learning of Creative Arts in Primary Schools in the Agona West Municipality.

7

4.   find out teachers' application of teaching methods in Creative Arts lessons.

1.4 Research Questions

The following research questions guided the study:

1. What background knowledge and skills do teachers have in the Creative Arts subject in the Agona West Municipality?

2. How are teaching and learning materials and facilities supplied to schools for the teaching and learning of Creative Arts?

3. How are teachers motivated for effective teaching and learning of Creative Arts in Primary Schools in the Agona West Municipality?

4. What teaching and learning methods do teachers employ in the teaching of Creative Arts?

1.5 Significance of the Study

The study unpacked the Creative Arts teachers' level of knowledge and skills in the Creative Arts subject, the level of motivation, teacher resourcefulness and availability of teaching and learning materials and facilities for Creative Arts lessons, the teacher motivation and attitude towards the teaching of Creative Arts, including teachers' application of right methods for the teaching and learning of theory and practical Creative Arts lesson in the Primary School in the Agona West Municipality.

The findings of this research on teacher competency was discussed with the teachers, Headteachers, Circuit Supervisors of Creative Arts and the Municipal Director of the Agona West Municipal Education office to make them aware of the state and quality of Creative Arts teachers' professional knowledge, professional attitude and professional practice in Primary Schools in the Municipality.

This research opens another opportunity for further research into Creative Arts education policies and implementation for prompt solutions to be effected and other

8

interventions and remedies to support teachers and pupils at the Primary Schools to make teaching and learning of Creative Arts easier and more successful.

1.6 Delimitation of the Study

The study was limited to the Public and Private Primary Schools in the Agona West Municipality based on the competences of teachers in the teaching and learning of Creative Arts. The discussions were more on Visual Arts than performing Arts due to the data gotten from the respondents.

1.7 Definition of Terms

Competence: Competence is the ability for one to do a job; it is how well one performs a task; it is the efficient use of one's resources and the application of the right methods to achieve a goal.

Competency: Competency is an ability or skill; the ability or state of being mentally qualified or adequate, relevant for job performance.

Creative Arts: It refers to the expression of creative ideas and abilities in society. In the Primary School the Creative Arts subject is a combination of the visual and performing arts. They include making pictures, drawing / colour work, pattern making print making and lettering, composition, weaving, stitching, modelling, casting, construction / assemblage, paperwork, singing, playing an instrument, acting, and dancing. These help children to acquire knowledge, practical skills and attitude for holistic education.

Methodology: It is the use of a collection of methods and rules to accomplish a task.

Motivation: It is the basic desire and the driving force that induces persons to achieve an intended goal. It can be in a form of a drive, incentive, or expectancy.

Teacher competency: The level of training a teacher has received prior to teacher classroom performance. The qualification and certification are necessary for teacher

professionalism; however, it is a teacher's performance outcomes that affirms teacher competency.

1.8 Abbreviations Used

C.C.A. - Cultural and Creative Arts

C.R.D.D. - Curriculum Research and Development Division

E.S.P. - Education Strategic Plan

fCUBE – Free Compulsory Universal Basic Education

G.E.S. – Ghana Education Service

I.C.T. – Information Communication Technology

I.G.F. – Internally Generated Funds

J.H.S. – Junior High School

M.D.G. - Millennium Development Goals

NaCCA - National Council for Curriculum and Assessment

NCATE - National Council for Accreditation of Teacher Education

NESAR – National Education Sector Annual Review

N.G.O. - Non-Governmental Organizations

P.T.A. - Parent-Teacher Associations

S.M.C. - School Management Committees

SoNA - State of the Nation's Address

WAEC - West African Examination Council

1.9 Organisation of the Study

The study was organised into five chapters. The first chapter focused on the general introduction to the study. This included the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, delimitation, definition of terms, abbreviations used, and

10

organization of the study. Chapter Two dealt with review of related literature on teacher competence relevant to the study. This includes the Creative Arts educational policies for Primary Schools in Ghana, teacher competence, teaching and learning materials used for Creative Arts lessons, teacher motivation for the teaching of Creative Arts, and teaching methods.

Chapter Three presented the research instruments and designs adopted to gather information for the study. The fourth chapter provides a presentation, analysis and discussion of the results, while the fifth chapter dealt with the summary and conclusions as well as recommendations and areas for further research.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter deals with reviewing related literature on teacher competency. It has been organized into sections that present discussions and ideas of other studies, and how they relate to the objectives of this research. It is presented under sub-themes including Theoretical Framework, Conceptual Framework, Understanding Teacher Competency, Creative Arts Education in Primary Schools in Ghana, Teacher Knowledge and Skills in Creative Arts, Relevant Teaching and Learning Materials in Creative Arts, Teacher Motivation and Teaching and Learning Methods in Creative Arts

2.1 Theoretical Framework

(A) Michael Eraut's Theory (2010)

Eraut (2010) in his book entitled *Developing professional knowledge and competence* had a well-defined theory of 'competence' as a socially situated concept that deals with the ability to perform tasks and roles to the expected standard. He compares teacher competence with teacher professionalism. Eraut (2010) considered *teacher professionalism* as an ideology related to Teacher Values (attitude), Interests (motivation), Practice (methodology) and Effective Tools (knowledge/ resourcefulness). He explained them as follows:

1. *Teacher Values*: It includes trustworthiness, integrity, autonomy, respect and reliable standards.

2. *Teacher Interests*: To be professional, the teacher should have interest in members of the teaching profession while winning the consent of others whose interests are less certainly served by it.

12

3.   *Teacher Practice*: The teacher should build collaboration between schools and families of the pupils. To understand the challenges of the child and discuss with parents.

4.   *Effective Tools*: The professional competence tools include teacher knowledge, competence and expertise, and the development of these through professional education.

In his article *Teacher professional knowledge and competencies,* Eraut (2010) revealed two interacting factors in teacher professionalism and competencies. These are:

i. Nature of teacher professional knowledge and expertise, and

ii. The development of these through professional education.

Professional knowledge/Expertise:

The professional background knowledge of subject matter and teaching methodologies, including practical skills and expertise of the teacher are important entry requirements to determine the classroom teacher's competence. This affects the teacher's attitude and motivation in the teaching responsibilities. In his book *Learning through practice*, Eraut (2010) defined personal knowledge as what individual persons bring to situations that enables them to think, interact and perform. This can be observed only through a series of holistic performances, each involving several kinds of knowledge.

Eraut (2010) considered that the four types of processing knowledge are involved in learning -- reading the situation, making decisions, overt activity and metacognition and three modes of cognition -- intuitive, analytic and deliberative. The balance between these modes depends on time, experience and complexity. He believed that for a teacher's professional competencies to be complete, the teacher's conceptual

and methodological challenges will arise from the teacher's professional education and the teacher's learning in the workplace.

Professional development:

Generally, Michael Eraut (2010) considered other factors influencing teachers' professional competence as learning through practice which includes subject knowledge, working practices, and learning opportunities. This means there should be in-service and on-the-job training programme for the teacher.

(B) Edgar Dale's Theory (1957)

On the significance of applying practical learning methods, Edgar Dale (1900– 1985), an American educationist, designed a psychomotor domain of learning experiences to explain his theory of the value of practical learning experiences by 'The Learning Pyramid'

His Learning Pyramid summarised the impact different teaching strategies have on learning retention rates. It discussed how good teaching methods help increase learners' rates of retention.

The pyramid suggested that learners remember:

1. 10% when teachers/ learners read,

2. 20% when teachers use lecture / hearing methods,

3. 30% when teachers use visual methods,

4. 50% when teachers use audio-visual methods,

5. 75% when teachers make learners participate/practice the lesson,

6. 90% when teachers make learners teach others or perform a task by themselves.

Average Retention Rate

Reading 10%

Audio/Lecture 20%

Visuals 30%

Audio-Visual 50%

Practice / Participation 75%

Teach others / Performing 90%
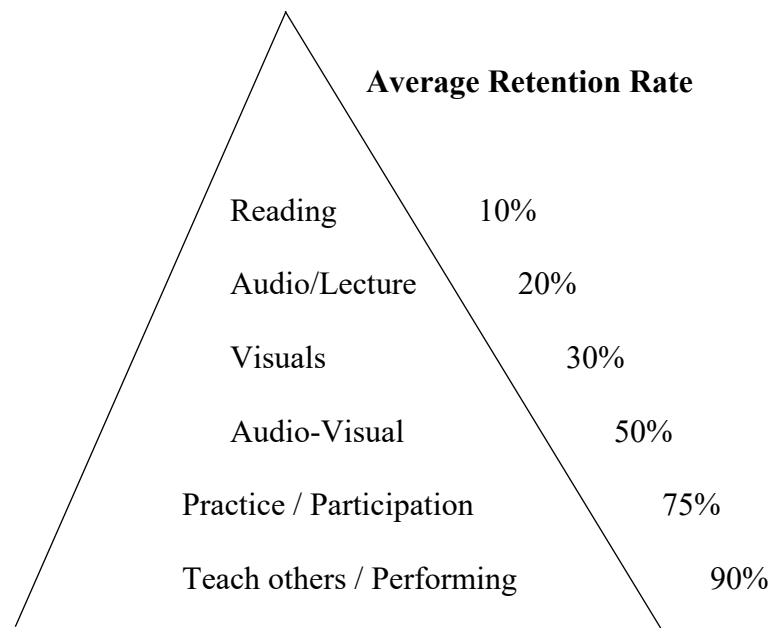
Figure 1. The Learning Pyramid
Source: Dale E. (1957)

This implies that 5% of what teachers teach through lecture (verbal) method is able to retain in pupils' minds after the lesson.10% retains when teachers involve the pupils in reading the lessons. 20% retains when teachers use Audio-Visuals during teaching lessons. When teachers demonstrate what they teach pupils retain 30% of the lesson. Pupils retain 50% when teachers involve the pupils in group discussion on the topic. 75% of lesson retains when teachers make pupils are given learning materials to practice the lesson. Lastly, as much as 90% of lesson retains in pupils' minds when teachers make pupils teach the lesson to their peers in the classroom or create a work on their own. This suggested that the best method to teach is when the pupils are assigned task to perform before their peers while providing pupils with adequate teaching and learning materials.

2.2 Conceptual Framework

The researcher, based on the principles of Creative Arts teacher competence, developed a conceptual framework from the principles discussed by the Edgar Dale's (1957) theory of Learning Pyramid, the Curriculum Research and Development Division (2007) on good practical learning environment, Afful-Broni's (2012) intrinsic motivation principles, Eraut's (2010) theory of competence and the National Council for Curriculum and Assessment (2019) policy on National Teachers' Standards.

Eraut (2010) in his book entitled *Developing professional knowledge and competence* had a well-defined 'theory of competence' as a socially situated concept that deals with the ability to perform tasks and roles to the expected standard. He compares teacher competence with teacher professionalism.

In Edgar Dale's (1957) theory of Learning Pyramid, he projected the application of good teaching methods to include participation and performing skills. In his view, pupils retain 50% when teachers involved audio-visual materials in the teaching and learning process. 75% of lesson are retained when teachers make pupils are given learning materials to practice the lesson. 90% of lesson retains when teachers make pupils teach the lesson to their peers in the classroom or create a work on their own.

The Curriculum Research and Development Division (2007) advised that in Creative Arts education the teacher is to provide a good learning environment with relevant materials for the children to explore and create items under the direction of the teacher who provides opportunities for pupils to be actively involved in their own learning. The Creative Arts subject must be taught as a practical subject and evaluated more practically.

The National Council for Curriculum and Assessment (2019) policy on National Teachers' Standards was to ensure adequate training of the teacher trainees and in-service training for the teaching and learning of Creative Arts in the Primary Schools. Ghana's National Teacher Council (NTC) policy (Act 2008) on National Teachers' Standards include professional Knowledge and Skills, Professional Values and Attitudes and Professional Practice and Methods.

The teacher is judged by effective application of his/her professional knowledge and skills. Good practical methods for teaching Creative Arts are useful benchmarks for planning lessons, developing exemplars and are the core of inquiry-based learning.

Self-motivation is essential tool for teacher competence. Afful-Broni (2012) considered intrinsic motivation as a quality that influenced a teacher's competence. Intrinsic motivation is a self-initiative to achieve a goal inspite of the limitations of one's environmental condition. It is driven by an interest or enjoyment in the task itself, and exists within the individual rather than relying on any external pressure. Teachers are internally motivated to teach because either they have interest, it brings them pleasure, or they think it is important.

The researcher considered that, putting theoretical principles on competence together, the competent teacher must possess the qualities such as (a) Professional Knowledge, (b) Creative practical skills, (c) Teacher Resourcefulness, (d) Teacher Interest and motivation, and (e) Application of appropriate methods.
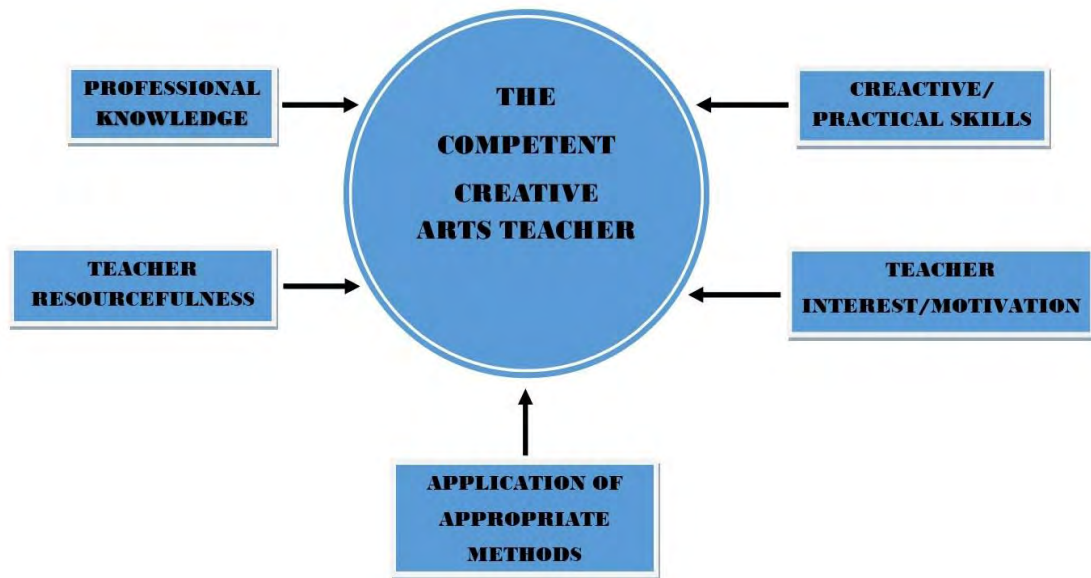
Figure 2: Competences of a Creative Arts teacher conceptual model
Source: Mensah (2021)

2.3 Understanding Teacher Competence

Wong (2020) assessed teacher competence to include how much teachers understood their students' self-concept, which was a necessity for effective teaching, skill acquisition, relative permanent quality of personality in the working community to which the teacher belongs, including one's capacity and disposition.

However, Smith (2013) stated that competence is a fully human attribute, and should not be reduced to the possession of the necessary skills, knowledge and understanding to engage in effectively. There should also be clear and accessible standards through which teacher performance is measured in order to determine reliably on a teacher's ability to do something at a particular point in time because teacher competence is an outcome which describes what the teacher can do.

Harper (2019) posits that the concept of competence covers the following five (5) dimensions: Task skills: carrying out individual tasks; Task management skills: dealing with several tasks at the same time; Contingency management skills: dealing

with things when they go wrong; Job/role environment skills: fitting in with the work place environment; Transfer skills: being able to transfer skills to a new situation.

Teacher competence as discussed by Globally Competent Teachers Education Week adapted from UMN-SFPS Teacher Standards and Competences, indicated that the teacher must possess the following qualities:

1. *Knowledge of Students and Their Development*

   a. Understands and appreciates diversity

   b. Forms constructive relationships with students

   c. Connects students' prior learning, life experiences and interests with learning goals

   d. Uses a variety of instructional strategies and resources to respond to students' diverse needs

   e. Facilitates learning experiences that promote autonomy, interaction and choice

   f. Engages students in problem solving, critical thinking and other activities that make subject matter meaningful

2. *Creates an Effective Learning Environment*

   a. Establishes a climate that promotes fairness and students

   b. Establishes a collaborative learning environment

   c. Creates a physical environment that engages all students

   d. Plans and implements classroom procedures and routines that support student learning

   e. Uses instructional time effectively

3. *Understands Subject Matter*

   a. Demonstrates knowledge of subject matter content and skills

   b. Interrelates ideas and information within and across subject matter areas

    c.   Uses instructional strategies that are appropriate to the subject matter

    d.   Uses materials, resources and technologies to provide meaningful learning

4. *Plans and Designs Appropriate Learning Experiences*

    a.   Establishes goals for student learning

    b.   Develops and sequences instructional activities for student learning

    c.   Modifies instructional plans to meet the needs of all students

    d.   Uses resources to meet the needs of student

5. *Uses On-going Assessment to Monitor Student Learning*

    a.   Communicates learning goals to students

    b.   Collects and uses multiple sources of information to assess learning

    c.   Assists students in assessing their own learning

    d.   Maintains up-to-date records a analyzes data

    e.   Communicates with students and families about student progress

6. *Develops Professional Practice*

    a.   Reflects on teaching practice to extend knowledge and skills

    b.   Establishes goals for professional development

    c.   Meets the responsibilities of a professional educator

    d.   Works with families in supporting student learning

    e.   Maintains positive relationships with other professionals

    f.   Works with colleagues to improve professional practice

Referring to the rise of *'Scientific Management,'* Smith (2005), indicated how Taylor (1911) heavily influenced the development of management thinking and practice. This implied that competence in a vocational enterprise of an individual should be attributed not only to the certificate acquired but to include practical skills and disposition relevant for performing a task with precision and efficiency. The teacher's

effective application of resources, skills and methods in lesson presentation gives credence to how well the teacher was trained.

In this wise, the teacher trainees' acquisition of knowledge, practical skills, and behaviours must be relevant for efficiency in teacher job performance. In the case where some teachers were not given Creative Arts education at the Colleges of Education to be able to deliver there is the need for the Heads of school and Municipal Creative Arts Co-ordinators to organize regular in-service training for those respective teachers.

Noel Burch's Theory (1970)

Burch (1970) considered that teacher competence could be evaluated in three major areas – knowledge, practical skills, and behaviours relevant for job effectiveness. He put them as follows:

a. Knowledge Competence – the practical or theoretical understanding of the subject.

b. Skill and Ability Competence – the natural or learned capacities to perform.

c. Behavioural Competence – the patterns of one's action or conduct.

This means teacher competence is associated with the level of training a teacher has received prior to performing his task, the ability for one to do a job effectively and the methods a teacher applies to perform the task.

Burch (1970) taught that one needs to develop professional knowledge and skills continually before one becomes an expert or competent. To him professional development is a process.

In the view of Burch (1970), he believed that competence is a process more than a product. The first stage of the process according to Burch (1970) is the unconscious incompetence stage, the second stage is the conscious incompetence, the third being

conscious Competence, and the fourth as the unconscious competence. This is found in Figure 3.
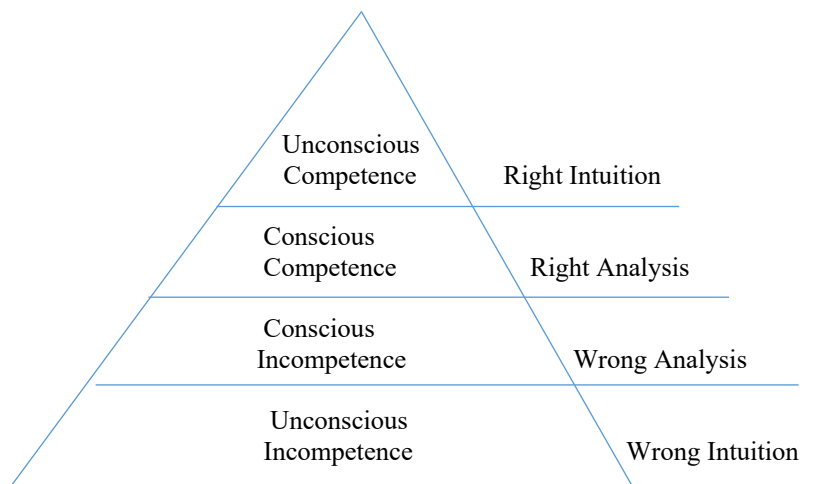
Figure 3: The Noel Burch's Hierarchy of Conscious Competence
Source: Burch (1970)

Singh (2009) explained Burch's (1970) four stages of the Competence Model in this way:

1. The Unconscious Incompetence

Burch (1970) wrote that before one becomes competent one is first in the condition of Unconscious Incompetence, where the one does not understand or know how to do something and does not necessarily recognize the deficit. The individual is concerned with his own incompetence. In this case, Burch explains that the teachers who do not have good background knowledge and skills in Creative Arts might not give attention to the teaching of the subject because they might not have seen the usefulness of it for the pupils because the Creative Arts subject has not been of benefit them. For teachers to grow in competence in Creative Arts teachers must be helped to recognize their own incompetence. This leads to the next level known as Conscious Incompetence.

2. The Conscious Incompetence

Burch (1970) reiterated that this is when one does not understand or know how to do something, however, one recognizes one's deficit, as well as the value of a new skill in addressing the deficit. In this case the teachers who do not have good background knowledge and skills in Creative Arts but recognize their own incompetence may show some concern for the subject, but might not give enough attention to the teaching of the subject because of their own incompetence. However, since the teacher has value for subject he wishes to learn a new skill in addressing the deficit. Burch believes that through in-service training and the teaching of Creative Arts at the Colleges of education on further studies, the teachers would then gain adequate background knowledge and skills in Creative Arts to make them gain competency for effective teaching. This leads to the next stage known as Conscious Competence.

3. The Conscious Competence

Burch (1970) explained that this is where the individual understands or knows how to do something. This is evident by demonstrating skill or knowledge acquired through concentration. There is heavy conscious involvement in executing the new skill. One comes to recognize one's own competence.

From Burch's view, it implies that the teachers who have now gained good background knowledge and skills in Creative Arts might give appropriate attention to the teaching and learning of the subject because they understand the usefulness of the subject for the pupils because they have better experience of the Creative Arts subject. The teachers must recognize their own competence. The teachers now require concentration in teaching and gaining better experiences. Moreover, Robbinson (1974) mentioned that requisite teaching and learning materials must be supplied to them by the government and school authorities for teachers to be resourceful for effective work.

23

4. The Unconscious Competence

Burch (1970) advocated that as the individuals consciously acquire a skill, eventually, the skill can be utilized without it being consciously thought through: the individual is said to have then acquired unconscious competence. The individual has had so much practice with a skill that it has become 'second nature' and can be performed easily. As a result, the skill can be performed while executing another task. The individual may be able to teach it to others, depending upon how and when it was learned.

This view of Burch implied that the teachers, with many years of continuous teaching and in-service training in the Creative Arts subject, would gain more experience in methodology in teaching Creative Arts without much stress. These teachers become motivated and useful for the pupils and their fellow teachers who might not have adequate Creative Arts experience because they have better experience of the Creative Arts subject. The teachers must recognize their own incompetence. The teachers now require concentration in teaching and gaining better experiences. Moreover, requisite teaching and learning materials must be supplied by the government and school authorities for teachers and pupils to be resourceful for effective work.

A teacher may not naturally be able to teach a subject without being given prior education on the subject matter. It is when the teacher is knowledgeable in the subject matter that confidence is built to perform. Upon consistency in performance a teacher gains more experience in the methods of teaching such that he/she is capable of teaching the content with the required competencies.

Nevertheless, Burch (1970) posited that learning takes place when the lesson affects the learners' abilities and skills. The teacher needs to be well resourced and

should identify the needs of the learners rightly, in order to start from the right level of knowledge and consciousness of the learners. Moreover, when the teachers and learners are not well resourced the learner would not achieve good results and the teacher might be blamed for incompetency.

The *Conscious Competence Theory* was reiterated by Broadwell (1969), quoted by Singh (2009), explained the process that for a teacher to become competent he might have first been in a stage of incompetence unconsciously until the teacher trainee has received some training in a field of study. The training starts to bring him to consciousness of his incompetence. When further training is done the person now becomes conscious of his competence desiring to learn more skills. When the person develops more skills in the area of study, he eventually becomes so competent to the extent of not consciously thinking through. This implies that all competencies are relevant characteristics which drive outstanding performance in a given job, role or function.

Flower (1999) further described the Competence stages as Unskilled, Skilled, Competent and Expert. At the unskilled stage the teacher may not know what to do and why it might be necessary or valuable to teach Creative Arts skills. In the skilled stage the teacher who is given some training in Creative Arts would be able to teach the skill with some consistency, but often did so in a mechanical fashion. In the competent stage the teacher will be able to teach the Creative Arts skill with great consistency. In the expert stage the teacher finally found his or her own style for effective teaching.

However, Flower posited that competency levels may not always be assumed in terms of the teacher's ability but also with the pupils' level of understanding. The learners may still not have understood the lesson though the teacher might be competent. When teachers and learners are not well resourced it can affect learning

negatively. Teaching and learning materials are to be supplied by the government and Head teachers of schools to ensure effective teaching and learning.

On the principle of competency, Titus and Annaraja (2011), opined that a teacher's competency is where an unlicensed and non-educated graduates attain education status. Teacher competency is defined by Altaf (2012) as the extent to which the teacher possesses the requisite knowledge and skills for teacher performance as the way to influence the process of teaching. Wong (2020) affirmed that competency mainly included the understanding of strategies, student psychology and the process of learning.

The Workforce Data and Planning Association (2018) of U.S.A., considered competency as the measurable or observable knowledge, skills, abilities, and behaviours (K.S.A.B.) critical to successful job performance. Their concept about teacher competency is about the level of training a teacher has received prior to teacher classroom performance. The qualification and certification are necessary for teacher professionalism, including the level of teacher's knowledge in the subject matter, skills in lesson preparation and lesson presentation.

Wong (1996), in his unpublished thesis, viewed that teacher competency could be classified into two main categories: Interpersonal skills and Classroom procedures. (a) Interpersonal skills referred to teachers' proficiency in creating a comfortable social atmosphere, and demonstrating warmth and friendliness towards their students.

(b) Classroom procedures referred to the actual classroom practices which were teaching methods and techniques. At the same time, teachers were supposed to present knowledge in such a way that integrate new knowledge and students' perceptions of themselves in various aspects so as to achieve improvement in learning outcomes of the students.

Generally Speaking, from the above discussions, Competence is how well one performs the task that authenticates one's proficiency and qualification. It is the efficient use of one's resources and the application of the right methods to achieve a goal. Competency, on the other hand, deals with qualification and certification necessary for a job.

Wong (2020) believed competence as the value of a teacher in an effort to promote the quality of education and student performance. teachers' abilities to understand their students and their self-concept are important for effective teaching and learning. The competence is a personal traits or a set of habits that led to more effective and superior job performance. Teacher competence includes a thorough knowledge of the content. Harper (2019) viewed competency as a meant sufficiency of means for living at ease, fall together, come together, be convenient or fitting, and competence as the quality of being adequate; well qualified physically and intellectually; possession of required skill, knowledge, qualification or capacity; capable of performing an allotted function. Merriam-Webster (2015) also defined competency as an ability or skill; the ability or state of being mentally qualified or adequate. Hornby (2015) affirmed that competency is a skill that one needs in a particular job or for a particular task.

The Working Group on Vocational Qualifications (2018) of the United Kingdom to have defined competence as basically the ability to do a particular activity to a prescribed standard, usually concerned with what people can do rather than what they know, while teacher competency is a form of teacher professionalism of staff which is a key element of creating an attractive, sustainable and competent profession.

Competence could be summarized as the ability for one to do a job effectively. It is how well one performs a task. It is the efficient use of one's resources and the

27

application of the right methods to achieve a goal. It is inferred to teachers' classroom performance according to the right standards and methodology. A teacher well-resourced has to be able to teach well according to the right methods. Competency is about the level of one's qualification and proficiency for a job. The qualification should be in terms of knowledge acquisition, practical skills, and attitudes which are relevant for teacher job performance. Competency is a concept used to label particular abilities. The preparatory process determines what a person is capable of doing. Insufficient or theoretical insight alone without practical skill /proficiency affects performance on the field of work and practice negatively. However, when the teacher was not given the necessary training prior to the job acqusition, capacity building programmes were organized to fill that gap.

2.4 Creative Arts Education in Primary Schools in Ghana

There had been a wide interest by educational professionals, parents and employers to bring about constant improvements in educational access and relevance as evidenced by the frequent educational review committees, commissions, etc. On education dating back to colonial times.

Government is also painfully aware of the failure of many of the attempts to reform the public education system. There has also been a continuing aim to make education more relevant to the world of work after school, to rural development and modernization of the predominantly agriculture-based economy, as well as the need to promote national and cultural identity and self-reliant citizens. However, results have been mixed. The challenge had been a comprehensive way to teach academic and practical skills to all pupils. The country is faced with a large number of teen-age school leavers the majority of whom were deficient in craftsmanship, and technical skills for life of work and continuous learning for self-improvement.

The failure of the government to achieve the right six-year primary Creative Arts foundation has affected the youth at Junior High School (J.H.S.) and Senior High School (S.H.S.) with respect to poor learning outcomes, social vices and weak interest and choices for vocational / technical education. This has resulted in massive youth unemployed for lack of vocational / technical skills for the world of work. Many youth are not able to appreciate and develop their natural talents due to their erroneous impression about vocational / technical skills, as such the Creative Arts education.

Chen (2016) considered Creative Arts as relevant for children's development. He emphasises the process, teaching children in a world that is progressively more and more product-driven that the method by which you arrive at the destination itself. Children are to be given proper opportunity to practice and develop their creativity and initiative traits. He believes through Creative Arts children use their imagination or original ideas, especially in the production of an artistic work. Creative Arts activities were to engage a child's imagination and included activities such as art, dance, puppetry and music.

Narey (2017) also posited that Creative Arts is the participation in a range of activities that allowed for creative and imaginative expression, such as music, art, creative movement and drama. The Creative Arts engaged children's mind, bodies and senses. These Arts invited children to listen, observe, discuss, move, solve problems, and imagine using multiple modes of thought and self-expressions. Young children approached Creative Arts as an active expression of their experiences. They engaged in dance, song and art in response to the opportunities provided and their artistic expressions were attempts to create of meaning from these experiences.

The Curriculum Research and Development Division (2007) of the Ghana Education Service indicated in their preliminary design of the Creative Arts Curriculum

that the Creative Arts teacher must be conversant with the Creative Arts subject including Picture making, Drawing / Colour work, Pattern making, Print making/Lettering, Composition, Weaving, Stitching, Modelling, Casting, Construction /Assemblage and Paperwork, Singing, Playing an instrument, Acting and Dance.

Under the new Creative Arts reform by National Council for Curriculum and Assessment (2019) the Ghana Education Service introduced new set of topics such as drawing, painting, colour work, printmaking, patternmaking, lettering, camera/electronic arts, modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching, crocheting, construction and assemblage, Music, Dance and Drama.

Nnamani (2014), from a Nigerian perspective, supported that the Cultural and Creative Arts (CCA) subject was an integration of Music, Arts, Drama and Dance in which a student was expected to grow into and with the cultural heritage of the people. The student was also expected to perform naturally as a product of the culture aid, appreciate and acquire the elements of his cultural heritage. Nnamani believed also that the students involved in Creative Arts were encouraged to develop their Creative Arts within their cultural milieu. Koralek (2010) considered a child as attracted to brightness, action and interesting materials. Teachers were, therefore, to help children to experience creativity and performing arts including music, dance, drama, puppetry, painting, sculpture and drawing. This was to build children's observation skills and to inspire them to intentionally explore ways to integrate lines, color and shapes that are found in their environment and relate them to the larger world.

Lasky and Mukerji-Bergeson (2014) explained that through the art of sound, children connect actions to repeated patterns, changes heard in tempo, and melodies. Everyday songs and music can be an appropriate way to introduce young children to

different cultural activities, holidays, and seasons in their own lives and throughout the world. They also considered that musical experiences encouraged children to explore a range of classroom instruments, experiment with their own voice, listened to and compared versions of the same song, and imitated rhythms add to emerging literacy skills guided them to recognize that using sounds intentionally creates music. Moreover, through intentional physical movement in dance, children learn to control motion and respond to music. These responses can express emotions or tell stories, imitate the actions of characters and objects, thoughts and feelings, and tempos.

The informal educational system had more attention placed on the practical proficiency of the children while the formal school education placed premium on grammar system of education with less attention and investment in practical vocational and technical skill training. The expectation of the Curriculum Research and Development Division (2007) is that the Creative Arts activities would help children to acquire knowledge, practical skills and attitude for holistic education. They expected the teacher to teach the subject to help pupils unearth their creative potentials using effective teaching techniques. They helped children to acquire knowledge, practical skills and attitude for holistic education.

The training of the Creative Arts teacher, therefore, became a crutial figure in the centre of Creative Arts education. The youth who got the opportunity to be trained as professional teachers who came back to teach in the basic schools had, therefore, been deficient in and robbed off background skills in Creative Arts to achieve the goals of the Creative Arts curriculum. This also affected such teachers' interest in teaching the subject and their abilities to reason creatively to design the right teaching and learning materials and methods for teaching and learning in the face of inadequate teaching and learning materials. The next younger generation would still lack

31

appropriate skill development because the teachers in the Primary Schools could not impart the requisite practical skills.

The educational system was caught between two schools of good intellectual formation on the one hand and practical skills training on the other hand with the aim to achieving the free Universal Compulsory Primary Education (fCUBE). It is upon this that the Government must give special attention to the training of teachers in Creative Arts.

Arshad and Naseem (2013) believed that the teacher should be creative in his presentation. Each teacher should develop his own style with time that brings efficiency. Therefore, teachers must be well trained to become skillful in their delivery and the lessons should be well understood. Arshad and Naseem believed also that Creative Arts provides pupils with skills that prepare them physically, mentally and socially for the world of work in later life. The pupils also considered it as a foundation of society, which brings sound economy, social prosperity and political stability. Teachers should also consider the age of the pupils and their background and their ability to learn the subject for engaging them in a particular level of art practice.

The Curriculum Research and Development Division (2007) advised that in Creative Arts education of the Ghanaian child, the teacher was to provide a good learning environment with relevant materials for the children to explore and create items under the direction of the teacher who provides opportunities for pupils to be actively involved in their own learning. In Creative Arts pupils are to be encouraged to make original works of art items and not just copy existing work. This is when one is able to use new methods in carrying out projects.

Teachers were targeted to be patriotic to teach Creative Arts to achieve the nation's goal of preparing its human resource in all related areas of development

through creative developments of their emotional, material, spiritual and intellectual lives. Currently, the teachers' deficiency in Creative Arts skill proficiency makes it likely for them to teach more on the theory than the practical contents of the lessons. Some were also likely to pay less attention to the teaching of Creative Arts subject.

Despite recent effort by government to improve infrastructural development and providing sufficient teachers and other educational facilities there was lack of the requisite government supplied textbooks, workbooks and practical tools and materials for Creative Arts teachers and pupils in schools which effected teaching and learning of the practical lessons in Creative Arts - a subject that should be more practical than theoretical. This obviously affected the teacher's intrinsic and extrinsic motivation to teach the subject, while the methods were also affected since teacher would not have the requisite tools and materials for lesson preparation and lesson presentation. The attainment of Creative Arts Curriculum were, therefore, not being realised as expected.

The State of the Nation's Address (SoNA) by the H.E. the President in 2017 indicated that in 2007 the Youth unemployment percentage level was 8.06% and increased to 10.62% in 2010. Unemployed Graduates Association of Ghana formed in 2011, with membership at 24,647 as at 2015, was an indication that the whole educational system from the Primary level to the Tertiary level did not do much to empower the students to be creative and productive to make them self-reliant to solve their own problems and that of the society.

Ghana Statistical agency indicated in 2018 that the 40 percent youth between ages fifteen (15) and thirty (30) were unemployed. Many youth wished to travel to the diaspora through wrong and right means to seek supposed greener pastures. Some spend money to travel abroad only to go to do menial jobs which have nothing to do with what

they learnt at school in Ghana; monies they could have invested in the same job in Ghana to build Ghana's eco society.

The Creative Arts programme which started in 2004 (fifteen years ago), was still having much challenges preparing pupils to be practical oriented, entrepreneurial and analytical enough to face their own problems and those of the nation squarely in this global world and technological era.

2.5 Primary School Creative Arts Reform in Ghana

Edusei (2004) in his article entitled *'an overview of Visual Arts education in Ghanaian schools'* stated that the first Art Educational in Primary education was the introduction of the subject Vocational Art and Craft with the Mission Schools, especially the Wesley Girls' High School (in 1836) and Mfantsipim School (in 1884), through the pioneering efforts of Rev. George Wriggley, Mrs. Harriet Wriggley, Rev. T. B. Freeman, Rev. R. W. Grimmer, Rev. T. I. Picot and Mr. James Picot. It was targeted towards the occupational skills for the citizens and their home management. The subsequent Christian Missionaries excluded the indigenous Art practice from the school curriculum because its teaching will have an obvious reference to the indigenous culture to which they were antagonistic. The European-styled Art and Craft (Visual Arts) education re-emerged into the schools in 1909, and its phenomenal growth started strongly especially at Achimota School, where the pioneering efforts of expatriates Art masters such as A.G. Stevens, Maclaren, Pippet, Mr. and Mrs. Meyerowitz and Machendricks gave the subject the much-needed Ghanaian culture base. The Visual Arts education from the Department of Art at Achimota School was transferred to the newly established College of Technology in Kumasi in 1952 under Mr. Machendricks. This brought later development of Art Education in Ghana.

34

Fianu (1992) posited that the Dzobo Education Committee Report of 1972 which had the main innovations to vocationalise the curriculum. By 1974/75 academic year, the state established the Experimental Junior High Schools in some Regions. Then by 1978/79 the Junior High Schools were established at District levels. In addition, one each was established as Demonstration School in some of the 3-year Post Secondary Teacher Training Colleges in order to raise more teachers for vocational education in the Primary Schools. The nationwide implementation of this new structure and content of education started in 1987.

Eyiah (2018) indicated that the Canadian Society for Education through Art (CSEA)'s National Policy Position stated that Creative Arts should be available in all schools at all level since Art education will promote creativity in the citizens. This principle influenced the world's perception of Creative Arts education. Eyiah added that the development of children's creativity is central to Art Education. He believed that all learners are capable of creative activities in all academic subjects, not just those born with talent. Therefore, all children can study "some" art.

The Anamuah-Mensah Committee (2002) White Paper Report indicated that the Committee was tasked to design a philosophy of education in Ghana which creates a well-balanced (intellectually, spiritually, emotionally, and physically) individuals with the requisite knowledge, skills, values and aptitudes for self-actualisation and for the socio-economic and political transformation of the nation.

In their proposal for a new educational structure, the Anamuah-Mensah Committee indicated in the White Paper Report that by teaching fewer subjects at the Primary level; each pupil's grounding in the basic skills required for entry into Junior High School would be improved. These included literacy, numeracy and problem solving skills and that Creative arts (comprising art and crafts, music and dance),

35

Physical Education; and Information Communication Technology (ICT) should be taught as practical and creative activities. The committee, therefore, recommended that at this stage creativity and entrepreneurial skills be incorporated into liberal studies, literacy and numeracy to enhance problem solving skills.

From the Committee's report, subjects that were taught as practical and creative activities need more emphasis and support from the government and other stakeholders in education. Otherwise, the nation would invest in human resources that would not result in improving their standard of living and the per capita income of the nation. The Creative Arts, Physical Education and ICT were introduced into Primary education to help pupils learn through practice. In the White Paper, the Committee stated also that in an attempt to reach many children across the country with Creative Arts education all children of school going age in Ghana given access to basic Education. Edusei (2004) in his article entitled *An overview of Visual Arts education in Ghanaian schools* stated that the first major Creative Arts Educational reform was in 2004, which promoted both Visual and Performing Arts in the Primary Schools.

This new Creative Arts educational policy was related to the Pragmatist theory through which the new structures and content of education were designed. Cohen & Sykes (2013) posited that pragmatics believe in teaching methods which focused on hands-on problem solving, experimenting and projects, after having students work in groups. Curriculum should bring the disciplines together to focus on solving problems in an inter-disciplinary way, rather than passing down organized bodies of knowledge to new learners. Pragmatics believe that learners should apply their knowledge to real situations through experimental enquiry. This prepares students for citizenship, daily living and future careers.

Ocran (2012) also advanced that at every point in the educational development process, concrete measures have been put in place by the state authorities in terms of structure and content to ensure the delivery of quality education at all levels of the education system in the country to enroll and improve on every child's skills and academic knowledge. The Government of Ghana has, for this reason, developed a monitoring and evaluation plan, which helped to ensure increased access to education at all levels.

Osei-Assibey and Grey (2013) confirmed that following the White paper recommendation, the Ghana government's policy since 2005 ensured education for all children in the country by the year 2015, through supporting Public Primary School children with free school fees, free uniforms, free teaching and learning materials and free school feeding programmes.

In 2019, the Educational Reform was reviewed. The Creative Arts Curriculum was redesigned by the Ministry of Education through the National Council for Curriculum and Assessment (Act 2008). This Education Act legally established the Ghana National Teacher Council. Its mandate was to be more intentional in the expected teacher standards and outcomes in the teaching and learning of Creative Arts. It was responsible for establishing frameworks around teachers' employment, Continuous Professional development (CPD) and periodic review of professional practice and ethical standards and licensing of teachers by law.

The curriculum set standards that gave a clear baseline of expectations for the professional knowledge, practice, conduct, attitude, rights and obligations expected of teachers working in schools at the pre-tertiary level. There was the introduction of Information Communication Technology (I.C.T) into the content of the Creative Arts subject to improve pupils critical and creative thinking skills. The two strands – Visual

Arts and Performing Arts - were to be viewed as the two sides of the same coin and therefore be given equal attention. It was suggested that teachers of Creative Arts teach one strand after the other in alternate weeks.

All teachers completing their initial teacher training will be assessed against the National Teachers' Standards. They must be qualified to teach the Creative Arts subject. Teacher educators will use it as a guide in the preparation of curricula and courses for teacher training. Intensive Professional Development workshops will be required to prepare teacher educators to effectively prepare student teachers to deliver on the standards. During the training and the period of induction, the Standards continue to define the level of practice at which all qualified teachers are expected to perform.

The rationale for the new curriculum is that the skills acquired through the study of Creative Arts enable learners to improve their performance in other learning areas. The study of Creative Arts was to prepare learners to undertake the study of the technical and vocational programmes in later years. It also prepares them for the modern world of work. At the Primary School level the study of Creative Arts is aimed at developing a functional and all-round learner. Learners are exposed to the 3Hs of Head (cognitive/mind/thinking), Hand (psychomotor/body) and Heart (affective/feelings). The pupils are to gain basic knowledge and understanding of diverse cultures, strong logical competencies, and a range of comprehensive communication and interpersonal skills.

Learners were to become critical thinkers and problem solvers as a result. Their self-esteem and sense of emotional intelligence would also improve as they engage in tasks that require intuitive, emotional, holistic, nonverbal and visual-spatial methods for processing ideas and issues. Creative Arts study will enable learners to be artistic, intuitive, imaginative, and visually oriented. Creative Arts provided opportunities for a

learner to self-explore, self-express, build mental focus, skilfully use hands to create (physical dexterity), manage and reduce stress, achieve personal satisfaction and enjoyment.

This new reform was underpinned by the re-constructivist theory. Cohen (2013) mentioned that re-constructionists explained that Creative Arts is a type of learning that is self-directed, creative and innovative. The purpose in education is to become creative and innovative through analysis, conceptualisation and synthesis of prior experience to create new knowledge. The learning goals are proficiently in higher-order cognitive functions: heuristic problem solving, creativity and originality. Re-constructivism not only acknowledges the uniqueness and complexity of the learner, but actually encouraged, utilized and regards it as an integral part of the learning process.

2.6 Challenges in the Educational Reforms

In the bid for the new educational reform to give all children in Ghana the priviledge to have good Creative Arts education, by making the Creative Arts subjects in Primary Schools compulsory, the reform encountered its own challenges. One major challenge is teachers' competences for Creative Arts education.

In assessing the implementation of the 2007 Creative Arts curriculum, the National Education Sector Annual Review (2011), affirmed that there were many unqualified teachers in the country, who were without the necessary pedagogical training and poorly trained in Creative Arts.

Not all teacher trainees study the Creative Arts subject in the Colleges of Education. Moreover, in Colleges that study Creative Arts as a subject, not all specialised include the Creative Arts subject. Therefore, a wider section of teacher trainees in Colleges of Education lacked the required background knowledge and skills to teach the Creative Arts subject in the Primary schools.

The new curriculum designed by the National Council for Curriculum and Assessment (2019) for the Ministry of Education for teaching and learning of Creative Arts in the Primary Schools had also not solved the problem of inadequate training of the teacher trainee for the teaching and learning of Creative Arts in the Primary Schools. The new teacher's competence is judged by his/her professional knowledge, conduct and practice in their workplace. The Standards set a clear baseline of expectations for the professional knowledge, practice, conduct, attitude, rights and obligations. However, there has been no difference in their professional practice.

As long as in Ghana all Primary School teachers are class teachers and not subject teachers, they are all expected to teach the Creative Arts subject whether the teacher has good background in Creative Arts or not. There is likelihood that some teachers would have difficulty to achieve the goals of Creative Arts education in the schools despite the improvements in access to Basic Education.

The National Education Sector Annual Review Coalition (2011) expressed their concern that the high level of investment of national resources into the education sector is unparalleled among Sub-Saharan African countries, has only resulted in significant improvements in access to basic education but is not matched by improvements in learning outcomes.

Moreover, Osei-Assibey and Grey (2013) mentioned that despite the projected policy interventions of Ghana government, access and quality education issues remain a matter of national concern as evident by the increased number of children in classrooms resulting in low learning outcomes. There is inadequate educational infrastructure and high and increasing cost of education at all levels, as well as low teacher motivation that dampened morale and commitment.

The NESAR Coalition (2011) also confirmed that pupils were not having the necessary educational resources and infrastructure for teaching and learning. Sometimes learning was done in overcrowded classrooms which had led to a compromise on quality education. Learning outcomes at the basic level were therefore not improving as desired.

The reports stated above suggested that the qualified human and required material resources needed for the implementation of the new Creative Arts curriculum had not been adequately provided by the government as designed. For this reason, there is difficulty for schools to achieve the best in Creative Arts learning outcomes.

Another area challenging Creative Arts education in the Primary Schools is the use of right teacher methodology in teacher preparation and teacher presentation. The Curriculum Research and Development Division (2007) revealed in the Creative Arts curriculum, that Creative Arts is a medium through which pupils can easily study other academic programmes meaningfully through audio-visuals materials.

Moreover, the National Council for Curriculum and Assessment (2019), also indicated that Creative Arts in the Primary Schools must be taught as a practical subject. Learners are to be taught and evaluated practically. Practical skills were useful benchmarks for planning lessons, developing exemplars and were the core of inquiry-based learning.

In this case, the lack of Creative Arts skills education for all teacher trainees made it difficult for them to easily prepare teaching and learning materials for the lesson presentations. Moreover, lack of Creative Arts skills among the pupils made it difficult for them to apply creative ways of learning other subjects. Children learn more through practice with concrete and visual objects.

From the above statement of the Curriculum developers, when teachers were not given adequate Creative Arts knowledge and skills when they were students at the Basic Schools, Senior High Schools and Tertiary schools it will eventually affect them when they needed that skill to translate into their teaching profession. So for with lack of adequate attention for the teaching and learning of Creative Arts in the Primary Schools, the children grow to become teachers who are unable to apply the right teaching and learning materials in their teaching method to achieve the total educational policies of the nation. There were lack of adequate government supplied drawing books, work books, art tools, drums, and pianos to schools for teaching and learning of the subject. Teachers may end up teaching more of the theory Creative Arts subject than the practical lessons.

The reason why Creative Arts education is not well resourced by government, according to Osei-Assibey and Grey (2013), was partly because some policy makers seem to have the wrong notion that Creative Arts is for a selected people with innate talent, therefore, the subject was not necessary for all teachers and children to learn. Moreover, the policy makers seemed to think that Creative Arts was not as important as other subject like English, Mathematics and Science, to be given the needed attention. Eyiah (2004) defended that during the early educational reform in Ghana the development of student creativity was central to Creative Arts education. All learners are capable of creative activities, not just those born with talent. Therefore, all students can study Creative Arts.

Moreover, Addo (2014) stated that there was lack of Creative Arts education among Ghanaian children and it was not helping children to exercise their right brains effectively. Creative Arts help a child to create visuals and objects from imagination, especially when using waste materials to form useful objects, makes one think

42

productively. Creative Arts promote uniqueness of skill and reasoning. He added that Creative Arts helps to raise the level of entrepreneurial skills and productivity of the children in the nation which gave ability to translate their education (academic know-how) into productive ventures to decrease unemployment, streetism and robbery in the country.

The challenge of low Creative Arts education was attributed to poor teacher standards in achieving the set educational goals by the National Council for Curriculum and Assessment in 2019. The teachers needed to be more professional in their service. Ghana's National Teacher Council (NTC) policy (Act 2008) under the Ministry of Education developed the National Teachers' Standards. The Standards have been developed as a professional tool to guide teacher educators, teachers, student teachers and other stakeholders in education. These Standards which defined the teachers' required competences was implemented by National Council for Curriculum and Assessment in 2019.

The Standards were divided into three main domains, each with its own sub-divisions. These three domains and aspects encompassed what teachers should value, know, do and intersect with one another to develop a teacher competent enough to teach at the end of their four-year initial teacher training.

The domains include:

1. Professional Knowledge and Skills: Knowledge of Educational Frameworks and Curriculum; Knowledge of Learners.

2. Professional Values and Attitudes: Professional Development; Community of Practice.

3. Professional Practice and Methods: Managing the Learning Environment; Teaching and Learning; Assessment.

The policy is explained in detail as follows:

1. Professional Knowledge and Skills

A. *Knowledge of educational frameworks and curriculum*

The Teacher:

i) Demonstrates familiarity with the education system and key policies guiding it.

ii) Has comprehensive knowledge of the official school curriculum, including learning outcomes.

iii) Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school and grade they teach in.

iv)   At pre-primary and primary the teacher knows the curriculum for the years appropriate to multigrade classes; has good knowledge of how to teach beginning reading and numeracy and speaking, listening, reading and writing, and to use at least one Ghanaian language as a medium of instruction.

B. *Knowledge of students*

The Teacher:

i) Understands how children develop and learn in diverse contexts and applies this in his or her teaching.

ii) Takes accounts of and respects learners' cultural, linguistic, socio-economic and educational backgrounds in planning and teaching.

2. Professional Values and Attitudes

A. *Professional Development*

The Teacher(s):

i.   Critically and collectively reflects to improve teaching and learning.

ii.   Improves personal and professional development through lifelong learning and Continuous Professional Development.

iii.   Demonstrates effective growing leadership qualities in the classroom and wider school.

B. *Community of Practice*

The Teacher:

i.   Is guided by legal and ethical teacher codes of conduct in his or her development as a professional teacher.

ii.   Engages positively with colleagues, learners, parents, School Management Committees, Parent-Teacher Associations and wider public as part of a community of practice.

iii.   Develops a positive teacher identity and acts as a good role model for students

iv.   Sees his or her role as a potential agent of change in the school, community and country.

3. Professional Practice and Methods

A. *Managing the learning environment*

The Teacher:

i) Plans and delivers varied and challenging lessons, showing a clear grasp of the intended outcomes of their teaching.

ii) Carries out small-scale action research to improve practice.

iii) Creates a safe, encouraging learning environment.

iv) Manages behaviour and learning with small and large classes.

B. *Teaching and Learning*

The Teacher:

i) Employs a variety of instructional strategies that encourages student participation and critical thinking.

ii) Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress.

iii) Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.

iv) Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.

v) Explains concepts clearly using examples familiar to students.

vi) Produces and uses a variety of teaching and learning resources including ICT, to enhance learning.

C. *Assessment*

The Teacher:

i) Integrates a variety of assessment modes into teaching to support learning.

ii) Listens to learners and gives constructive feedback.

iii) Identifies and remediates learners' difficulties or misconceptions, referring learners whose needs lie outside the competency of the teacher.

iv) Keeps meaningful records of every learner and communicates progress clearly to parents and learners.

v) Demonstrates awareness of national and school learning outcomes of learners.

vi) Uses objective criterion referencing to assess learners.

2.7 Creative Arts Curriculum in Ghana

The Curriculum Research and Development Division (2017) indicated that the Creative Arts subject was meant to develop basic knowledge, skills and values through Visual and Performing Arts. The Creative Arts curriculum was divided into two dimensions. The first is the Two – Dimensional Art. It involved activities such as drawing, picture making, print and pattern-making. The second was Three-Dimensional

Art, which involves activities such as weaving, sewing, modelling, carving, casting, construction and assemblage. It also included the Performing Arts (such as drama, singing, drumming and dancing)

The CRDD (2007) explained that Two-dimensional Creative Art works which come in the form of drawings, painting, picture making, print and pattern-making were the art of representing images of persons, objects and scenes. They have been one of the major tools for modern Graphic Communication and Internet communication, Publishing. Creative Arts imaginations takes the first step in visualizing whatever object is to be made, then it is put into drawing or models, then the actual product is made. Artistic skills are still needed to make beautiful objects.

The CRDD (2007) explained also the Three-dimensional Creative Art works which involved modelling, carving, casting, construction and assemblage help in developing science and technological skills in pupils. Upper Primary pupils are those allowed to do carving because they involve sharp tools. Assemblage is three-dimensional forms made by assembling and binding together found objects to create the needed form and construction of three-dimensional forms made by altering found or natural objects and binding them to create a form. Children for example can make dummies to be used in their schools' Science laboratories.

National Council for Curriculum and Assessment (2019) reviewed the Creative Arts Curriculum for Primary Schools (Basic 1-6) under the auspices of the Ministry of Education. It puts the subject into two strands: The Visual Arts Strand and the Performing Arts Strand. Visual Arts consist of the Two-dimensional arts including drawing, painting, colour work, printmaking, patternmaking, lettering and camera/electronic arts etc and the Three-dimensional arts including modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching,

crocheting, construction and assemblage. The Performing Arts consists of learning areas such as Music, Dance and Drama.

This Visual Arts strand encourages self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, analytical and practical skills and attitudes for designing and making Visual Arts works.

Through this strand, learners further develop their visual literacy by looking at, examining, thinking about and expressing own views and feelings about a wide variety of own and others artworks produced or found in different cultures and environments in Ghana and other parts of the world based on the following: type of artworks, people who make the artworks, theme or topic, materials they used, tools they used, methods of production used for the artworks.

Martin (2014) stated that the Creative Arts are fun for children. As children dive into making finger prints and beautiful pictures to hang in their classroom or their homes is awesome. Simple things like holding a paintbrush and scribbling with a crayon are important elements to develop a child's motor skills. For young children, drawing and painting in a Creative Arts class help develop visual-spatial skills. Creative Arts education teaches pupils how to interpret, criticize, and use visual information, and how to make choices based on it.

Egyir (2006), in his unpublished thesis, stated that present day three-dimensional arts are scientific in nature, it fused science and technology into construction and assemblage processes for industrial productions. Artists bring the knowledge and facts generated by the scientists into reality in the form of assemblage, construction, casting, modeling and carving. In assemblage, children used objects in their original state to make the desired form without altering them. In construction, on

the other hand, children used objects to create a form, but this time the found objects were altered to suit the three-dimensional form being created.

Another Creative Art which needed to be studied is music which according to the Curriculum Research and Development Division (2007), is when pupils discuss the plots and episodes of selected dramatic performances. The teacher may play music with three and four pulse measures. Pupils may listen to highlife music and list the names of instruments used. Pupils move to indicate the meter as the music plays. Pupils may be assigned to write about performances they have observed during festival on the Television set and video.

The above comments on the characteristic of Creative Arts testify that there are many opportunities that are made available for children to actively participate in creative or in artistic processes through the study of Creative Arts in order to enhance the growth of their imagination and self-expression. For effective implementation of Creative Arts curriculum, Irivwieri (2009) indicated that, the staff should be resourced in the teaching of Creative Arts, Crafts and Music to make it more efficient. Local Craftsmen could also be consulted to teach students who visit them on study trips where teachers lack the practical skills to teach the subject.

Smith (2013) considered that curriculum making is a way of organising a set of human educational practices. Smith defined Curriculum in terms of a product and a process. Creative Arts Curriculum as a Product implies the Creative Arts lessons that students learnt. Persons who prefer this criterion think that the best test of teacher competence is how much and how well the teacher's students achieve. This includes achievement in all domains - cognitive, affective and psychomotor.

Altaf (2012) also considered the curriculum product as what students gain in a subject matter, knowledge and related abilities. Pupils gain in psychomotor skills and

related abilities. Pupils gain in interests, attitudes, personality integration, and other effective characteristics. It can be directly assessed with tests and performance ratings before, during and after instruction. Smith (2013) posited that the Creative Arts teaching Curriculum as a process is in practice and not a physical thing. It is the interaction of teachers, students and knowledge. In other words, curriculum is what actually happens in the classroom and what people do to prepare and evaluate.

Altaf (2012) considered curriculum as a process as a basis for judgment about teacher effectiveness in terms of what the teacher does, what the pupils do, the interactions between pupil and teacher, or all the three, but not in terms of pupil achievement. It can be inferred from the above discussion that the teacher must be equipped with Creative Arts curriculum at the Colleges of Education that has to match the curriculum of Creative Arts education in the Primary Schools else the Teacher trainees will find it difficult to achieve the set objectives and outcomes in the Primary Schools either through the process or the product. This affects the teacher's general competence. Curriculum development is, therefore, crucial for assessing teacher competence.

This educational philosophy brought into existence the present 2-6-3-3-4 educational system. That is, two year Kindergarten, six year primary, three year Junior High School, Six year Senior High School, and four year University education. This reform has the view of preparing pupils to be practical oriented and analytical enough to face their own problems and those of the nation squarely in this global world and technological era. The education system was, therefore, structured to meet the needs of the individual, the society in which he lives and the nation as a whole.

The Curriculum Research and Development Division (2007) revealed that the introduction of the Creative Arts Education by the Ministry of Education was to move

teaching and learning from the didactic acquisition of knowledge to a new position where pupils will be able to apply their knowledge, develop analytical thinking skills, develop plans, design new products, generate new and creative ideas and solutions; and use their knowledge in a variety of ways to deal with problems and issues, solve problems and generally be productive. Pupils must, therefore, be taught to be problem solvers.

The curriculum emphasised that the Creative Arts subject was intended to equip pupils with the requisite skills, knowledge and values towards the socio-economic development of the youth and the nation at large. Quality Creative Arts education right from the Primary education was to achieve national creativity, which is a very crucial element for national development. The Anamuah-Mensah Committee (2004) White Paper Report indicated that the then government tasked the Committee to design a philosophy of education in Ghana which creates a well-balanced (intellectually, spiritually, emotionally, and physically) individuals with the requisite knowledge, skills, values and aptitudes for self-actualisation and for the socio-economic and political transformation of the nation.

In their proposal for a new educational structure, the Anamuah-Mensah Committee recommended a change of the Art and Craft subject to Creative Arts which will comprise both Visual and Performing Arts, which should be taught as practical and creative activities. The committee, therefore, recommended that at this stage Creativity and Entrepreneurial skills be incorporated into liberal studies, literacy and numeracy to enhance problem solving skills from childhood.

The most significant element in children's learning process at school is the skilled teacher for effective and efficient implementation of this policy. Creative Arts curriculum would require the skilled teacher to equip the pupils with knowledge, skills

and attitude to be able to create and make things on their own. Therefore, to achieve the Creative Arts educational goals the teacher then becomes the pivot of the educational processes and delivery. The teacher's level of performance is measured by his output.

The researcher has observed that since the establishment of the Creative Arts curriculum, the youth in this country were still generally faced with lack of problem-solving skills, self-employable skills and analytical orientation enough to face their own socio-economic developmental problems and those of the nation in this technological era. The youth in the Agona West Municipality are no exception. They are banking their hopes mainly on public sector employment opportunities, the unsuccessful attainment of this is leading them into youth promiscuity and social vices to make ends meet. The public sector work opportunities are very limited judging from the population of students who graduate from the secondary and tertiary schools year by year. This challenge has undermined the purpose and outcomes of the Creative Arts curriculum in Ghana.

If there are limitations in Creative Arts education among Ghanaian children then it is worth researching into the role played by the Primary School Creative Arts teacher, as the basic instructor, of the Creative Arts subject. This research is to study the performance of teachers teaching Creative Arts in the Primary Schools in Agona West Municipality in terms of teacher competencies. It is aimed at finding out how pupils gain new knowledge and skills through the Creative Arts teaching and learning processes.

2.8 Aim of Creative Arts education in Ghana

The Curriculum Research and Development Division (2007) indicated that the Ministry of Education through Creative Arts subject would help children acquire holistic education, involving knowledge, practical skills and attitude. This

empowerment helps the child go beyond rote learning and venture into applying their knowledge and skills through thinking skills to design new products to meet the needs of society. A well-educated person in Creative Arts must benefit in the education of the head (intellectual development), the hand (manipulative development) and the heart (affective or moral development) which promotes a well-balanced integrated education for total living.

The National Council for Curriculum and Assessment (2019) also added that Creative Arts provides opportunities for a learner to self-explore, self-express, build mental focus, skilfully use hands to create (physical dexterity), manage and reduce stress, achieve personal satisfaction and enjoyment. The skills acquired through the study of Creative Arts enable learners to improve their performance in other learning areas. The study of Creative Arts prepares learners to undertake the study of the technical and vocational programmes in later years. It also prepares them for the modern world of work.

Creative Arts study at the Primary School level is aimed at developing a functional and all-round learner. Learners are exposed to the 3Hs of Head (cognitive/mind/thinking), Hand (psychomotor/body) and Heart (affective/feelings). Creative Arts inculcate in the learner the basic knowledge and understanding of diverse cultures, strong logical competencies, and a range of comprehensive communication and interpersonal skills. Learners were to become critical thinkers and problem solvers as a result.

Their self-esteem and sense of emotional intelligence was also improved as they engaged in tasks that require intuitive, emotional, holistic, nonverbal and visual-spatial methods for processing ideas and issues. Creative Arts study enabled learners to be artistic, intuitive, imaginative, and visually oriented. Siaw and Nortey (2011)

mentioned that Creative Arts education was meant to develop manpower for different levels of the economy which is an ultimate guarantee of national self-reliance.

By teaching children Creative Arts, it helps children grow to preserve the nation's culture heritage. Irivwieri (2009) wrote that a nation's Creative Arts policy is what directs a Government to take measures to see that the nation's culture is kept alive through Art, Music and other Cultural Studies in schools as well as through local, state and national festival of arts. This is done in order to encourage aesthetic, creative and musical activities.

Creative Arts education is also meant for behavioural change and problem-solving skills for the transformation of society. CRDD (2007) posited that skills in Creative Arts helps children of a nation to grow to be resourceful to embark upon constructive national transformation of some important areas of national development, such as agriculture, industry, science and technology, education, health, culture, democracy and the economy. Egyir (2006) also indicated that one's ability to think, analyse and feel creatively make him or her contribute effectively to problem solving in the nation at large. Creative Arts had contributed significantly to the advancement and well-being of mankind. Societies without the foresight to nurture Creative Arts abandon the opportunity to progress.

For the purpose of the nation's forward march, there was the need to prepare the human resource in all related areas of national development, especially through creativity thinking, suggesting that to be able to speed up national development, there was the need to lay a strong foundation in Primary Schools through Creative Arts.

The Curriculum Research and Development Division (2007) indicated that the general aims for Creative Arts Education in Ghana included:

a. To Think critically and imaginatively. They help the learner to think critically and imaginatively to develop ideas for designing, making and responding to process and products. They form a unique component in the development of the minds of learners. They provide the medium for critical and imaginative thinking, doing/making and responding to processes as well as products.

b. To make, re-create and discover knowledge and meaning. They develop skills and aptitudes for learning new knowledge, and prepare pupils for further education and training. Develop a spirit of innovation, creativity and resourcefulness.

c. To develop practical skills and different modes of thinking. They embrace all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic/aesthetic and physical. Acquire skills to analyse and evaluate creative works and to recognize their personal aesthetic tastes as well as those of others.

d. To develop human and moral values such as of tolerance, sharing, helping, concentration, discipline, self-confidence, co-operation, honesty, self-awareness, self-expression teamwork and sense of judgment. They provide avenues for self-expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that people can make the right choices. They help to develop the ability to adapt positively to the changing local and global environment and the need to help sustain it

e. To make pupils able to apply their knowledge in dealing with issues both in and out of school. They transmit, promote and preserve the culture of a community. They affect all classes of people: the rich, poor, educated or uneducated.

The National Council for Curriculum and Assessment (2019) under the curriculum review also indicated that the study of Creative Arts will:

i.   develop learners to have creative and innovative skills, critical thinking and problem-solving skills, collaborative and communicative skills.

ii.   engage learners to acquire, develop and express their feelings and emotions in different ways during the learning process for effective transfer of knowledge: vertically and horizontally.

iii.   shape the individual's personal sense of social and cultural identity.

iv.   facilitate the recognition of the importance and value of the culture of the people; locally, nationally and globally.

v.   prepare and predisposes the learner for advance learning in the Junior and Senior High schools thus contributing to informed choices of career courses and vocations in the creative arts industry.

vi.   transmit, promote and preserve the culture of a nation.

vii.   help learners think critically and imaginatively to develop ideas for designing, making and responding to artistic processes and products.

viii.   embrace all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic, aesthetic and physical.

ix.   provide avenues for self-expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that people can make the right choices.

x.   develop the skills, ability and aptitudes to adapt positively to the changing local and global environment and the need to sustain it.

2.9 Relevance of Creative Arts Education in Ghana

The relevance of Creative Arts education can be described for the following reasons:

i. *Creative thinking*

56

Creative thinking is expressed in Creative Arts education. The Curriculum Research and Development Division (2007) stated that the study of Creative Art improves students' ability to analyze and solve problems effectively. Learners' creative skills are heightened and sharpened in a way that will enable them to be more creative and enterprising. In Creative thinking, Creative Art works were used to inform society about social issues.

Egyir (2006) posited that Creative Arts training develops learners' cognitive domain. This enables the learner to reason logically, synthesise carefully before coming out with the right ideas and solutions. Creative Arts is a good source for critical and creative thinking, and responding to performance, problem solving and socio-economic progress are experienced with Creative Arts. Productivity in a nation will be fostered if the citizens can create. Creative Arts were sure ways to raise one's standard of living through creation of products that attracts national income.

From the above comments it implies that pupils learn to think creatively through practical exercises in Creative Arts lessons. Students would therefore gain the ability to analyse and solve problems. Their skills to communicate effectively to address social issues will be improved. Creative thinking in Creative Arts were therefore essential to the development of emotional, intellectual and material lives of a people.

ii. *Cultural Heritage*

Culture deals with the beliefs, customs and arts of a people. The Curriculum Research and Development Division (CRDD) stressed that Creative Arts provided avenue for strengthening social identity and unity of purpose, discovering the cultural heritage and creating a unifying nation.

The National Council for Curriculum and Assessment (2019) also posited that Creative Arts is relevant for Cultural Identity and Global Citizenship. This involved

57

developing in learners the competency to put country and service as foremost through an understanding of what it meant to be active citizens by inculcating in them a strong sense of environmental, social, and economic awareness. Learners make use of the knowledge, skills, attitudes acquired to contribute effectively towards the socioeconomic development of the country and on the global stage. They built skills to identify and critically analyse cultural and global trends to contribute to the world community.

Moreover, inter-cultural communication and collaboration competence promoted in learners the skills that made use of languages, symbols and texts to exchange information about themselves and their life experiences. Learners actively participate as a team and share ideas, engage in dialogue with others by listening to and learning from others in ways that respected and valued all persons involved.

Egyir (2006), in his unpublished thesis, indicated that the pivot of education in every society is its culture. He considered education as transfers of culture to the younger generation that enabled them become acceptable members of the society. In this case, the study of Art History and Indigenous Art instilled in pupils the cultural values of the society and developed good taste for indigenous products as they grow.

iii. *Industrialization*

Egyir (2006) believed that the training given in printmaking, moulding, casting, construction and assemblage for instance, makes one become industrious, productive, useful and acceptable members of the society.

It implies that Creative Arts education leads people to go into public or private businesses which help to reduce unemployment situation the country. Creative Arts would unlock the creative potentials of the individual and enhances entrepreneurial and

industrial skill development in preparation for industrial work. This would in a way enhance the development of the country and also help in alleviate poverty.

The CRDD (2007) also confirmed that Ghana must change from dependence on other people's technologies and finished products to the development of its own indigenous innovation and also train its citizens to creatively add value to national resources. Likewise, there is the need to add value to our indigenous art, music, dance and drama for local and foreign markets. Pupils were, through Creative Arts, exposed to various career opportunities such as gallery directors, critics, museum directors, curator, musicians and lecturers.

iv. *Ethical values*

Addo (2014) underscored that many youth lack good Creative Arts education, that is why many of the youth today are not practically inclined. Many lack the skills to do self-employed practical jobs when they are financially handicapped and they do not value hardwork to achieve financial inheritance. Creative Arts teaches one to be humble and patient instead of the believing it is easy to get rich within the shortest possible time. Creative Arts also teaches one to be content and continue to make ends meet even when in life things do not go that way for them, then they find all dubious means to make it. Some of the wrongful ways through which some youth get rich quick include ritual murder, robbery or deceptions.

It could be inferred that due to the practical nature of Creative Arts learner develop ethical values for practical living including occupational excellence, Cleanliness, vision, humility, patience, hardwork, personal development and Leadership

On Personal development and Leadership the National Council for Curriculum and Assessment (2019) indicated that it was a relevant Creative Arts competence which

involved improving self-awareness and building self-esteem. It also entailed identifying and developing talents, fulfilling dreams and aspirations. Learners were able to learn from mistakes and failures of the past. They acquired skills that developed other people to meet their needs. It involved recognising the importance of values such as honesty and empathy and seeking the well-being of others. Personal development enabled learners to distinguish between right and wrong. The skill helped them to foster perseverance, resilience and self-confidence. Personal Leadership helped them to acquire the skill of leadership, self-regulation and responsibility for lifelong learning.

v. *Teaching and Learning Materials*

Addo (2014) indicated that skills in Creative Arts are necessary for the designing of educational aids and materials because every good teacher needed teaching and learning materials as a means/medium of communication and good methodologies to present the lesson.

The National Council for Curriculum and Assessment (2019) mentioned that Creative Arts is relevant for digital literacy which helped to develop learners to discover, acquire and communicate through Information Communication Technology (ICT) to support their learning. It also made them use digital media responsibly. Edusei (1991), cited in Egyir (2006), also stated that Creative Arts were used as teaching and learning materials in both traditional education setting and formal school system. In the traditional societies they were used in teaching cultural values, laws of the society and social etiquette. The formal school system on the other hand, used art works as instructional media to reinforce knowledge being impacted.

The researcher realised in the pre-interview that in some classes some teachers engage artists to create teaching and learning materials for them to use for the lesson presentation or better still buy those already-made on the market. Where the materials

were not easy to come by teaching and learning materials are seldom used in lesson presentation. Lack of effective Creative Arts education in the Primary and High Schools deprived those who enter the teaching profession the skill to effectively create or improvise teaching and learning materials. Creative Arts illustrators were usually employed to make designs and illustrations in school text books to enhance effective teaching and learning of the respective lessons.

vi. *Politics*

Blum (2017) underscored that the intersection between arts and political activism were two folds defined by a shared focus of creativity relationship and creates new paradigms. Both activist and artist worked in the challenges of the unknown and the unpredictable, and forever questioning if there were more to be dome. Both have powerful role toward achieving and promoting social change.

Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991) in their book *General Knowledge in Art for Senior High School*, indicated that Creative Art forms, play very important role in the Ghanaian culture as political Akan society chiefs and Presidents of the country were enstooled on a sculpture piece known as a stool. He recounted that in Ghana, the president and a chief are ushered into office after administering an oath to his people with a special ceremonial sword which was also a symbol of authority, power, superiority and greatness. Moreover, Ghanaian flag, party symbols, songs and posters also play major roles in African politics.

vii. *Tourism*

Egyir (2006), recounted that tourists in the past years had shifted their interest to objects such as masks and other indigenous sculpture products. These products attract foreigners who come into the country to see and buy them. Religious objects such as portraits of saints, angels and crucifixes were means for religious tourism in Ghana.

Amenuke et al. (1991), cited in Egyir (2006), confirmed that every Akan chief occupied a stool which is the symbol of authority and the soul of the people.

It could be inferred that Creative Artworks such as paintings, textiles, Sculpture, dance and music works had been an effective tool to promote the tourism industry in the Ghana. Foreigners who come to Ghana visit some Art Markets to purchase art products in Ghana to wear and decorate their homes. These Creative Artworks could also found in hotels in Ghana as decorative pieces and for entertainment to enhance the cultural values of the country.

2.10 Developmental Learning Experiences

A competent teacher consistently achieves goals that focus on desired learning outcomes for their pupils. This is encompassed in the three domains of learning experiences designed by Dr. Benjamin Bloom in 1956, which are (i) knowledge, (ii) skills and (iii) attitudes. The knowledge dealt with cognitive and mental information. Skills dealt with psychomotor and manual experiences, while attitude dealt with growth in the affective and emotional areas. Instructional designers, trainers and educators often refer to these three domains as K.S.A. (Knowledge [cognitive], Skill [psychomotor] and Attitudes [affective]). Each domain has a taxonomy is associated with it. Taxonomy is simply a word for a classification. The taxonomies were arranged so that they proceed from the simplest to more complex levels of learning experiences.

It is expected that all teachers learn about these three domains and use them to construct lessons. It is advised that teachers construct more holistic lessons by using all three domains in constructing learning tasks. The National Council for Curriculum and Assessment (NaCCA) in 2019 also posited concerning expected learning behaviours that a central aspect of the Creative Arts curriculum is the concept of three integral learning domains that should be the basis for instruction and assessment. These

62

included knowledge, understanding and application [cognitive], process skills [psychomotor] and attitudes and values [passion, emotion].

Per the 2008 Ghana Education Act, the Teacher's Standard is being trained to gain control over these three main domains of learning experiences. The Standards are divided into three main domains, each with its own sub-divisions:

a. *Professional Knowledge and Skills*: Knowledge of Educational Frameworks and Curriculum and Knowledge of learners.

b. *Professional Values and Attitudes:* Professional development and Community of practice.

c. *Professional Practice and Methods:* Managing the learning environment, Teaching and learning, and Assessment

These three domains and aspects encompassed what teachers should value, know and do, and intersect with one another to develop a teacher competent enough to teach at the end of their four-year initial teacher training. For Bloom (1956) this diversity helped to create more well-rounded learning experiences and met a number of learning styles and learning modalities. Using more diversity in delivering lessons also helped students create more neural networks and pathways thus aiding recall. These are explained in details as follows:

2.10.1 Cognitive Learning Domain

The Creative Arts subject is to be learnt through creative thinking and practice. The CRDD (2007) indicated that the focus of the Creative Arts Educational Reform was to move teaching and learning of Creative Arts from the didactic acquisition of knowledge to a new position where pupils will be able to apply their knowledge, develop analytical thinking skills, develop plans, design new products, generate new and creative ideas and solutions; and use their knowledge in a variety of ways to deal

with problems and issues, solve problems and generally be productive. Pupils must, therefore, be taught to be problem solvers.

The National Council for Curriculum and Assessment (2019) also added that the Creative Arts focus was to move teaching and learning from the level of mere acquisition of "knowledge" that involved memorisation of facts, reliance on formulas, remembering of facts learned without reviewing or relating them to the real world known as surface learning to a new position called deep learning. Learners are expected to deepen their learning by applying their knowledge to develop critical thinking skills, to explain issues, and reason to generate creative ideas to solve real life problems they would face in school and in their later adult lives. This is the position where learning becomes beneficial to the learner.

Anderson and Krathwohl (2001) mentioned that in 1956, Benjamin Bloom published a framework for categorizing educational goals entitled 'Taxonomy of Educational Objectives' familiarly known as Bloom's Taxonomy. This included Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation. He believed that this framework can be applied by teachers for generations at all levels of the educational ladder.

It assumed that Bloom (1956) created a second principle and taxonomy of cognitive learning ability in an educational psychological principle. Bloom's theory of Cognitive Learning Domain consists of six major categories:

1. Remember 2. Understand 3. Apply 4. Analyse 5. Evaluate and 6. Create.
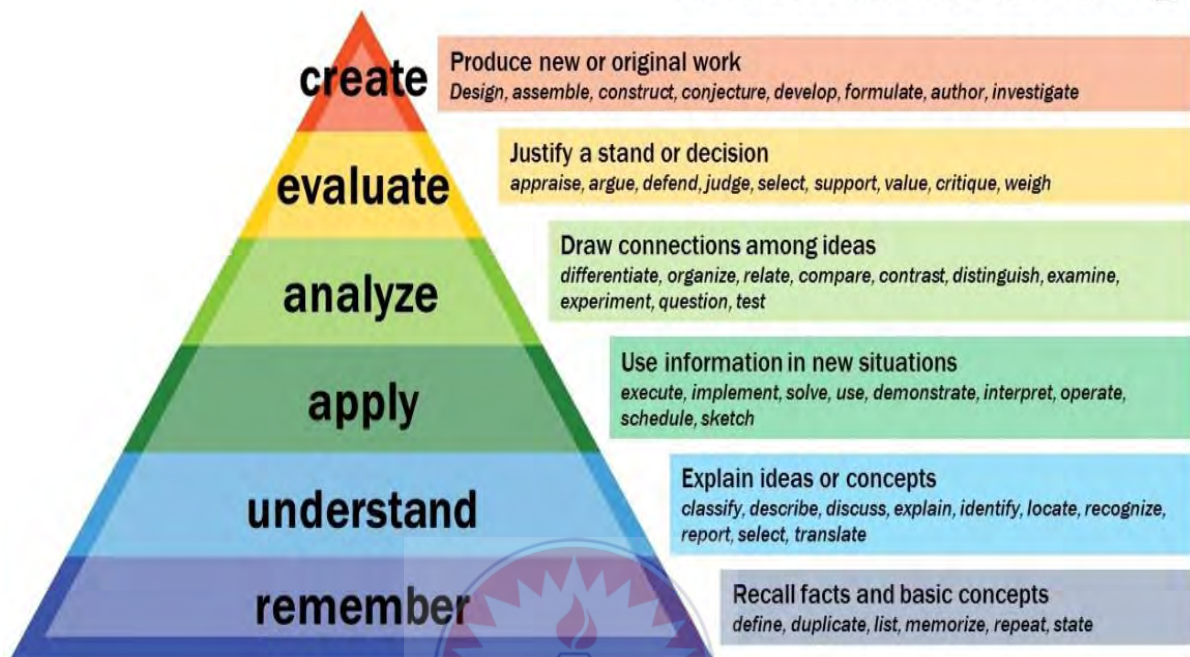
Figure 4. Benjamin Bloom Taxonomy of Educational Cognitive Objectives
Source: Bloom (2001)

From the diagram above Bloom (2001) explained that **'*Remembering'* involved the recall of specifics and universals, the recall of methods and processes, or the recall of a pattern, structure, or setting. '*Understanding'* referred to a type of comprehension or apprehension such that the individual knows what is being communicated and can make use of the material or idea being communicated without necessarily relating it to other material or seeing its fullest implications. '*Application'* referred to the use of abstractions in particular and concrete situations. '*Analysis'* represented the breakdown of a communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/or the relations between ideas expressed are made explicit. '*Evaluation'* dealt with judgments about the value of material and methods for given purposes. '*Creativity'* referred to putting elements together to form a new coherent and

65

functional whole. It came with designing, construction, assemblage, conjecture, develop, formulate, author and investigation of forms. This is the highest form of learning which the Creative Arts subject sought to achieve in pupils' lives perfectly.

Anderson and Krathwohl (2001) commented on Bloom's principle that learning takes place in the pupils when the teacher imparts knowledge to them or by what the pupils observe. Beyond that, the children must gain understanding (comprehension) of the knowledge they have received through appropriate teaching methods, and be able to apply it to solve problems in the world around them. In doing that the teacher must train the mind of the children to do critical thinking (Analysis) and to be able to evaluate the results to see if the perceived objectives have been fulfilled. Finally, the pupils are trained to be creative to do designing, construction, assemblage, developing of forms. This makes a child grow to be productive to solve problems for their personal and national lives.

Teachers are believed to have a thorough understanding of the linguistic and cultural backgrounds of their pupils and how best to maximize learning for pupils with diverse needs and characteristics. They knew how to organize and manage classrooms, using time effectively. Teachers knew how to assess pupils' learning, and how to vary instruction for pupils. They knew how to select and make resources that were appropriate for pupils learning activities according to their developmental stages.

Altaf (2012) explained that teachers had excellent verbal and written communication skills. Teachers had thorough knowledge of the subjects they teach and pedagogical methods for teaching those subjects to students. They knew a variety of pedagogical strategies, and when and with which students these were appropriate and likely to be effective.

The CRDD (2007) affirmed that the Creative Arts has cognitive dimensions of learning in pupils which involved Knowledge Understanding, Application, Analysis, Evaluation and Creativity:

1. *Knowledge* – The ability to remember, recall, identify, define, match, state principles, facts and concepts. Knowledge as the ability to remember or recall Creative Arts material and lessons already learned. This is considered the lowest level of learning.

2. *Understanding* - The ability to grasp the meaning of some material and art processes that may be verbal, pictorial, or symbolic. It is the ability to explain, summarise, translate, give examples, generalise, estimate or predict consequences based upon a trend in the Creative Arts learning processes.

3. *Application* - The ability to apply Creative Arts methods, elements, principles, theories, etc. to create concrete situations and art works that are new and unfamiliar. It also implies the ability to discover and produce new ways and plan in a problem solving situation.

4. *Analysis* - To differentiate, distinguish and to recognise unstated assumptions and logical facilities. The ability to understand the different parts of a material or art work in its component parts.

5. *Evaluation* - The ability to judge the worth or value of some Creative art works based on some criteria. It is the ability to appraise, compare features of different things and make comments or judgments, discuss, conclude, and make recommendations.

6. *Creativity* – The use of imagination or ideas to create something. It is an act of being inventive through designing, construction, assemblage, developing and

investigation of forms. This is the highest form of learning which the Creative Arts subject seeks to achieve in pupils' lives perfectly.

De Leon-Abao (2014) added that the teachers' instructional competence is highly instrumental in the development of pupils' comprehension skills and critical thinking as these would eventually lead them to function effectively in society.

From the above discussion on Cognitive learning objectives, it implied that in the Creative Arts learning processes pupils are expected to employ critical thinking through the acquisition of valuable basic practical skills to serve as a foundation for further skill development. More so, the teachers were to observe and also ensure that pupils exhibit skills and values in their behaviour and in creative activities. Creative Arts was to be seen as a discipline in education that helped to develop cognitive skills. The above discourse indicated that evaluation is the highest form of reasoning and behaviour. The teacher is, therefore, to start developing this important skill early in the pupils by giving them lots of chances to do evaluative thinking, which is judging, appraising, appreciation and critiquing the quality or worth of products.

Though the three domains of learning were first developed between 1956-1972 and attributed to their primary author Benjamin Bloom, critics have it that the details of their developments may have had more authors in its formal presentation, making the attribution of all the domains to Benjamin Bloom incomplete. While Bloom was involved in describing both the cognitive and the affective domains, he appeared as first author on the cognitive domain. As a result this bore his name for years and was commonly known among educators as Bloom's Taxonomy even though his colleague David Krathwohl was also a partner on the 1956 publication.

Though Bloom did some works on the affective and psychomotor domains, the formal publication of the affective domain in 1964 was ascribed to the first author known as

Krathwohl. The 2001 revisions to this taxonomy revealed Krathwohl's contribution. Critically speaking, Benjamin Bloom is believed to address typically the Cognitive Domain. David Krathwohl addressed the Affective Domain, and Anita Harrow addressed the Psychomotor Domain.

The newer version of Bloom's Taxonomy of Learning known as the Second Principle has a number of added features that can be very useful to educators as they try to construct optimal learning experiences. The revision of the cognitive taxonomy in 2000-01 was spearheaded by Lorin Anderson (one of Bloom's former students), and David Krathwohl (Bloom's original partner) in defining and publishing the cognitive domain. In the newer version the steps change to verbs and are arranged as remembering, understanding, applying, analyzing, evaluating, and creating.

Bloom (1956) created a second principle and taxonomy of cognitive learning ability in an educational psychological principle. Bloom's theory of Cognitive Learning Domain consists of six major categories: 1. Remember 2. Understand 3. Application 4. Analysis 5. Evaluation and 6. Creativity. Leslie Owen Wilson (Ed. D.) in 2001 discusses the differences between the Cognitive Concept for Bloom's Taxonomy (1956) with Anderson and Krathwohl's Taxonomy (2001) as follows:

1. (A) Bloom -- *Knowledge*: Remembering of previously learned materials. Examples of verbs that relates to this function are:

   a. Know, Identify, Relate, List.

   b. Define, recall, memorize, repeat.

   c. Record, name, recognize, acquire.

   (B) Anderson and Krathwohl – *Remembering*: Recognizing or recalling knowledge from memory. Remembering is when memory is used to produce or retrieve definitions, facts, or lists, or to recite previously learned information.

2. (A) Bloom -- *Comprehension*: The ability to grasp or construct meaning from material. Examples of verbs that relate to this function are:

a. restate, locate, report, recognize, explain, express.

b. identify, discuss, describe, discuss, review, infer.

c. illustrate, interpret, draw, represent, differentiate, conclude.

(B) Anderson and Krathwohl – *Understanding*: Constructing meaning from different types of functions be they written or graphic messages, or activities like interpreting, exemplifying, classifying, summarizing, inferring, comparing, or explaining.

3. (A) Bloom -- *Application*: The ability to use learned material, or to implement material in new and concrete situations. Examples of verbs that relate to this function are:

a. apply, relate, develop, translate, use, operate.

b. organize, employ, restructure, interpret, demonstrate, illustrate.

c. organize, employ, restructure, interpret, exhibit, dramatize.

(B) Anderson and Krathwohl – *Applying*: Carrying out or using a procedure through executing, or implementing. Applying relates to or refers to situations where learned material is used through products like models, presentations, interviews or simulations.

4. (A) Bloom -- *Analysis*: The ability to break down or distinguish the parts of material into its components so that its organizational structure may be better understood. Examples of verbs that relate to this function are:

a. analyze, compare, probe, inquire, examine, contrast, categorize.

b. differentiate, contrast, investigate, detect, survey, classify, deduce.

c. experiment, scrutinize, discover, inspect, dissect, discriminate, separate.

(B) Anderson and Krathwohl – *Analyzing*: Breaking materials or concepts into parts, determining how the parts relate to one another or how they interrelate, or how the parts relate to an overall structure or purpose. Mental actions included in this function are differentiating, organizing, and attributing, as well as being able to distinguish between the components or parts. When one is analyzing, he/she can illustrate this mental function by creating spreadsheets, surveys, charts, or diagrams, or graphic representations.

5. (A) Bloom -- *Synthesis*: The ability to put parts together to form a coherent or unique new whole. In the revised version of Bloom's synthesis becomes creating and becomes the last and most complex cognitive function. Examples of verbs that relate to the synthesis function are:

a. compose, produce, design, assemble, create, prepare, predict, modify, tell.

b. plan, invent, formulate, collect, set up, generalize, document, combine, relate.

c. propose, develop, arrange, construct, organize, originate, derive, write, propose.

(B) Anderson and Krathwohl – *Evaluating*: Making judgments based on criteria and standards through checking and critiquing. Critiques, recommendations, and reports are some of the products that can be created to demonstrate the processes of evaluation. In the newer taxonomy, evaluating comes before creating as it is often a necessary part of the precursory behavior before one creates something.

6. (A) Bloom -- *Evaluation*: The ability to judge, check, and even critique the value of material for a given purpose. This function goes to #5 in the revised version of Bloom's. Examples of verbs that relate to evaluation are:

a. judge, assess, compare, evaluate, conclude, measure, deduce.

b. argue, decide, choose, rate, select, estimate.

c. validate, consider, appraise, value, criticize, infer.

(B) Anderson and Krathwohl – *Creating*: Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing. Creating requires users to put parts together in a new way, or synthesize parts into something new and different thus creating a new form or product. This process is the most difficult mental function in the new taxonomy.

2.10.2 Psychomotor Educational Domain

Psychomotor objectives are those specific to discreet physical functions, reflex actions and interpretive movements. Traditionally, these types of objectives are concerned with the physically encoding of information, with movement and/or with activities where the gross and fine muscles are used for expressing or interpreting information or concepts. This area also refers to natural, autonomic responses or reflexes.

The psychomotor domain was not fully described until the 1970s by Anita Harrow. Her taxonomy defined Psychomotor activity as simply something that is physical which supports other areas in the affective or cognitive. Usually the key intent in this activity was that a physical action supports or is a vehicle for cognitive growth and furthering recognition skills. The learner is using the physical action to achieve the cognitive objectives — identify, recognize, and differentiate varied types of cells.

Simpson (1966) developed a classification system for educational objectives, psychomotor domain, and if possible in taxonomic form. He considered the psychomotor domain as a general procedure including:

i.   a comprehensive review of related literature,

ii. the collection and analysis of behavioural objectives of this domain as one way of gaining insight regarding application classification system,

72

iii. laboratory analysis of certain tasks to discover an introspection of the nature of the psychomotor activity, development of classification system for educational objectives in psychomotor domain are of paramount concern.

McLeod (2013), however, related this psychomotor educational objective to Eric Erikson's (1963), 'Eight stage theory of human development.' Erikson discussed the psychosocial stages of human beings which have bearing on their learning patterns.

Table 1*: Erik Erikson's Eight stage theory of human development*

Psychosocial Crisis Stage	Life Stage	Age range, other descriptions
1. Trust v Mistrust	Infancy	0-1½ yrs., baby, birth to walking
2. Autonomy v Shame and Doubt	Early Childhood	1-3 yrs., toddler, toilet training
3. Initiative v Guilt	Play Age	3-6 yrs., pre-school, nursery
4. Industry v Inferiority	School Age	6-12 yrs., early school
5. Identity v Role Confusion	Adolescence	12-18 yrs., puberty, teens
6. Intimacy v Isolation	Young Adult	18-40 yrs., courting, early parenthood
7. Generativity v Stagnation	Adulthood	30-65 yrs.,, middle age, parenting
8. Integrity v Despair	Mature Age	50+ yrs.,, old age, grandparents

Source: Erikson E. (1963)

These involved establishing a sense of trust in others, developing a sense of identity in society, and helping the next generation prepare for the future. Erikson viewed that there is still plenty of room for continued growth and development throughout one's life. Personality develops in a predetermined order, and builds upon each previous stage. This he called the epigenic principle. He assumes that a crisis occurs at each stage of development which are of a psycho-social nature because they

73

involve psychological needs of the individual (i.e. psycho) conflicting with the needs of society (i.e. social).

From Table 1 the Primary School age of five (5) to twelve (12) years falls into the category of Industry (competence) vs. Inferiority. Children would be at this level of education learn to read and write, do sums and do things on their own. Teachers begin to take an important role in the child's life as they teach the child specific skills. At this stage children start to do, create and construct things maturely and intentionally. One develops the virtue of purpose not merely playing with objects indiscriminately. Children demonstrate specific industrious competences. When valued by teachers, parents and peers, they begin to develop a sense of pride and self-esteem in their accomplishments and their ability to achieve goals.
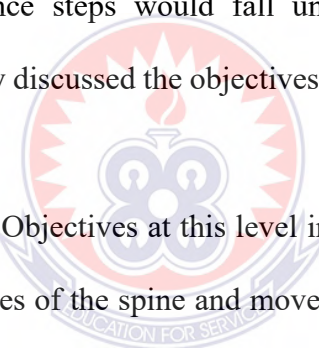
Competitions and comparative appreciation of pupils' works are good at this stage. If this initiative is not encouraged, if it is restricted by parents or teacher, then the child begins to feel inferior, doubting his own abilities and therefore may not reach his or her potential. Success in this stage will lead to the virtue of competence**.**

From the above discussion of the Psychomotor Educational Domain theory, the teacher would have to study the psychological state of the pupils when presenting the lessons. According to the theory, successful completion of each stage results in a healthy personality and the acquisition of basic virtues. Since the psychomotor domain referred to the practical learning experiences, the teacher had to incorporate the demonstration of manipulative skills using tools/equipment and materials to carry out practical operations, to solve practical problems, and produce items.

Teachers were also to provide opportunities for pupils to be actively involved in their own learning. Teachers were to respond to pupil errors in positive ways that help pupils understand and learn the concepts involved. Teachers were to create warm

and caring relationships with their pupils. Teachers were to maintain collaborative supports of parents and community members for pupils' art practical needs. The teacher must also know the development levels for pupils within the Primary Schools in relation to the psychological developmental and age levels of the child before assigning any task.

Two other personalities also developed the psychomotor taxonomies. They were E. J. Simpson (1972) and R.H. Dave (1970). They indicated that some Physical activities that support a cognitive or affective function could be labelled as kinesthetic, haptic, or tactile instead of labeling something psychomotor meant there was a very clear educational intention for growth to occur in the psychomotor/kinesthetic domain. For instance, learning dance steps would fall under "skilled movements" in the psychomotor domain. They discussed the objectives in the psychomotor taxonomies as follows:

i. *Reflex movements:* Objectives at this level included reflexes that involved one segmental or reflexes of the spine and movements that may involve more than one segmented portion of the spine as intersegmental reflexes (e.g., involuntary muscle contraction). These movements were involuntary and f*undamental.* Objectives in this area refer to skills or movements or behaviors related to walking, running, jumping, pushing, pulling and manipulating. They were often components for more complex actions.

ii. *Perceptual abilities:* Objectives in this area should address skills related to kinesthetic (bodily movements), visual, auditory, tactile (touch), or coordination abilities as they are related to the ability to take in information from the environment and react.

75

iii. *Physical abilities:* Objectives in this area should be related to endurance, flexibility, agility, strength, reaction-response time or dexterity.

iv. *Skilled movements:* Objectives in this area refer to skills and movements that must be learned for games, sports, dances, performances, or for the arts.

v. *Nondiscursive communication:* Objectives in this area refer to expressive movements through posture, gestures, facial expressions, and/or creative movements like those in mime or ballet. These movements refer to interpretative movements that communicate meaning without the aid of verbal commands or help.

Altaf (2012), in his unpublished thesis, posited that in the psychomotor learning objectives teachers' classrooms were well organized, providing an environment that fosters an interest in learning. Teachers develop classroom rules with students and maintain safe and orderly classrooms in which all students are treated fairly and equitably. Teachers make effective use of time, both of overall classroom time and the time of individual students. Teachers use effective teaching techniques: planning lessons, presenting new material clearly, helping pupils connect new learning with previous learning, and providing guided and independent practice for new material taught.

The CRDD (2007) emphasised that the teaching of Creative Arts must be more practical than theoretical. It further stressed on the various percentages which should be given to the teaching of practical skill and theory respectively. It prompted teachers to note that practical skills must be given 80 percent of the teaching and learning time to emphasise the point that Creative Arts is more toward the acquisition of practical skills at the Primary school. The remaining 20 percent is used for theoretical aspect of

Creative Arts such as, observing, listening, responding, talking, reporting, describing, brainstorming and discussion.

The NaCCA (2019) added that the Creative Arts subject is taught as a practical subject. Learners are to be taught and evaluated practically. Creative Arts is basically for the acquisition of practical skills. Though learners have to be taken through few theoretical lessons, this is to reinforce their learning and for ideation, conceptualization, brainstorming and critical thinking to find solutions to identified problems. Learners must observe, listen, reflect, brainstorm, discuss, compose, perform, respond, talk, report and describe during the learning processes.

The NaCCA (2019) reinforced that the psychomotor domain refers generally to the practical skills. This involves the demonstration of manipulative skills using tools/equipment and materials to carry out practical operations, pre-image to solve practical problems, and produce items. The teaching and assessment of practical skills should involve projects, case studies and creative practical tasks. Skills required for effective practical work include the following:

i. *Tools/Equipment/Material Handling:* Learners should be able to handle and use tools/equipment/materials properly for practical to acquire skills through creative activities.

ii. *Observation*: The learner should be able to use his/her senses to make accurate observation of skills and techniques during demonstrations. The learner in this case should be able to apply or imitate the techniques he/she has observed for performing other tasks.

iii. *Craftsmanship/Draftsmanship*: This involves the skillful and efficient handling of materials and tools for accomplishing specific tasks according to the level of the learners.

77

iv.   *Perception*: The learner should be able to respond to his/her environment using all the senses (seeing, hearing, smelling, touching, tasting and movement or kinesthetic. The learner should be encouraged to apply these senses to every project that is undertaken.

v.   *Originality/Creativity:* Learners should be encouraged to be creative or original and be able to use new methods in carrying out projects. Encourage them to be original in making own artworks and not to copy existing work. You can help them to be creative and original by encouraging any little creative effort, technique and product they may develop.

vi.   *Communication*: Learners should be guided to develop effective oral and written communication skills necessary for group work, reporting and appreciation etc.

2.10.3 Affective Educational Domain

Allen and Friedman (2010) considered affective learning as involving changes in feeling, attitude and values that shape thinking and behavior. It is classified into learner's attitude, motivation and feelings about the learning environment, the material, and the instructor, or conditions external to the learner.

Turk (2010) included personal and aesthetic development, as well as meta-learning in the affective domain, as these relate to creating a desire for lifelong learning and an appreciation for truth, beauty and knowledge. Moreover, Brown, Ferrill, Hinton and Shek (2001) explained that, affective characteristics such as motivation, initiative, honesty, advocacy, commitment, optimism, respect and self-confidence led to behaviours that typically produce professional excellence.

The affective domain affects learning, regardless of the subject or the method. The impact is both positive and negative. Positively, when a teacher praises a young

learner on the picture she is drawing. The child feels good about herself and is encouraged to challenge new areas. Negatively, when a piano teacher slams her fist down on the piano and asks their pupil why they are so dense and talent-less. The pupil goes away feeling worthless and begins thinking of ways to get out of the next lesson.

Wilson (2001) mentioned that critically speaking, Benjamin Bloom is believed to address typically the Cognitive Domain along with David Krathwohl and Anita Harrow addressing the Psychomotor Domain. David Krathwohl addressed also the Affective Domain. David Krathwohl is credited with this model that includes five levels: (a) receiving, (b) responding, (c) valuing, (d) organizing, and (e) characterization. Figure 4 presents the taxonomy of affective learning.

Characterizing by a value (influence, questions)

Organizing (orders, synthesizes)

Valuing (initiates, reports)

Responding (confirms, reacts)

Receiving (chooses)
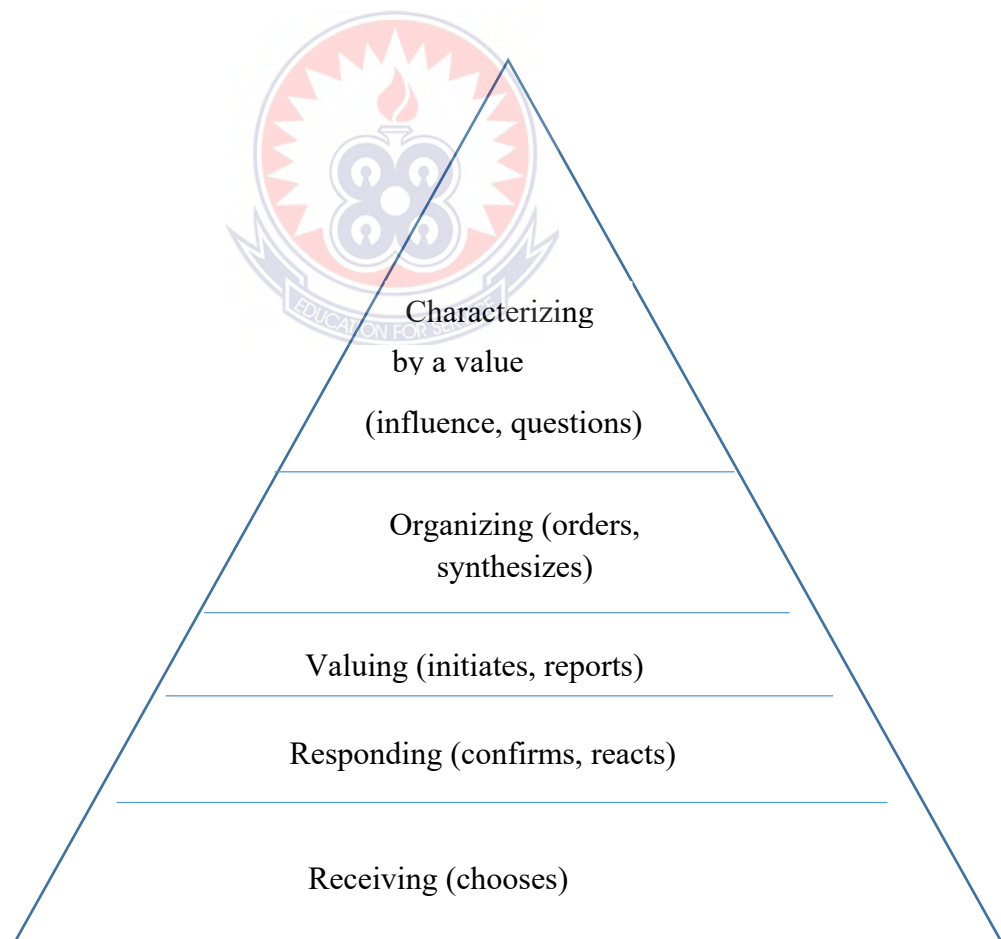
Figure 5: Krathwohl's Taxonomy of Affective learning
Source: Krathwohl et al (1964)

Allen and Friedman (2010) discussed Krathwohl explaining the first level as *receiving* a learning experience for the first time, then in the second level the learner *responds* by affirming or becoming confused. The person reacted by choosing to respond in his or her attitude, responsiveness, and attentiveness. In the third level of *valuing*, it is where the learner is taken through a new material, articulates a value, defends it, and describes its origin and rationale. The fourth level that Krathwohl identified is *organization*. It described the learner's process of conceptualizing and organizing their value system in the light of affective learning that has taken place. *Characterization* by a value is the fifth level of the taxonomy of affective learning. It referred to the way in which an individual is now characterised by a generalised, comprehensive set of values and a philosophy of life and learning.

Turk (2010) alluded to this with reference to meta-learning and personal and aesthetic development. What this level implied was that the individual's world view, the way in which he explored, learned, and built understandings, had been changed rather than just isolated attitudes and beliefs. We rather say that the character of the person is now different.

Allen and Friedman (2010) put it as individuals, who were characterised by an integrated, tested, and justified system of attitudes and beliefs sought out evidence before reaching a conclusion, follow a systematic process of inquire, value lifelong learning, put effort to enriching their understandings, and are often leaders because they valued contributing to others".

Altaf (2012) indicated that teachers respected their learners regardless of their background, language, or ethnicity. Teachers used formative evaluation to adjust instruction and diversify it for the needs of individual or groups of learners. Teachers created warm and caring relationships with their pupils. Teachers maintained

collaborative relationships with parents and community members. Teachers had high expectations for the learning of all pupils. Teachers viewed pupils' errors as a window to their thinking that can be used to improve pupils' learning.

The CRDD (2007) affirmed that a teacher is expected to exhibit some useful professional qualities and standards to be effective. Some of these expected qualities are as follows:

1. *Commitment*: Commitment to doing everything possible for each pupil possible and enabling all pupils to be successful.

2. *Confidence*: Belief in one's ability to be effective and to take on challenges.

3. *Trustworthiness*: Being consistent and fair, keeping one's word.

4. *Respect*: The belief that all individuals matter and deserve respect.

5. *Expectations*: A drive for improvement. Relentless energy for setting and meeting challenging targets for pupils and the school.

6. *Information seeking*: A drive to find out more and get to the heart of things, intellectual curiosity.

7. *Initiative*: A drive to act now to anticipate now and pre-empt events.

8. *Flexibility*: Ability and willingness to adapt to the needs of a situation and change tactics.

9. *Accountability*: A drive and ability to set clear expectations and parameters and hold pupils accountable for performance.

10. *Passion for learning*: Drive and ability to support pupils in their learning, and help them become confident and independent learners.

On the part of the Primary School pupils the National Council for Curriculum and Assessment (2019) mentioned that the Creative Arts curriculum aimed at helping learners to acquire the following attitude:

i. *Commitment*:   determination to contribute to national development.

ii. *Tolerance*: willingness to respect the views of others.

iii. *Patriotism:* readiness to defend the nation.

iv. *Flexibility in ideas*: willingness to change opinion in the face of more plausible evidence.

v. *Respect for evidence*: willingness to collect and use data on one's investigation, and also have respect for data collected by others.

vi. *Reflection*: the habit of critically reviewing ways in which an investigation or observation has been carried out to see possible faults and other ways in which the investigation or observation can be improved upon.

vii. *Comportment*:   conforming to acceptable societal norms.

viii. *Co-operation*: the ability to work effectively with others.

ix. *Responsibility*: the ability to act independently and make decisions; morally accountable for one's action; capable of rational conduct.

x. *Environmental Awareness*: being conscious of one's physical and socio-economic surroundings.

xi. *Respect for the Rule of Law*: obeying the rules and regulations of the land.

The teacher should ensure that learners cultivate the above attitudes and skills as basis for living in the nation as effective citizens.

Addo (2014) also affirmed that success in all endeavours comes with 60% of attitude, 25% of Skill and 15% of Knowledge. He recounted a study attributed to Harvard University which found out that when a person gets a job or a promotion, 85% of the time, it is because of his attitude, and only 15% of the time, is because of intelligence and knowledge of specific facts and figures.

From the above discussion on Affective Educational domain teachers are to be reflective about their practice. Teachers were to collaborate with others toward common goals for pupils' learning towards building children's attitude. Teachers were to be receptive in their attitude towards involving parents and community members for total education. Teachers involved parents and community members as resource persons for a child's moral development, and by providing teaching and learning materials for pupils and teachers for effective learning processes.

Maxwell Teye Sawer (2015), in his unpublished Master of Education thesis on Social Studies Teachers' competence in teaching and assessing learning outcomes in the affective domain in New Juaben Municipal Senior High Schools, indicated that teachers were not abreast of the formulation of the affective objectives. The teachers ignored the affective domain entirely due to the fact that West African Examination Council (WAEC) does not assess it in any way. The study also revealed that teachers lacked the skills in teaching to achieve the affective learning outcomes. The teachers gave reasons that character, values and attitudes are difficult to transform. Teachers never used any technique for assessing affective learning outcomes. In-service training by District coordinators and training in Colleges of Education in teaching and assessing in the affective domain. will equip teachers' competences.

2.11 The use of Teaching and Learning Materials in Creative Arts lessons

Koomson and Frimpong (2015) indicated that teaching and learning materials were used in teaching to help pupils to understand well the topics that was being treated. They also helped teachers to illustrate what they taught with little or no difficulty. The teaching and learning materials may be audio or visual. Audio aids included recorded tapes and discs. They were normally played for hearing. Visual aids included concrete materials, real objects, maps, pictures, sketches, etc. Such materials were usually

displayed on Classroom walls and painted on school buildings and or school walls. These were for the eye to see and learn.

Morrison (2016) mentioned an Old Chinese proverb which says: "What I hear, I forget; what I see, I remember; what I do, I understand." This would imply that when teachers just talk in teaching, the pupils would easily forget after the lesson. When teachers teach using visual aids, children would remember the lesson better. However, if the teacher involved the pupils practically in the lesson through discussions and the use of learning materials, the pupils would understand the lesson better. It is, therefore, relevant to educate teachers to use audio-visual aids including teaching and learning materials in teaching methods to make teaching and learning of Creative Arts more effective. Appendix G displays examples of Creative Arts print-reach materials displayed on classroom walls for the view of pupils and pictures painted on school walls for the view and import of pupils.

Verbal Symbols

Visual Symbols

Recordings, Radio &

Still Pictures

Motion Pictures

Television

Exhibition

Field Trips

Demonstrations

Dramatised Experiences

Contrived Experiences

Direct, Purposeful Experiences
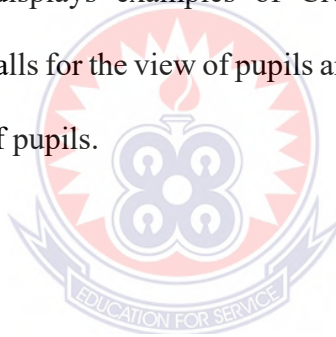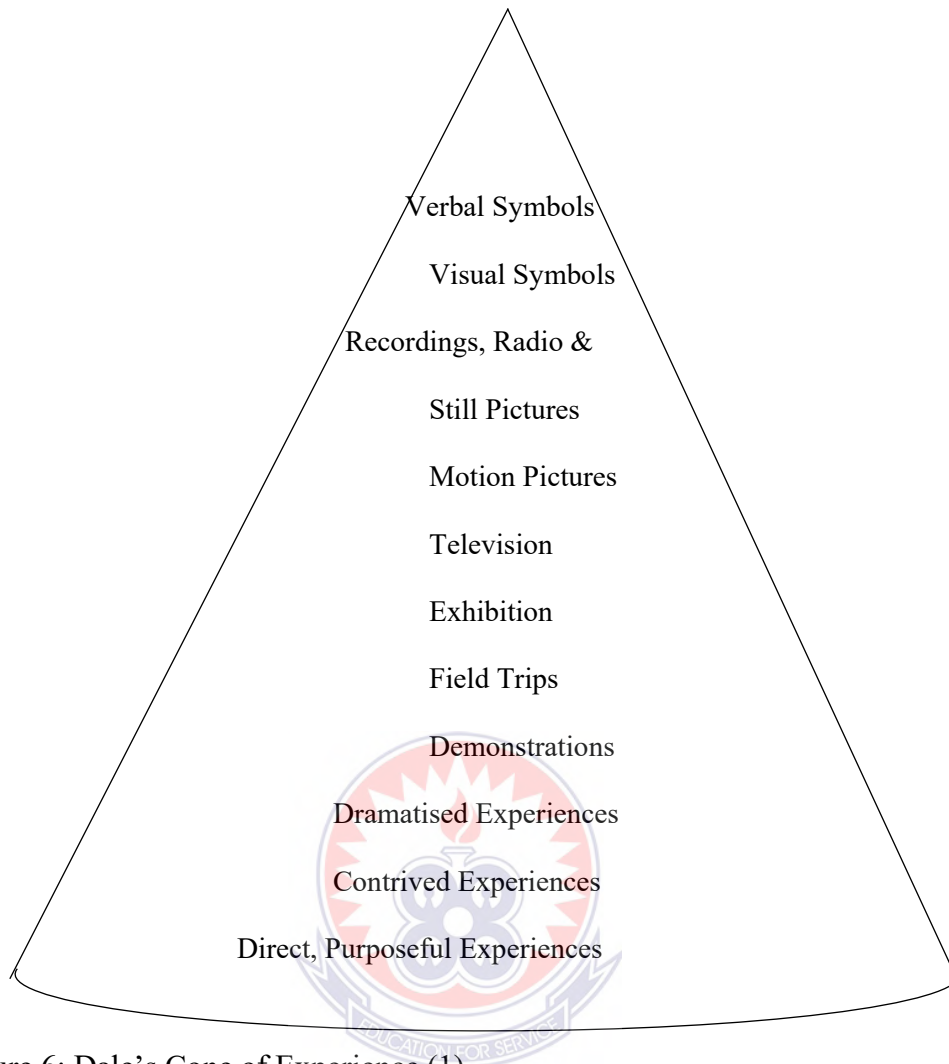
Figure 6: Dale's Cone of Experience (1)
Source: Edgar Dale (1957)

Dale discussed the 'Cone of Learning Experiences' as a visual model meant to summarize his classification system for the varied types of mediated learning experiences. Its aim was to help explain the interrelationships of the various types of audio-visual materials in concrete and abstract experiences. Morrison (2016) discussed Edgar Dale's (1957) book entitled 'Audio Visual methods in teaching'. Dale's ten categories in the 'Cone of Experience' were i. Verbal Symbols, ii. Visual Symbols, iii. Recordings, Radio and Still Pictures, iv. Motion Pictures, v. Television, vi. Exhibition, vii. Field Trips, viii. Demonstrations, ix. Dramatised Experiences, x. Contrived Experiences and Direct, Purposeful Experiences.

This implied that the highest level of learning is when the learners experienced learning for themselves. Teachers were advised to use learner-centered methods in teaching pupils. He also mentioned various practical methods teachers could employ in pupils' learning experiences such as dramatizing the lesson, demonstrations, field trips, exhibitions, motion pictures (movies), audio recordings, still pictures, and visual symbols. Figure 6, however, was not accompanied by any percentages.

Edgar Dale's diagram in figure 7 explained that teachers' objectives defined learners' experiences, where to involve pupils in critical cognitive reasoning was to take them through analysis and evaluation of the lessons. The diagram showed that children learned 10% of what they read, 20% of what they heard, 30% of what they saw, 50% of what they saw and heard, 70% of what they wrote and said, 90% of what they say as they did.
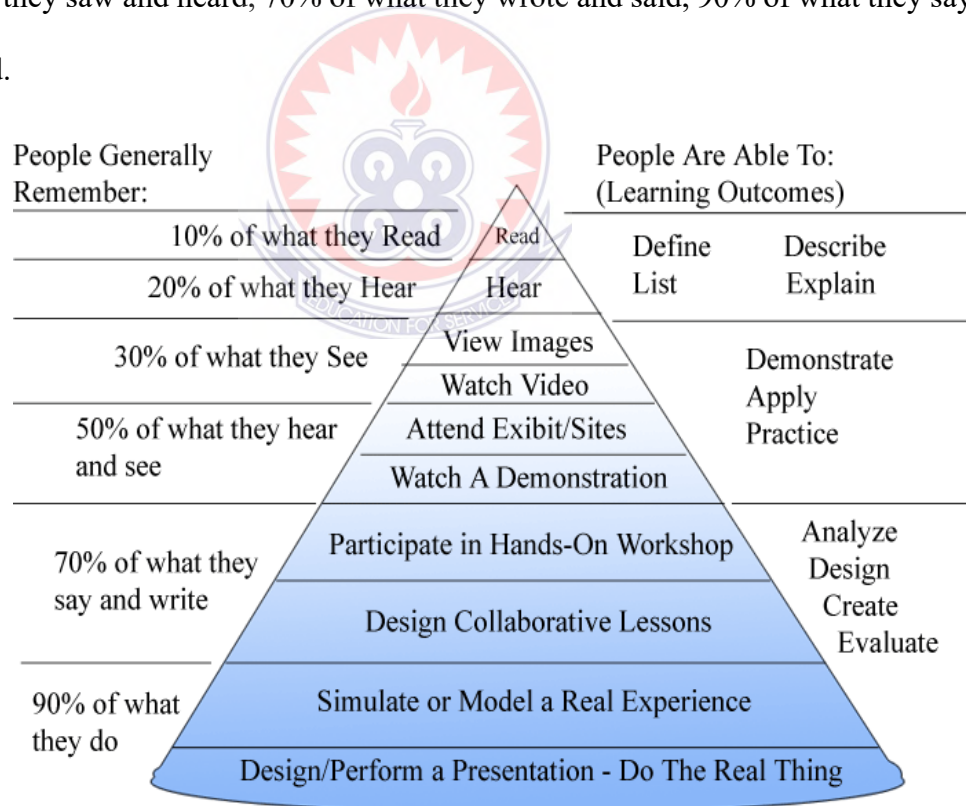
Dale's Cone of Experience

Figure 7: Dale's Cone of Experience (2)
Source: Dale (1957)

This showed that children reasoned more through practical experiences in their lessons. For instance, the cone in figure 7 showed that children retained 70% of the lesson when they were engaged in saying (discussion) and writing (working) with their workbooks in the learning process. 90% of lessons were retained when pupils were given learning materials to do practical lessons or teach to their peers, while to the National Training Laboratories Bethel, Maine's view of the Learning Pyramid in Figure 1 advocated 75% of lesson retained when pupils were given learning materials to practice the lesson and 90% of lesson retained in pupils' minds when teachers made pupils teach the lesson to their peers in the classroom or made to do the work by themselves and by their own initiatives.

Both concepts remained resolute that more time should be given to practical learning experiences than lecture methods. For that matter pupils needed to be provided with adequate teaching and learning materials to use for the Creative Arts lessons. From the left end of the diagram in Figure 7, children's learning objectives should be set more from the down to the top because children learn better from concrete to abstract.

The Headteachers' Handbook (2010) stressed that the Ghana Education Service is responsible to educate teachers on how to prepare teaching and learning materials. It stated also that to derive maximum benefits from the teaching and learning materials, the following guidelines may be followed:

a. teaching and learning materials must be relevant to the topic to be taught,

b. the materials should be attractive and large enough so that they can capture the attention of pupils as much as possible,

c. teachers must ensure that good learning materials are available for use by as many pupils as possible,

87

    d. teaching and learning materials should be made to last long and be protected from dust and severe weather conditions. Therefore, they required a safe storage place,

    e. teaching and learning materials are to be prepared ahead of time so that no time is lost during the class period to create them.

Lemaire (2017) reiterated that some Governments in third-world countries believe the use of instructional materials in Primary Schools were expensive to support. There were, therefore, lack of financial and materials support from government and school authorities for procurement of basic tools and materials. Available materials were not being used effectively and efficiently while some teachers thought the use of instructional materials were time consuming.

Rahman (2014) stated that teachers who were able to build the spirit of student participation were able to explain the purpose of the material to be studied and being studied. By knowing the purpose of learning, the learner will awaken his own consciousness too eager to learn.

From the discussion made above, policy makers acknowledged the principle of effective educational process with the adequate supply of teaching and learning materials. The unavailability of the teaching and learning materials deprived many pupils from thinking and learning through practice. The government had to invest in teaching and learning materials and art facilities for Primary Schools.

2.12 Motivation

Both teachers and learners needed to be motivated in order to achieve academic goals. It is the state that energized a person do something willingly and sustain behaviour.

Saglo and Akoto (2017) quoted Mankoe (2007) who considered motivation as the driving force that caused people to achieve their goals. It is the basic desires which drove ego to achieve intended results. Individual behaviour is directed towards something. In order to maintain and sustain behaviour, the surrounding environment must reinforce the intensity and direction of individual drives or forces. Motivation induces us to achieve our goals. The term motivation included concepts such as drive, need, incentive, reward, reinforcement, goal setting, expectancy and the like.

Parker and Strauss (2010) also stated that motivation is the force which fuels us to actually act and head into some particular direction. This is a kind of motivation where a teacher is seen to be committed to doing something. The teacher tends to be performing the duty with persistence. Kwesi (2010) cited Campbell and Associates as defining motivation as involving the direction of behaviour, the strength of response, and the persistence of behaviour.

When teachers have indepth knowledge and experience about a particular profession there is the tendency to see them demonstrating some special interest in teaching more on that field of study. This makes teaching and learning effective. Motivation moves people to work hard towards completing a task. Motivation can come from the enjoyment of the work itself and /or from the personal desire to achieve certain goals. It can also come from the sense of satisfaction gained from achieving a successful outcome after a difficult project or problem solved.

People's behaviours are determined by what motivates them. Abilities are motivational keys to employee's performance. Professional competencies helped people consciously work towards motivating the self towards working better, while others simply do this automatically. Silva (2020) advanced that motivation is the state that can maintain students' attention and behavior as well as provide with more energy

needed to lead task to completion. Motivation can have a variety of effects on students' behavior, preferences, and results.

There are different factors for motivation, which require understanding of one's unique personalities in relation to the kinds of motivation. Some people make efforts to justify their existence while others do this subconsciously. Agarwal (2008) posited that motivation is the driving force that leads to an action. It is the encouraging feeling that helps one to work towards one's goals. Teacher motivation is a psychological process that influences the teacher to attain academic goals and tasks. It is considered as the teachers' attitude to work and their desire to participate in pedagogical processes within the school environment.

Kpabi (2009) stated that teacher motivation had to do with teachers' interest in a subject, discipline and control particularly in the classroom. Not many teachers have professional background in vocational and technical education. Therefore, the government should create motivational packages for those who study and teach Creative Arts in order to encourage and raise more pupils and students who will grow to be competent and interested to teach the Creative Arts subjects more effectively and confidently.

This implies that the school environment has to be conducive to induce motivation for teaching and learning of Creative Arts. For instance, the classroom should have pictures, posters, drawing and colours that children will appreciate and take inspiration from. The school blocks should be painted with colours that inspire pupils to learn Creative Arts as found in Appendix G.

Lee Ocran, a former Minister of Education, in the *Meet the Press Series 2012,* advanced that the Government, as a form of motivation, was committed to give allowances to teachers in deprived areas and to provide additional motivation packages

for Vocational and Technical Teachers. This was to help promote more creativity in education of the youth and the production of more teaching and learning materials to effectively achieve educational policies.

2.12.1. Types of Motivation

Cebollero (2014) indicated that the general school of thought concerning motivation advances two major kinds of motivation: The Intrinsic Motivation and Extrinsic Motivation.

a. *Intrinsic Motivation*

Whyte (2007) posited that teachers are likely to be intrinsically motivated if they attributed their educational results to factors under their own control (e.g., the effort expended), and believed they can be effective agents in reaching desired goals. Herzberg (1966) cited by Goldwag (2010) considers Intrinsic motivation as "Motivator-Hygiene Theory" which used the term 'Motivators' as more concerned with one's interest in the actual job itself, for instance how interesting the work is and how much opportunity it gives for extra responsibility, recognition and promotion. 'Motivators' indicate that teachers take that self-initiated steps or work an extra mile out of commitment.

Cebollero (2014) affirmed that intrinsic motivation is when motivation comes from internal factors to meet personal needs. We do things we do because we enjoy them, not because we have to. When you are intrinsically motivated you enjoy an interest. For example, exploring opportunities for personal development for the satisfaction of being competent in a task, or setting the standards to become a role model or mentor.

Afful-Broni (2012) added that intrinsic motivation derives from within the person. It refers to the direct relationship between a worker and the task, and is usually

91

self-applied. Intrinsic motivation is a self-initiative to achieve a goal inspite of the limitations of one's environmental condition. Intrinsic motivation is driven by an interest or enjoyment in the task itself, and exists within the individual rather than relying on any external pressure. Teachers are internally motivated to teach because it either brings them pleasure, or they think it is important.

From the above discourse it implies that teachers who would teach some subjects more than others, or would teach some topics in the subject and leave the others not well taught, demonstrate that because they have interest and motivation to teach those subjects or topics they give more attention to. For instance, some teachers are interested and committed to teaching Creative Arts inspite the level of their background skills in the subject or their teacher workload. Others also teach less of Creative arts because of lack of interest in the subject.

Afful-Broni (2012) indicated that some examples of intrinsic motivation are competence, achievement, accomplishment and challenge which are derived from performing one's job well. With this, the teacher who is intrinsically motivated works on his own with little or no supervision.

Competence motivation is defined by the IndeedCareerGuide.com as the idea that people are driven to engage in activities to develop or demonstrate their skills. If someone successfully performs a challenging task and receives praise from family or peers for it, then they will experience a belief in their competence in that achievement domain – physical, cognitive or social.

Shah and Shah (2008) also considered *Competence motivation* as the drive to be good at something, allowing the individual to perform high quality work. Competence motivated people seek job mastery, accomplishment, take pride in

developing and using their problem-solving skills and strive to be creative when confronted with obstacles. They learn from their experience.

Soman (2017) considered *Achievement Motivation* as a person's motive to achieve. It drives an individual to strive to gain mastery of difficult and challenging situation in the pursuit of excellence. It is a type of social motivation and appears to be a widely generalized level of aspiration, aiming at excellence in all undertaken actively. It is not just a desire to achieve only but implied a striving to achieve a standard of excellence in action.

Shah and Shah (2008) described *Achievement Motivation* as the drive to pursue and attain a particular goal successfully under the right environment. With requisite teaching and learning materials teachers would be better motivated to perform. The achievement motivation is generally associated with accomplishment motivation. Here, accomplishment is important for its own sake and not for the rewards that accompany it.

Samuels (2018) considers *challenge in motivation* to include abundant choices when the options are too plentiful; fear of failure because of perfectionist standards. Fear of success where one has low self-esteem and doubt that success is possible. Lack of clarity in knowing why we are doing what we are doing. Enthusiasm or tiredness makes one less motivated to work. Comparison to other colleagues when we do or don't measure up to expectations. Excuses done repeatedly prevents us from working. Impatience when want instant results. Distractions also make you lose focus on doing what is most important.

b. *Extrinsic Motivation*

Mankoe (2013) posited that extrinsic motivation comes from the work environment, external to the person and his work. A different person usually applies it.

93

Good salary, fringe benefits, enabling policies and various forms of supervision are good examples of this type of motivation. In order to maintain and sustain behaviour, the surrounding environment must reinforce the intensity and direction of individual drives or forces.

Cebollero (2014) defined extrinsic motivation as when motivation comes from 'external' factors that are given or controlled by others. When you are motivated to perform, achieve, learn or do something based on a highly considered outcome rather than for the fun, development or personal fulfillment, you being extrinsically motivated. Salary or praise are good examples.

Shah and Shah (2008) considered extrinsic motivation as fear motivation, which coerces a person to act against his or her will. It is instantaneous and gets the job done quickly. This is helpful, however, in the short run.

Goldwag (2010) quoted Herzberg (1966) who termed extrinsic motivators as 'hygiene factors' or 'dissatisfiers' which deals with what employees feel about supervision, policy and administration, salary and working conditions. Hygiene factors indicate that teachers' dissatisfaction in a subject might have nothing to do with commitment by the teacher. An increase in employee's financial, material or supervisory motivational packages removes job dissatisfaction at first, but, unfortunately, with time when these wane down and employees will eventually become demotivated again. Extrinsic motivation comes into play when one is compelled to do something or act a certain way because of factors external to him or her. Common extrinsic motivations are rewards like money, coercion, supervision and threat of sanctions.

The above discourse on extrinsic motivation could imply that when supervision and provision of teaching and learning materials for Creative Arts education goes down

it is likely to affect a teacher's level of motivation to teach a subject effectively except a teacher who has intrinsic motivation would like to use improvised tools and materials to teach. However, a teacher who seeks extrinsic motivation might decide to skip lessons which he/she has less interest if the Municipal authorities, headteachers or school administrators do not provide the needed supervision and the requisite teaching and learning materials for the lessons.

Afful Broni (2017) quoted Vroom (1964) who indicated, however, that self-determination theorists proposed that extrinsic motivation can be internalized by the individual if the task fits with their values and beliefs and therefore helps to fulfill their basic psychological interests. By this assertion the self-determination theorists referred to motivation as a process governing individual choices among different forms of voluntary activities.

Zhang, Zhi-qiang and Yong-yue also discussed extrinsic motivation in relation to competency in job performance. They stated that job performance could be divided into task performance and contextual performance. Task performance is directly related with work output according to job content, individual ability and job knowledge. Contextual performance involves relationships and motivation factors, such as having a good relationship with co-workers, willing to work overtime, which may not directly be related with task but can promote task performance.

It is clear from the above that whether motivation comes from within the individual or comes from the external environment, the teacher needed some sort of push in terms of encouragement, know-how, skill, supervision, relevant materials and facilities, good working environment or reward to move the teacher to engage in a successful job performance. A teacher, sometimes, would teach because the curriculum demands of the teacher to do so and not because the teacher has interest in the subject.

95

This means that supervision might cause the teacher to perform better even though the teacher lacks interest in the teaching of the subject.

2.12.2. Factors that promote motivation:

A critical look at the theories of motivation revealed that the following are some factors that motivate teachers to give off their best to achieve high performance:

1. *Needs:*

Maslow (1943) and Alderfer (1972) agreed that human beings have basic needs which must be satisfied if high performance is to be achieved. These are basic or existence needs such as food, safety needs; esteem and self-actualization. This implies that when teachers' needs are met they are motivated to achieve maximum performance. Teachers are to be provided with their basic needs such as teaching and learning materials, facilities, textbooks, syllabus, salary and accommodation.

2. *The Work itself:*

Goldwag (2010) quoted Herzberg (1966) who posited that for the employee to perform, the work itself must be interesting. It must also provide opportunity for extra responsibility, recognition and promotion. This suggests that when Educational institutions design the teaching responsibilities of Creative Arts such that there are opportunities for in-service training or for teachers to upgrade themselves by studying in higher institutions to learn more about the job it might reduce boredom and lead to higher performance, as boredom leads to low morale and low performance.

3. *Team spirit/ work:*

Boldman and Deal **(**2019) believed that by encouraging employees to work in teams, they become more competent, motivated and flexible enough to undertake multiple tasks as well as deliver outstanding products and services required by the customers.

96

Afful-Broni (2012) quoted Henri Fayol (1841-1925) another management theorist, who stated that when there is team spirit, work absenteeism is minimized, since employees are more loyal to their work and have no intention to deceive their team members.

This may imply that, if teachers in a school work as a team, each of them would strive to cover the class' syllabus to enable the next class teacher build on what was taught. Creative Arts teachers may do peer teaching to help each other on topics some teachers find difficulty teaching. A teacher is likely to give his/her personal teaching and learning materials for other teachers who do not have to use.

4. *Treating Employees Fairly:*

Fairweather (2005) posited that employees feel happier and work better if they perceive their employer as a reasonable and fair individual. The basic underlying principle of the Equity Theory is that workers tried to maintain equity between inputs and outputs compared to people in similar positions.

It could imply that it would not be fair that in-service training be done more in some subjects as against other subjects for Primary School teachers. For instance, if in-service training in Mathematics and Science subjects are given more attention than the Creative Arts, it makes teachers and pupils show negative attitude towards the Creative Arts subject and towards vocational and technical courses in general. Moreover, when teaching and learning materials, laboratory and workshops are made available to schools for some selected subjects and the Creative Arts subject is discriminated against, it demotivates teachers to teach those discriminated subjects.

5. *Leadership:*

Afful-Broni (2012) stated that leaders who develop and communicate a compelling vision of their organization can make a profound impact on employee

motivation. Ford (2020) postulated that leadership and management styles determine the base on which the whole organisation rests. When a leader evaluates his/her options to choose a management or leadership style he should adopt more than one option in order to be compatible to the demands of the external environment. Ford believed also that most managers learned how to manage the logistical aspects of work, but are weaker when it comes to building employee enthusiasm and excitement for the organization's mission and purpose.

Souza (2007) also supported the views above with the statement that good leadership is when managers take time to develop positive relationships with their employees, communicate their vision and make connection between what an employee does and how it contributes to the greater whole. This built higher employee motivation.

This implied that when a School Head teacher developed positive relationships with teachers with regular supervision the teachers would easily communicate their challenges for timely solution. This would give the teachers trust in their school leaders. Moreover, in case of inadequate tools and materials for teaching and learning of Creative Arts, the Head teacher, with a good rapport, might provide to motivate the teachers, or to make do with the available resources and when possible make improvised tools and materials for the job.

6. *Rewards and Recognition:*

Capobianco (2010) posited that appreciation and recognition are major factors that motivate employees to work harder and aim higher. By applauding employees for their achievement in front of colleagues it stimulates everyone to work harder. Every person, regardless of where they happen to be, is recognition hungry. And by recognizing their efficiency, you tap into the best way to motivate them and bring out their hidden talents.

Jones (2019) underscored that attracting and retaining outstanding performance and improving employee productivity can be achieved in a number of ways. Rewarding employees make them change their work habits and everyday behaviours to benefit the enterprise. Reward and recognition either go to those who perform outstandingly or to helps an employee to achieve an organizational goal.

By the personal observation of the researcher, in the Ghana Best Teachers Awards, Primary School teachers are seldom awarded for the effective teaching of the Creative Arts subject unlike other subject areas such as Mathematics, Science, and Information Communication Technology (I.C.T.) subjects. This trend builds a disincentive system in the Public Primary Schools teachers and could mare their effort and interest to teach the Creative Arts subject. The Pupils might also come to the conclusion that the subject is not worth studying at higher levels.

7. *Expectation:*

Oyedele (2013) posited that critical to the nature or work is completing a series of tasks within a plan. However, despite participation in task scoping and planning being center to successful outcomes, repeatedly organisations make decisions without project staff involvement, decision-making and expectations. A competent team leader is required to manage various tasks among members, because of the fragmented nature of design tasks. Communicating expectations and then raising the standards for performance on a regular basis will have a positive impact on employee performance. Ford (2020) confirmed that a simple but often overlooked way to motivate employees is to communicate clear expectations. Many employees are uncertain as to what is specifically expected of them.

When there is lack of communication between Head teachers and Creative Arts teachers on the expectations of teachers, it leads to less incentive for effective teacher

delivery. When expectations are communicated in the form of in-service training it creates opportunities for interaction between Head teachers and the teachers as they discuss their concerns to improve teacher job performance.

8. *Growth:*

Boldman and Deal (2019) posited that growth is not a fringe benefit, but rather a necessity for successful employment. Unfortunately, organizations do not realize that for the younger generations, the opportunity for growth is a non-negotiable requirement. When growth is not present, employees sense they are at a dead end and are more likely to seek employment elsewhere. Boamah (2014) quoted Campbell and Campbell (1998) who contended that motivated employees can lead to increased productivity and allow an organisation to achieve higher levels of output. Imagine giving an employee who is not motivated after work. They will probably use the time at their work for personal pleasure or even looking for another job. In order to ensure growth in job and career security, it is important for employees to continually update and expand their work experiences and job skills.

When a teacher acquires the necessary skills, acquires secure and satisfying conditions, he becomes self-initiating and self-regulating. It is imperative to make a teacher trainee assured that after some years of teacher education there is a subject like Creative Arts that he or she will need to teach skillfully. Such a situation makes the subject catch the attention of the teacher whose performance in the teaching of that subject would usually be appreciable. Teachers need also to know, understand, and appreciate the goals of what they are doing in order to become motivated apart from vision, passion and interest for achieving that goal. A teacher may also be motivated to perform well by the type of job and job environment he finds him or herself which gives

the teacher opportunity to grow in the academic ladder, teach in higher institutions or to earn better remunerations. There is self-motivation inherent in them.

2.13 Teaching Methods

There are required methods by which teachers are to present their Creative Arts lessons. The CRDD (2007) revealed that the Creative Arts subject, according to the Creative Arts curriculum, should be taught as a practical subject than a theoretical subject. This is aimed at equipping the pupils with the necessary creative skills and acquire competency. The teaching and learning activities should not be Teacher - centered but Pupil-centered. In Pupil-centered learning the teacher should serve as a facilitator making pupils work on activities of each lesson, and motivate the pupils in various ways to sustain their interest which ensures maximum pupil participation which addresses the cognitive, affective and psychomotor domains of knowledge in the instructional system wherever appropriate. Theoretical learning is teacher-centered learning. It is also known as Lecture Method or rote learning.

Megill (1998) highlighted some examples of good teaching methods for Primary pupils. The first is the good use of the chalkboard. The chalkboard, for instance, is useful for drawing pictures to illustrate stories and ideas. Pictures are invaluable, if they are suitable and used correctly. The chalkboard can be used to give information. The teacher must arrange the lesson on the chalkboard in a way that would make easy communicating.

Megill (1998) mentioned also that the teacher must read more on the topic to be taught in order to have control over the lesson. Teacher could confer with friends, colleagues, resource persons or internet to understand the topic well. Teacher should also look out for appropriate materials and techniques of using them and to try them out before the lesson.

Megill (1998) identified also that Game activity is a productive method fit for African Children of the pre-teen age who work in their age groups and are more interested in playing and discovering things for themselves in the company of friends. Children need more experiences to challenge them mentally and morally because they think through practice and they need a sense of achievement and accomplishment.

Megill (1998) suggested also that Drama activity is also a good pupil-centered methodology that helps children to play lessons and stories that help to learn, grow, develop, and change. Children enjoy it; it helps to develop an appreciation for others unique talents. When acting a story, a child forgets himself, and physical, mental and emotional tensions are eased. It helps the teacher to know the competences of the pupils better.

Another method she mentioned is the use of Music. This helps Primary pupils to express thoughts and feelings of joy and quiet moods. The teacher is to make music simple, harmonious, and within the range of Primary pupils' voices so that they can sing without tension or strain.

This implies that, setting the right standards for the teaching and learning objectives and activities of Creative Arts lessons in the Primary Schools which will help achieve educational goals must involve a method of teaching more practical work as emphasis on theory lessons by the teachers would not fulfill the rationale for the programme. The curriculum emphasises that the learning activities of the pupils should be more practical and activity oriented than lecture Method.

The teacher is to try to avoid rote learning and drill-oriented methods and rather emphasise participatory teaching and learning. A teacher who is well trained and well-resourced in Creative Arts is bound to achieve the learning objectives.

The researcher believes that children would develop more interest in the lesson and learn many physical skills through games. These skills may differ according to the environment in which the children are brought up. Drama is a Creative Art on its own, while the children use other Creative Arts materials in Drama to educate themselves and the community on the importance of the Creative arts subject. Music is a Creative Art on its own, while employing it to learn the other Creative Arts lessons. The Creative Arts music lessons may be put into simple forms for children to learn. Pupils are also to be taught to form and use simple musical instruments creatively.

The National Council for Curriculum and Assessment (2019) underscored in the new Creative Arts Curriculum that Creative Arts teachers are encouraged to use the following strategies in facilitating teaching and learning: Project-based learning, Exploration, Inquiry-based learning, Procedural learning and Experiential learning. The curriculum encourages the studying of Information and Communication Technologies (ICTs) as a subject in Creative Arts and its use for teaching and learning.

The expected Creative Arts learning outcomes in areas of knowledge, skills, experiences and values are to be achieved by the learner at the end of a given stage of learning. They are achieved through a well-coordinated class and out of class curriculum and co-curricular activities that engage learners.

The expected outcomes are:

i. demonstration of in-depth understand and use of visual arts resources and techniques to undertake independent studio arts to solve identified problems.

ii. demonstration of significant physical, technical and expressive/performance skills, engagement in creative processes, collaboration across domains, and production dance, drama, music, etc. for an occasion/event.

iii. application of critical thinking and creative/artistic skills and concepts (Generic Skills) into other fields of study.

iv. engagement in critical self-reflection, curiosity, self-motivation, and entrepreneurial spirit for academic progression and job placement

In professional practice, the Creative Arts teacher is expected to achieve learning outcomes that ensure that at any point of exit from formal education, all pupils should be equipped with these foundational skills for life, which are also prerequisites for Ghana becoming a learning nation. The graduates from the Ghanaian school system should become functional citizens, critical thinkers, problem solvers and digitally literate. The education they receive through the curriculum should enable them to collaborate and communicate well with others and be innovative. They should become leaders with a high sense of national and global identity. The curriculum therefore provides a good opportunity in its design to develop individuals with the right skills and attitudes to lead the transformation of Ghana into an industrialised nation.

2.13.1 Advanced Lesson Preparation

Altaf (2012) considered teachers' planning as the aspect of teaching where teachers formulate a course of action; an activity that is typically carried out in the absence of students and before the actual teaching.

This implies that, in advanced preparation the Creative Arts teacher, like other subject teachers need to prepare adequately before entering the classroom to teach. The teacher prepares adequate knowledge, skills, teaching and learning materials, and the procedure for presentation.

The University of Education, Winneba, formulated standard observation schedule used for assessing teachers on teaching practices found in Appendix F.

It indicated that the teachers' advanced preparation must involve the teacher's knowledge on subject matter, measurable objectives, use of relevant teaching /learning materials and exhibiting good sense of knowledge, skill and values in the subject.

Park (1992), cited in Egyir (2006), put it that the teacher makes a lot of enquiry, searching for a better understanding of his/her subject matter and ways of communicating that understanding in the classroom. The love for idea, for art, for students, and for teaching are motivations for the continued thirst for knowledge.

This principle, therefore, implies that there is the need for a Creative Arts teacher to have insatiable quest for knowledge and therefore the need to read wide. The teacher's plan includes decisions on what to teach and how to teach the chosen content. The teacher seeks more information on the topic to be taught.

Adler (1982), cited in Egyir (2006), added that the teacher who has stopped learning is a deadening influence rather than a help to students being initiated into the ways of learning. The Art teacher should be much concerned with the quality of a lesson, the core points and practical activities he is to deliver. In terms of practical lessons, the teacher needs to get all the needed items and rehearse before coming to class. It is very important for the teacher to try out new media and new techniques.

Ulbright (2002), cited in Egyir (2006) also posited that the teacher will have to study the syllabus carefully and plan ahead the activities the pupils will carry out during a particular lesson. Knowing the requirements of a lesson, the teacher should assemble the tools and materials required for the activities well in advance. The collection of tools and materials must be done by both the teacher and pupils. Other relevant materials may also be continually collected and stored to be used when needed.

The CRDD (2007) indicated that when materials are not available in the immediate environment, the teacher should try to contact persons in higher institutions

and in the community for help. As much as possible, resource persons may be invited to make presentations and demonstrations to the class. It is necessary, therefore, that the teacher be creative enough to plan his or her lessons in a way that will develop the learner with regard to the cognitive, affective and psychomotor domains. The teacher must create a level play ground that will enable the pupils to develop the needed skills, love and ability to think and solve day to day problems.

To make this work effectively, CRDD (2007) mentioned that the teacher should present the lesson creatively. The teachers should arouse the pupil's curiosity and imagination, guide the pupils, avoid imposing teacher's ideas on pupils, show appreciation and respect for a pupil's work and views, plan the scheme of work to include two-dimensional performance and three-dimensional art activities, use actual or real life situations as teaching and learning experience, never to underestimate the pupil's intelligence and creative abilities, take note of the pupil's creative growth, avoid condemning children's work but encourage them for improvement in their work, and offer pupils the chance to display their works for appreciation and appraisal.

In support of this, Egyir (2016) added that the teacher should realize the individual differences among their learners that they can plan and manage their lessons effectively.   This makes the class livelier and learner friendly. Learners should be encouraged to contribute meaningfully to their societies.

The CRDD (2007) emphasised also that the teacher is to prepare in advance how to help the pupils to demonstrate Creative skills. The teacher is to foster the creative skills in the pupils. The Curriculum attests to the characteristic qualities of a creative child. The creative child is curious about his/her environment, has a store of ideas, is constantly resourceful, has the drive to explore, is willing to try, is original in thinking and doing things, is imaginative, and has the ability to solve problems.

106

This suggested that the Creative Arts teacher had to attach importance and seriousness to his or her job in his/her preparation towards the classroom or studio work. The teacher was to create a more welcome teaching and learning climate for the students to enable them explore new ideas and skills for themselves. The teacher was to consider and follows the students' pace of assumption and not to rush during lesson delivery.

2.13.2. Lesson Objectives

Morrison (2004) considered a learning objective as a statement that specifies in behavioural (measurable) terms what a learner will be able to do as a result of instruction. It describes the intended outcome of a teacher's instruction rather than a description or summary of the content. Objectives should be specific and measurable. It is one of several steps that teachers follow when developing instruction. Instructional objectives provide both the teacher and the pupils with systematic direction. Teaching objectives mostly start as "The pupil will be able to… "

The CRDD (2007) reiterated that the teacher has to address the learning problems of each individual pupil. It means individualizing instruction as much as possible such that the majority of pupils will be able to master the objectives of each unit of the syllabus. On another hand, objectives can cover knowledge, skills and attitudes. An emphasis should always be placed on the student's ability to integrate information to solve realistic problems as opposed to the acquisition of information alone.

Morrison (2004) added that as the developer of instruction, before writing your objective, the teacher should ask of what the pupil is to do to demonstrate that he or she has learned before writing the objectives.

Objectives would, therefore, imply a specific result that persons aim to achieve within a time frame and with available resources. Objectives could be used in all

planning and strategic activities, serving as the basis for which teachers plan and evaluate their performance.

2.13.3 Relevant Previous Knowledge

Hailikari, Katajavuori and Lindblom-Ylanne (2020) posited that previous knowledge has long been considered a multi-dimensional and hierarchical entity that is dynamic in nature and consists of different types of knowledge and skills. It is also the most important factor influencing learning and student achievement. The amount and quality of prior knowledge positively influence both knowledge acquisition and the capacity to apply higher-order cognitive problem-solving skills. Integrated learning is to construct knowledge and skills on the basis of prior knowledge. It is noted that trying to learn something without having adequate prior knowledge or, worse, having misconceptions, may result in rote memorization. This will amount to surface learning because pupils cannot relate the new knowledge to their existing knowledge frameworks.

Hasanuddin and Nurmaliah (2010), cited in Rahman (2014), indicated that in the implementation of learning, teachers identify pupils' prior knowledge. Determining a child's previous knowledge is an activity that identifies the ability of early learners who have owned both of the material that has been taught and what will be taught which is done by providing preliminary activities such as appreciation and motivation.

The observation schedule designed by the University of Education, Winneba, used for teachers on teaching practice found in Appendix F, indicated that the teacher is to relate lessons to previous knowledge, states purpose, objectives' lesson procedure, give clear procedural and instructional objectives and orderly present lessons.

This implies that the teacher is to factor the previous knowledge of pupils into the preparation and presentation of any new lesson. Pupils have already developed some

pre-requisite skills that would help the teacher build upon them. The pupils have been exposed to creative activities in kindergarten, in previous Primary classes and at home where activities in music, drawing, painting and dance are done informally.

2.13.4 Teaching and Learning Materials

Sekyere (2016) reiterated that teachers are to employ activity methods, real objects and other visual aids to teach the lower primary pupils. For instance, flash cards are used to introduce the pupils to reading; counters are used to teach addition and subtraction in Mathematics. Medium of writing in pencil is used in the lower primary as against a pen in the Upper Primary. A good classroom environment for the teaching and learning of Creative Arts must have some teaching and learning materials hanged or painted on classroom walls and some displayed at the back of the classroom to give the pupils the opportunity to study them at their leisure times.

The Ghana Education Service stated in the Head teachers' Handbook (2010) that Head teachers are to stress to the teachers the importance of teaching and learning materials in lesson preparation and presentation and encourage teachers to make provision for the use of teaching and learning materials during their lesson presentation. Real and concrete objects are very useful for pupils.

Megill (1998) added that children needed poster paints and long brushes with broad tips, Crayons or coloured chalk or coloured pencils may be used, with newsprint or large sheets of brown wrapping paper for Painting and Drawing activities. Primary pupils are able to express their ideas freely given the relevant teaching and learning materials.

This implies that teaching and learning materials assists the pupils to assimilate the lessons in the topics. Creative Arts teachers can attain the best of their lesson objectives if Primary pupils are provided with drawing books, pencils, pens, colours,

brushes, fabrics, clay, raffia, weaving tools, carving tools, exercise books having wider spaces between the ruled lines, etc., for Creative Arts lessons.

2.13.5 Lesson Presentation

The CRDD (2007) advised that the teacher is expected to follow the topics in the syllabus according to the linear order in which they have been presented. However, if the teacher finds out at some point that teaching and learning of a unit will be more effective if one branched to another unit before coming back to the unit in the sequence it is encouraged. The pupils should not be taught to memorise what they are taught alone but put it into use by solving day-to-day problems. The teacher is also obliged to teach and assess Creative Arts practically. The suggested weighting is 80 percent of time for practical activities and 20 percent for theory, totaling 100 percent.

Egyir (2006) advanced that it is the duty of the Creative Arts teacher to present more practical skills than devoting more time to teaching theory. Teachers must ensure that their practical lessons are learner-centered and not to spoon feed learners with Creative Arts theory. Learners must also be allowed to appreciate and criticize their own work and that of their friends after every work.

The Primary School Creative Arts syllabus directed teachers not to go with the rote method of teaching but as much as possible use demonstrations and practice. Moreover, the Creative Arts teacher should be well prepared for the lesson in order to present the lesson in a way to sustain pupils' interest in all the Creative Arts topics.

The new curriculum, NaCCA (2019), suggested time allocation of a total of six periods a week, each period consisting of 30 minutes, is allocated to the teaching of Creative Arts at the Primary level. It is recommended that the teaching periods be three (3) double periods each week for subject. The two strands – Visual Arts and Performing Arts - are to be viewed as the two sides of the same coin and therefore be given equal

attention. It is suggested that teachers of Creative Arts teach one strand after the other in alternate weeks. This means the teaching of Visual Arts in Week 1 for example, must be followed by the teaching of Performing Arts in Week 2 in that order to ensure full coverage of the curriculum.

These are pedagogical approaches, methods and strategies for ensuring that every learner benefit from appropriate and relevant teaching and learning episodes which are timely assessed and feedback provided to the learner and other stakeholders such as parents and education authorities. It includes the type and use of appropriate and relevant teaching and learning resources to ensure that all learners make the expected level of learning outcomes.

Altaf (2012) also posited that a teacher in the classroom is to ensure pupils' interest in the learning and transact with the students in the context of a specific subject matter. The teacher is expected to communicate with the pupils in a number of ways so that the learners attain various types of learning outcomes. In order to achieve this effectively, the teacher may have to manifest various types of skills including lecturing, explaining, eliciting through questions, conducting discussion, dramatizing, reading, demonstrating; using audio-visual aids, etc. All these may be categorised into skills for effective presentation and communication in the instructional situation.

Through the NaCCA (2019) the Ministry of Education implores that Creative Arts teachers are expected to recognise each learner's unique ability and put in place appropriate teaching and learning strategies to meet the unique need of the individual learner. The approach is not a "one size fits all" because each learner has distinct skills, talents and capabilities. This approach calls for the use of a range of different pedagogical approaches that seek to address the needs of individual learners.

The NaCCA (2019) revealed that the curriculum is to be delivered through the use of creative approaches. Differentiation and Scaffolding are pedagogical approaches to be used within the context of the creative approaches. Differentiation is a process by which differences between learners (learning styles, interest and readiness to learn etc.) are accommodated so that all learners in a group have best possible chance of learning. Differentiation could be by content, task, questions, outcome, groupings and support. This ensures maximum participation of all learners in the learning process. It aims at supporting learners who are seen as performing below expected standards or at risk of not reaching the expected level of learning outcome. This support may include a referral to a Guidance and Counselling Officer for academic support. In this case, identified learners are allowed more time to complete a given task.

Scaffolding in education refers to the use of a variety of instructional techniques aimed at moving learners progressively towards stronger understanding and ultimately greater independence in the learning process. It involves breaking up the learning episodes, experiences or concepts into smaller parts and then providing learners with the support they need to learn each part.

In scaffolding the teacher is to provide demonstrations and completed models of problems, provide hints and prompts as students begin to practice a new skill, provide aids such as cue cards and checklists to help students remember the steps and processes used to complete tasks and solve problems and to give students plenty of practice (i.e. more practice saying, problem-solving, doing).

The observation schedule of the University of Education, Winneba, found in Appendix F indicated that the teacher in the course of lesson presentation is to use various strategies, motivate pupils in teaching/learning strategies, use effective

112

questioning skills, engage pupils in critical thinking, use techniques that extend student learning and engage pupils in conclusion of lesson.

Teacher Class Control is also critical in lesson presentation. The Headteachers' Handbook (2010) stated that to ensure effective teacher class control the teacher should foster a close and friendly teachers-pupil relationship, recognize individual pupils' differences, remember the short attention span of pupils, encourage attentive behaviour from pupils, encourage maximum pupil involvement in lessons, issue clear instructions, identify potentially disruptive situations and take steps to address them.

The above points infer that the lessons are to be presented according to set objectives and to follow the topics in the syllabus as much as possible. The Creative Arts topics must be presented in a more practical form. More time should be allocated for practical activities than the theory in each lesson. Lesson presentation also requires the teacher to respect individual differences among pupils, maintain positive interaction with pupils, know each pupil as an individual and must sustain pupils' interest in class. The teacher employs good communication skills by communicating with confidence, communicating at pupil's level, and projecting voice appropriately. Classroom management becomes a challenge when teachers lose control over the pupils.

2.13.6 Evaluation

The CRDD (2007) directed that the teacher must evaluate lessons by asking questions and set tasks and assignments that will challenge the pupils to apply their knowledge to issues and problems, and that will engage them in creating new and original items, and developing positive attitudes. Altaf (2012) viewed that evaluation of the pupils' achievement of a pre-specified objective is part and parcel of a teacher's function. These evaluation skills include preparing question papers.

The NaCCA (2019) reiterated that evaluation involved the ability to appraise, compare features of different things and make comments or judgment, contrast, criticise, justify, support, discuss, conclude, make recommendations, etc. It refers to the ability to judge the worth or value of some material based on some guide. It is a process of collecting and evaluating information about learners and using the information to make decisions to improve their learning.

This new Creative Arts Curriculum suggested that assessment is to be used to promote learning. Its purpose is to identify the strengths and weaknesses of learners to enable teachers ascertain their learner's response to instruction. The assessment procedure a teacher uses i.e. class assessments, homework, projects etc. must be developed in such a way that the various procedures complement one another to provide a representative sample of indicators taught over a period. The suggested mode of evaluating learners' performance in Creative Arts lessons/activities were defined as follows:

i. *Concept/Ideation:* Originality, Creativity, Idea Development, Visualisation, Pre-imaging, Sketching, etc.

ii. *Planning/Preparation*: Acquisition of Tools, Props Materials, Costumes, Equipment and Instruments

iii. *Process (Making/Composing):* Selection and use of tools/instruments, materials etc. according to design specification.

iv. *Demonstration of Core Values and Competence:* observation of rules, guidelines

v. *Product/Composition:* Finishing, Suitability, Usefulness, Aesthetic and Cultural Value

vi. *Presentation/Performance/Exhibition and Response:* Analysis, Appreciation, Appraisal, Criticism, Judgment.

114

In this case the teachers were expected to:

a. design sets of tasks and assignments that will challenge learners to apply their knowledge to issues and problems

b. engage learners in creating new and original items/compositions

c. assist learners to develop positive attitudes for creative activities

d. emphasise the issues of conceptualization, planning and making/composing as key components in evaluating learners work

e. guide learners to transform what they know, understand and can do into creative products

f. observe and guide learners as they work independently or in groups in the performance of various tasks since both process and products are equally important

g. select and plan other learning activities to assist learners acquire, develop and demonstrate the subject specific practices and core competences outlined under the specific indicators and exemplars of each content standard of the sub-strands/strands in addition to what have been suggested.

h. bear in mind that the curriculum cannot be taken as a substitute for lesson plans. It is therefore necessary that teachers develop a scheme of work and lesson plans for teaching the indicators and exemplars of this curriculum.

Evaluation is done either in the process of teaching or at the end of term or year. The CRDD (2007) posited that in the evaluation process there are assessment principles which consist of School-Based Assessment (SBA) which is Continuous Assessment, and End-of- term and Year Assessment. The Continuous Assessment covers practical class exercises, assignment, group or individual/ project work with the exception of

terminal or end-of-year assessment. The teacher is to avoid asking pupils to bring purchased Creative Arts items for assessment.

Altaf (2012) affirmed that evaluation should include observation of processes pupils go through in performing various activities, and the products pupils make. Processes and products are both equally important and need observation and correction. Pupils in many different situations do judge the extent to which the expected terminal behaviours have been actually achieved by them.

The NaCCA (2019) reiterated that assessment is both formative and summative. Formative assessment is viewed in terms of 'Assessment as learning' and 'Assessment for learning'. The summative assessment is termed 'Assessment of learning'.

Assessment as learning (AaL) relates to engaging learners to reflect on the expectations of their learning. Information that learners provide forms the basis for refining teaching-learning strategies. Learners are assisted to play their roles and to take responsibility of their own learning to improve performance. Learners are assisted to set their own learning goals and monitor their progress.

Assessment for learning (AfL) is an approach used to monitor learners' progress and achievement. This occurs throughout the learning process. The teacher employs assessment for learning to seek and interpret evidence which serves as timely feedback to refine their teaching strategies and improve learners' performance. Learners become actively involved in the learning process and gain confidence in what they are expected to learn. The teacher would have to mark assignments and exercises promptly and discuss with students before the next task is given; it helps students not to repeat mistakes made in the previous tasks; to arm the students well to approach given tasks rightly.

Assessment of learning (AoL) evaluates the level learners have attained in the learning, what they know and can do over a period of time. The emphasis is to evaluate the learner's cumulative progress and achievement.

All forms of assessment should be based on the domains and taxonomies of learning. Each strand or indicator in the curriculum is considered a criterion to be achieved by the learners. When you develop assessment items or questions that are based on a representative sample of the indicators taught, the assessment is referred to as a "Criterion-Referenced Assessment".

The Ghana Education Service indicated in CRDD (2007) the areas required for evaluating pupils' Creative Arts practical works according to the following:

1. *Tools/Equipment/Material Handling:* Pupils should be able to handle and use tools/ equipment/ materials properly for practical to acquire skills through creative activities.

2. *Observation:* The pupil should be able to use his/her senses to make accurate observation of skills and techniques during demonstrations. The pupil in this case should be able to apply imitate the techniques he/she has observed for performing other tasks.

3. *Craftsmanship/Draftsmanship:* This involves the skillful and efficient handling of materials and tools for accomplishing specific tasks according to the level of the pupils.

4. *Perception:* The pupil should be able to respond to his/her environment using all the senses ie. seeing, hearing, smelling, touching, tasting and kinesthetic. The pupil should be encouraged to apply these senses to every project he/she undertakes.

5. *Originality/Creativity:* Pupils should be encouraged to be creative or original and be able to use new methods in carrying out projects. Help them to be original in

making works of arts items and not copy existing work by encouraging any little creative effort, technique and product they may develop.

6. *Communication:* Pupils should be guided to develop effective oral and written communication skills necessary for group work, reporting and appreciation etc.

Megill (1998) mentioned that evaluation deals with appraising the teaching and learning processes. It is one way of measuring teachers' and pupils' competency which also gives way for necessary educational reviews. Evaluation exercises can be in the form of oral questions, quizzes, class assignments (e.g., designing and drawing), assignments, project work; etc. The teaching and assessment of Creative Arts practical skills should also involve projects, case studies and creative practical tasks. Children may listen to a story and could decide what scenes and characters should be drawn to illustrate the story.

The observation schedule designed by the University of Education, Winneba, found in Appendix F specified that a teacher is to evaluate pupils by monitoring pupils' participation, providing immediate feedback, basing evaluation on instructional goal and assessing pupils' learning.

2.13.7 Art Appreciation

The CRDD (2007) defined Art appreciation is the awareness of the qualities in what we see, listen to and do. It is also an intelligent talk about Creative Art activities such as drawing, stitching, dancing, etc and products such as picture, bag, song, etc. Art appreciation is the intelligent discussion, assessment and appraisal of a work of art, music or dance and seeking to understand the works with no judgement. This is usually done when one looks at a work or listens to a music carefully and decides to think through what has gone into that work of art.

Amenuke, Dogbe, Asare, and Baffoe (1991) considered appreciation as the full awareness of all the good qualities in what we see, read and hear. It has to do mainly with the arts: Art, Cinema, Architecture, Literature, Music and Dance. The art appreciation also promotes understanding and friendship between people of different cultures.

The CRDD (2007) revealed that the standard set for Creative Arts teachers by Ghana Education Service in appreciating Creative Arts practical works must cover the assessment of the process and the product. In appreciating the process teachers were to look for creative and critical thinking, originality of ideas in the work; the design, correct handling and use of tools, materials and equipment. The degree of involvement, attitude to the work (including group work), understanding of the process, procedure, techniques and problem solving ability of the pupils must also be assessed.

However, appreciating the end product is to satisfy the objectives of the lesson, tasks, activity, exercise, assignment, or projects. The teacher must find out if the pupil was able to compose, perform, stitch draw and paint as required by the objectives. Assessment of finished product or performance also includes the pupils' verbal response or intelligent talks about the work. The teacher must also avoid, criticising or comparing one pupil's work with other works.

Amenuke, Dogbe, Asare, and Baffoe (1991) reiterated that in appreciating a work one must consider the Identification of work (the title, artist, date, size, medium, location), giving the inventory of items in the work of art (naming the items in the work and describing their physical properties), talking about the technical qualities of the work (the kind of materials, tools, methods, design/composition and style) and interpreting the work (meaning of the work, function and its relation to culture).

The CRDD (2007) directed that in appreciation the teacher should guide the pupils to ask questions such as: What work is this? Who made it? Does it solve the problem identified? For whom was it made? It is beautiful? Why is it beautiful? What problem did you face during the activity? How did you solve the problem? The teacher should also look out for certain perculiar characteristics of the children in terms of their thinking, attitude and skills.

To appreciate the level of creativity of a child, the CRDD (2007) stated that the pupil has to demonstrate skill in observing, perceiving (hearing, smelling, tasting, lifting, touching, seeing), imaging/ pre-imaging, using the memory, exploring, experimenting, researching, testing, comparing, contrasting, generating ideas/alternatives, evaluating/judging, selecting media, processes, tools, equipment or instruments, understanding the relationship among media, techniques and processes, communication or expression of ideas.

The NaCCA (2019) exposed that through the Visual Arts strand, learners further developed their visual literacy by looking at, examining, thinking about and expressing own views and feelings about a wide variety of own and others artworks produced or found in different cultures and environments in Ghana and other parts of the world based on the following: the type of artworks, people who make the artworks, the theme or topic, materials they use, the tools they use, the methods of production, the uses of the artworks.

On the other hand the Performing Arts strand encouraged self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, listening, analytical and practical skills and attitudes for composing and performing music, dance and drama. Through this strand, learners further developed their visual literacy by looking at, examining, thinking about and expressing own views and

feelings about a wide variety of own and others compositions and performances produced or found in different cultures and environments in Ghana and other parts of the world based on the following: the types of compositions, the people who compose or perform the artworks, the theme or topics, the materials and elements they used, the instruments they use, the methods of production and the uses of the artworks.

2.13.8 Teacher Supervision

Sekyere (2016) advanced that Head teachers are mandated to provide supervisory roles over teaching and learning in schools under their jurisdiction in the form of assigning teachers to classes, distributing teaching and learning materials to teachers, allocating rooms to classes, vetting of teachers' lesson notes and scheme of work, inspecting pupils' class exercise books to ensure that teachers set adequate and good quality class work, supervising and conducting demonstration lessons for teachers from time to time and organising in-service training for teachers both trained and untrained.

In the Headteachers' Handbook (2010) the Ghana Education Service recount that Head teachers are also to check from time to time whether teachers used activity-based teaching methods. In Primary education teachers should use generic skills in their teacher-learner activities through listening, speaking and writing. The Head teachers are to supervise teachers lesson plan weekly ensuring that the teachers consulted the syllabus, the pupil's textbook and the teacher's handbook for the subject. The Head teachers are to stress to their teachers the importance of teaching and learning materials in lesson presentation and encourage them to make provision for the use of the teaching and learning materials during the lesson notes preparation.

Sekyere (2016) added that the District and Municipal Directors of Education are by the demands of the 1987 Educational Reform to execute their responsibilities of

conducting intensive and follow-up school inspections to ensure effective teaching and learning. Depending on the situational challenges they are to take pragmatic steps to organise District Teachers Support Services, organise in-service training programmes and distribute textbooks and other teaching and learning materials to the schools.

The School Management Committees (SMC) is very useful for effecting school supervision. The School Management Committees Handbook (2010) recounted that the Ghana Education Service expects School Management Committees in collaboration with parents and Head teachers to help resource the schools under their jurisdiction with requisite teaching and learning materials (including syllabus, textbook, writing materials, supplementary books, etc.) to improve quality of teaching and learning in the schools. The committee normally pays regular visits to the school to ensure the availability and use of educational materials, ensure that children maximize time spent in school and improve teaching and learning outcomes. Moreover, the SMC invite feedback from the Circuit Supervisor, Head teacher and teachers on the availability of educational needs for the pupils.

This implied that Head teachers including the District and Municipal Directors of Education and the Municipal Creative Arts Coordinators were responsible for supervising teacher performance in schools. In their oversight responsibility, they were to direct, control and take charge of teaching and learning processes in schools for the achievement of the Creative Arts educational objectives.

The NaCCA (2019) gave directions on what supervisors are to expect in the evaluation of the Creative Arts teaching and learning processes. It explained how the creative process/cycle evolves as follows:

1. The first stage of the cycle was *'thinking and exploring ideas'*. During this stage, learners were guided to generate ideas based on the following sources:

a. The history and culture of the people (local community, other communities in Ghana and around the globe). The history and culture of the people include the origin or migration story of the people, their belief systems, festivals, food, clothing, songs, dirges and games

b. Artworks of the people at local, national and international levels. The artworks of the people include their body arts, carvings, music and dance.

c. Artists/Artistes at local, national and international stage. These include painters, musicians, carvers, weavers, dancers, poets, drummers, etc.

d. Natural and man-made environments. These are the physical and social environments which include plants, animals, rivers, mountains, lakes, markets, schools, buildings, bridges, etc.

e. Topical local/national/global issues: These are issues that influence or affect human life and the environment. They are mainly results of human activities and natural occurrences. Examples include education, health, waste management, climate change, road safety and energy efficiency.

Through individual and group activities, learners imagine, brainstorm and generate ideas based on past experiences. The process involved identification of a problem or gap and making an effort to find solutions to it. For example, learners (individually or in groups) realised that some members of the local community who dedicated their lives to the development of their people had not yet been honoured. They can therefore decide to make an artefact or compose a poem/song to honour them.

2. The second stage is *'planning, making and composing'*. At this stage, learners (individually or in groups) were guided to plan (design) and make or compose artworks through exploration with available tools, materials, elements and instruments. For visual arts, learners may choose to design and make a decorative item: woven item,

carved plaque or framed citation etc. to honour the identified heroes/heroines. For the Performing Arts, learners may compose and perform music/poem, dance or drama in honour of the identified heroes/heroines.

3. The third stage is *'displaying and sharing through exhibition and performance'.* At this stage, learners (individually or in groups), planned and exhibited or put up a performance to an audience to share their ideas and experiences.

4. The fourth stage of the cycle is *'appreciating and appraising'.* Learners looked at, listened to, examined, thought about and expressed own views and feelings about own and others artworks. At this stage, learners reflect, evaluate and judge. They use the experiences gathered through feedback from peers and other people to generate new ideas for the next cycle of the creative process.

2.14 Summary

This study is about teacher competence in the teaching and learning of Creative Arts in the Primary School in the Agona West Municipality. Eraut (2002) in his book entitled *Developing professional knowledge and competence* defined *competence* as a socially situated concept that deals with the ability to perform tasks and roles to the expected standard. Burch (1970) also believed that competences develop with time through constant practice. He explained this in his *four stages hierarchy of competence.* This involves Unconscious incompetence to Conscious incompetence to Conscious competence to Unconscious competence.

Creative Arts Education in Primary Schools in Ghana deserved concern because the country is faced with a large number of teen-age school leavers the majority of whom are deficient in creative skills, problem-solving skills, craftsmanship, and technical skills for self-sufficiency, the life of work and continuous learning for self-improvement, leading to increase in youth unemployment. This raises a question about

teachers' abilities and competences in their performances according to set standards, using the Agona West Municipality in the Central Region of Ghana as a case study

Government had made many attempts to reform the public education system to make education more relevant to the world of work after school, to promote national and cultural identity and self-reliant citizens. However, results had been mixed. The educational system is caught between two schools of good intellectual formation on the one hand and practical skills training on the other hand with the aim to achieving the free Universal Compulsory Basic Education (fCUBE).

The Ghana's National Teacher Council (NTC) policy (Act 2008) under the Ministry of Education developed the National Teachers' Standards which defined teachers' required competences in Ghana. The Standards were divided into three main domains, which are the main domains which were Teacher professional Knowledge and Skills; Teacher Professional Values and Attitude and Teacher Professional Practice and Methods.

The Teacher is expected to demonstrate familiarity and comprehensive pedagogical knowledge of the educational curriculum including learning outcomes according to the grades of the learners.

A teacher is well and intrinsically motivated and committed when there were adequate Teaching and learning materials, good supervision and continuous professional development. Teachers were to engage positively with colleagues, learners, parents, School Management Committees and District Subject Coordinators.

The teacher is expected to plan and deliver varied and challenging lessons, showing a clear grasp of the intended practical learning outcomes of their teaching, using a variety of instructional strategies and methods that encourage student participation and critical thinking, and a variety of assessment modes. The teacher was

to provide a good learning environment with relevant materials for the children to explore and create items. Lessons were to be taught 80% practically and 20% theoretical.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter outlines the research methodology employed for the study. It includes Methodology, Research design, Study Area, Population of the study, Sample and Sampling Technique, Data Collection Instrument, Data Collection Procedure, Data Analysis Plan and Reliability and Validity of Instruments.

3.1. Research Paradigm

The research applied the mixed method using both quantitative and qualitative methodology. This is more comprehensive approach to get the appropriate data for the analysis, to strength the overall study and achieve the purpose of the study.

A. Quantitative

The researcher employed the quantitative approach because it is suitable for gathering large samples of data collection. It also helped the researcher to analyse the data scientifically with figures in order to get precise evaluation. The researcher had concise information from a sizable number of the population for the research.

Babbie (2012) advanced that qualitative research emphasised objective measurement and the statistical, mathematical or numerical analysis of data collected through polls, questionnaires and surveys, or by manipulating pre-existing statistical data using computational techniques.

Kusi (2012), stated that the quantitative method was a realist school of thought, which advocated that social reality exists independent of the observer and therefore, can be accessed through scientific approaches, which were objective in nature.

The quantitative method is meant to get precise evaluation of teachers' background knowledge and skills, the available Creative Arts teaching and learning

127

materials in the schools, what specifically motivates the teacher and particular methods teachers apply. The decision, therefore, to employ the quantitative approach was based on the overall objectives of the study. The researcher reckoned teacher competence as consistent with the objective domain of school of thought. The competence of a teacher according to the researcher should be clearly seen by everyone, therefore, the choice of quantitative approach was justified.

B. Qualitative

In addition to the quantitative research approach, the researcher applied the qualitative approach in order to get in-depth understanding of the complexities and conditional nature of data collected in the natural setting of the teachers regarding their competences in the teaching of Creative Arts in Primary Schools by way of interviews and observations.

Rahi (2017) underscored that qualitative approach is used in research to collect the in-depth details on a particular topic. The approach assumes a single person represents a group feeling, and emotions of a person was equally important to interpret which were ignored by the quantitative data.

Abusabha and Woelfel (2003) explained that qualitative research described an event in its natural setting. Kusi (2012) also mentioned that qualitative research allows accessing the experiences and viewpoints of the research participants and such data was analysed qualitatively.

Agyedu et al (1999) mentioned that the qualitative approach provided a vivid picture of what teacher competences entails and described what goes on in the classrooms as evidence to understand and describe teachers' background knowledge and skills, including availability of teaching and learning materials for the of Creative

Arts, teacher motivation and teaching methods. The decision, therefore, to employ the qualitative approach was based on the overall objectives of the study.

3.2. Research Design

Abutabenjeh and Jaradat (2018) posited that research design was a blue print to guide the process of laying out how a study will move from the research purpose to questions and to outcomes. It was a compressive planning process used to collect and analyse the order to increase the understanding of a given topic.

The descriptive survey design was employed in this research. It was meant to investigate issues for the detailed descriptions of large amounts of quantitative statistics data and also useful for descriptive analysis of qualitative data. This allows the use of research tools such as questionnaire, interview and observation.

Babbie (2001) wrote that descriptive survey design was useful for generalising from a sample to a population so that inferences can be made about the characteristics, attributes or behaviour of the population. This data would be quantified, described and then generalised for the Municipality. Arthur (2012) also considered descriptive survey design as etymologically concerned with finding what exists. It is a method of research that simply looked at the phenomenon under consideration with intense accuracy and describes precisely what the researcher sees. Arthur considered descriptive research as an attempt to collect data from members of a population in order to determine the current status of that population with respect to one or more variables.

This research described data on the competence of teachers of the Creative Arts subject in Primary schools in the Agona West Municipality. This included the teachers' background knowledge and skills in Creative Arts, the supply of Creative Arts tools, materials and facilities for Creative Arts lessons, teacher motivation and the method employed by teachers in the classroom.

3.3 Study Area

The Agona Swedru Community, in the Central Region of Ghana, was at the time of research divided into two political Assemblies. These were the Agona East District Assembly and the Agona West Municipal Assembly. The Agona West Municipal's capital was Agona Swedru. The research was done in the Agona West Municipality. Records from the Agona West Municipal Education directorate in 2016 revealed that there were seventy-two (72) Primary Schools, comprising thirty-five (35) Public schools and thirty-seven (37) Private schools, within eight (8) Circuits in the Agona West Municipality. They comprise of Swedru 'A' Circuit, with thirteen (13) Primary Schools. Four (4) were public schools and nine (9) were private schools. Swedru 'B' Circuit had twelve (12) Primary Schools. Five (5) were public schools and seven (7) were private schools. Swedru 'C' Circuit had eleven (11) Primary Schools. Four (4) were public schools and seven (7) were private schools. Nyakrom 'A' Circuit had nine (9) Primary Schools. Five (5) were public schools and four (4) were private schools. Nyakrom 'B' Circuit had eight (8) Primary Schools. Five (5) were public schools and three (3) were private schools. Bobikuma 'A' Circuit had seven (7) Primary Schools. Five (5) were public schools and two (2) were private schools. Bobikuma 'B' Circuit had seven (7) Primary Schools. Two (2) were public schools and five (5) were private schools. Nkum Circuit had five (5) Primary Schools. Two (2) were public schools and three (3) were private schools.

3.4 Population

Population in every research endeavour to describe a particular group of the people allocated for a particular study. The population for the study was made up of all Primary Schools, Teachers and Headteachers in the Agona West Municipality.

The target population involved five hundred and forty-nine (549) class teacher and Head teachers who were the accessible population. The Primary schools in the Agona West Municipality were seventy-two (72) in eight (8) Circuits, involving thirty-five (35) public schools and thirty-seven (37) private schools.

Sampling is the selection of a few out of the entire population studied. It is due to the enormous challenges researchers face when studying the entire population, including time and resources. Taherdoost (2016) quoted the Hillingdon Hospital Education Centre to have defined sample as a group of people, objects, or items that are taken from a larger population of measurement. It was also the rules and procedures by which some elements of the population are included in the sample. The sample was to be a representative of the population to ensure that the findings can be generalised from the research sample to the population as a whole.

Hornby (2015) defined sample as a number of people or things taken from a large group and used in tests to provide information about the group. Kusi (2012) also considered sample as a sub-group of the population is selected for the study and the findings generalised to the entire population (especially when the sample is representative of the population).

The sample size the researcher selected for this study were One hundred (100) teaching staff respondents comprising eighty (80) class teachers and twenty (20) Head teachers. A total of twenty (20) schools were selected for the study. Ten (10) were public schools and ten (10) were private schools.

Eight (8) schools out of the twenty (20) schools, representing forty percent (40%), were selected from the Swedru Circuit schools. Six (6) schools out of the twenty (20) schools, representing thirty percent (30%) were selected from the Nyakrom Circuit schools. Four (4) schools out of the twenty (20) schools, representing twenty percent

131

(20%) were selected from the Bobikuma Circuit schools. Two (2) schools out of the twenty (20) schools, representing ten percent (10%) were selected from the Nkum Circuit schools. The sampling was done based on the sizes of the Circuits. Concern was also given to the balance of Government Municipal schools as against the Mission Public schools and the privately established schools. One (1) headteacher each was selected from the twenty (20) schools sampled.

3.6 Sampling Techniques

Convenience, Purposive and Simple random sampling were used for this research. Convenience sampling was used to select the schools, Purposive sampling was used to select the Head teachers, while Convenience sampling was used for the selection of class teachers.

Cresswell (2018) advocated that convenience sampling is a type of non-probability and qualitative sampling where the first available primary data source will be used for the research without additional requirements. In order words, this sampling method involved getting participants where they can be found typically closer to the reach of the researcher.

Purposive sampling as a type of non-probability, qualitative sampling and criteria based. Therefore, it was used for the sampling of the researcher's twenty (20) sampled Head teachers for the study based on characteristic nature of Head teachers who are required to have had common experience, understanding and supervisory skills. A Head teacher from each school selected was homogeneous and had a common chance is expected to be selected because there is only one teacher for each Primary School.

Cresswell (2018) defines purposive sampling as a non-probability sampling that is based on characteristics of a population and the objective of the study. He contended

that is a type of sampling that can be very useful in situations when one needs to reach a targeted sample quickly.

Simple Random sampling is a quantitative and probability sampling which was to give equal chance for the teachers to be selected. Thomas (2020) intimated that Simple random sampling is a type of probability sampling in which the researcher randomly selects a subset of participants from a population. Each member of the population has equal chance of being selected.

The researcher did not favour anybody over another. The researcher wrote on 6 separate papers Primary one to Primary six. The researcher picked 4 papers out of the 6 to select the teachers of a particular school. The researcher reshuffles the papers to select 4 for all other subsequent schools.

3.7 Research Instruments

The instruments used to collect data from participants of the study involved questionnaire, interview and observation.

A. Questionnaire

The questionnaire was the close-ended type. The researcher believed this could assist members in the respondents to speedily give out credible and valid information to answer the research questions and also satisfy the objective of the study.

The questionnaire was mostly structured in five-point Likert scale type. This involves strongly agree, agree, neutral, disagree and strongly disagree.

Fleetwood (2020) advanced that a Likert scale is a unidimensional scale that researchers used to collect respondents' attitude and opinions. Researchers often used this psychometric scale to understand the views and perspectives towards a brand, product or target group. With five (5) answer options, researchers used this odd Likert

scale questions to gather information about a topic by including a neutral answer option for respondents to select if they do not wish to answer from the extreme choices.

Elliot (2021) in his article *Likert scale examples and definitions*, affirmed that a Likert scale is a type of scale used in survey research that measures respondents' attitudes towards a certain subject. Likert scale questions are single-choice close-ended questions, and the primary benefit of using a Likert scale is that it provided more granular information on people's attitude towards a subject than a simple Yes or No type. By using a Likert scale, researchers can assess varying levels of agreement, importance, quality and other factors.

In this research the questionnaire elicited information about teachers' knowledge, attitudes, perceptions, and experiences with the Creative Arts subject. The questionnaire on teacher competence in Creative Arts education is grouped into teacher background knowledge and skills, teaching and learning materials available, teacher motivation and teaching methods. The questionnaire is in relation to the research questions and objectives of the study.

B. Interviews

In order to probe further into the responses of the participants in this research, interview was used by the researcher with follow-up questions on items that are initially unclear in the questionnaire and observations made.

Newman (2018) advocated interview were most effective for qualitative research: they helped you explain, better understand, and explored research subjects' opinions, behavior, experiences, phenomenon, etc. Interview questions were usually open-ended questions so that indepth information will be disclosed.

Boyce and Neale (2006) also considered interview as a qualitative research technique which involved conducting intensive individual interviews with a small

number of respondents to explore their perspectives on a particular idea, program or situation. Kankam and Weiler (2000) also pointed out that interviews can be used to get indepth information about the attitudes, beliefs, perceptions, knowledge, experiences and understandings of the subject.

The interview, therefore, was generally a qualitative research technique which involved asking open-ended questions to converse with respondents and collect elicit data about a subject to understand respondents' opinions. Interviews were conducted with the aid of interview guide. The interview guide for this research contained two set of questions, one for teachers and the other for Head teachers. The researcher interviewed both teachers and Head teachers on the competences of teachers teaching Creative Arts in the Primary Schools in relation to research questions and objectives of the study. It was difficult to take notes of responses to the interview so the researcher included tape recording of the interviews.

The researcher adopted the semi-structured interview procedure which included both structured and unstructured types. In this case the interview were with structured questions. However, follow-up questions were asked to elicit indepth information about the experiences and understandings of the Creative Arts subject. The interview was conducted on teacher competence in Creative Arts education related to the teacher background knowledge and skills, supply of teaching and learning materials, teacher motivation and teaching methods.

C. Observation

The researcher verified teacher competence through observation either to confirm what the respondents mentioned in their questionnaire and interview, or otherwise. Observation deals with the direct evidence of the eye witness events on what actually happened in the classroom in terms of teaching and learning of Creative Arts.

Duke University Libraries (2020) defined observation as a way to gather data by watching people, events, or noting physical characteristics in their natural setting. Observation can be overt, where subjects know they are being observed, or covert where subjects do not know they are being watched.

The researcher used an overt observation and a checklist designed by the University of Education, Winneba, used for the assessment of University Art students during external teaching practice. The researcher observed the teachers' advanced preparation, by going through teachers' lesson notes and identifying teacher's knowledge on subject matter, whether the objectives were measurable, and the relevance of previous knowledge of pupils.

Researcher then observed teachers class presentation observing their communication skills, use of relevant teaching /learning materials, teacher class control, including teacher assessment and evaluation. This was to study the teacher classroom performance in the Primary Schools in the Agona West Municipality with respect to the teaching of Creative Arts. Data from the observation was analysed under the objectives of the study related to teacher competency.

The researchers used the Structured Observation as a method to collect data without directly engaging the participants. The collection procedure is structured in a well-defined manner.

Lisa (2008) in the SAGE Encyclopedia of Qualitative Research Methods explained structured observation to entail the collection of data according to a set of predefined rules and procedures. The structure of the observation has predefined variables. In this data collecting method the researchers gather data without direct involvement with the participants (the researchers watch from afar).

In this study the researcher did not interfere in the teachers' work in order to get a true picture of the teacher's competence and performance. The researcher observed the teachers teach the Creative Arts subject and verified with the observation checklist and the research questions. The researcher also observed the sampled school's environment, teaching and learning materials that promote Creative Arts and pupils' Creative Arts class exercises available to answer the research objectives. The observation of the competencies of teachers in Creative Arts education is related to the teacher background knowledge and skills, use of relevant teaching and learning materials, teacher motivation and teaching methods.

3.8 Data Collection Procedures

An introductory letter was first obtained from the researcher's institute, that is, the Department of Arts and Culture, University of Education, Winneba. The letter spelt out the purpose of the study, the need for anonymity as well as confidentiality of respondents' responses.

Necessary contacts were established with the Municipal Director of Agona West Education Office, for permission to be granted to do the research. The researcher requested also for data on the number of schools in the Municipality and for a signed letter by the Municipal Director to be shown to the headteachers and teachers before administering the research instruments.

The researcher did a pre-test of the questionnaire and interview models, before the actual research was done. This was to ensure that the instruments were reliable. During the research the purpose of the study was explained to the respondents. They were assured of anonymity and confidentiality. Respondents were implored to answer the questionnaire and interviews according to their own views and feelings, rather than the influence of others. The researcher did observation of teachers' classroom teaching

and checked on the teachers' lesson notes. Data was collected within 4 weeks, from 3rd to 24th November 2016.

All the one hundred (100) respondents, comprising of eighty (80) class teachers and twenty (20) Head teachers, were administered the same questionnaire. Fifteen (15) respondents made up of ten (10) teachers and five (5) Head teachers were interviewed and ten (10) class teachers were observed.

3.9 Data Analysis Plan

Data analysis is a process of inspecting, cleansing, transforming and modeling data with the goal of discovering useful information, suggesting conclusions and supporting decision-making. The analysis of the data was not integrative. In this regard, both data were analyzed separately but all were arranged according to the objectives of the study.

The methods of data analysis used is descriptive design. This includes Descriptive statistics and thematic analysis. Descriptive statistics was used for questionnaire data through simple percentages. It simply describes what is or what the data shows. It is used to present quantitative descriptions in a manageable form. Bhandari (2020) revealed that descriptive statistics is used in quantitative research, which summarize and organize characteristics of a data set. A data set is a collection of responses or observations from a sample or entire population. Kelly and Song (2004) also stated that descriptive statistics are used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures. Together with simple graphics analysis they form the basis of virtually every quantitative analysis of data.

A pre-interview engagement was done before the main research. It was upon that the research objectives were deduced. Therefore, the deductive analysis procedure was also applied.

The Direct Content Analysis was also used for the qualitative data analysis, especially for the interview and observation schedule on teacher competence including the response of teachers after the workshop done by the researcher. The qualitative data data were analysed according to the research questions and the objectives of the study, which involved themes on teacher background knowledge and skills, supply of teaching and learning materials, teacher motivation and teaching methods. Respondents' comments from the interviews and observation were quoted in the analysis.

Kibisiwa (2019) postulated that the Direct Content Analysis is a deductive approach to qualitative analysis where you start with an existing theory or framework and utilize data to either support or build upon that framework. The coding categories are directly from the text data.

Questionnaire data were analysed with descriptive statistics through the use of Statistical Package for Social Science (SPSS) version 17.0 software, Central tendencies through the use of mean and standard deviation. The SPSS was used to compile the data of responses from class teachers and Head teachers. The frequencies were deduced from the Likert scale data and converted into the mean and standard represented with tables. It involved tallying and generating the frequencies and percentages upon which the interpretations were made.

In the quantitative data, the respondents were asked to indicate a degree of agreement and disagreement with each of a series of statement. Each scale item had 5 response categories ranging from strongly agree to strongly disagree. 1 for 'Strongly Agree', 2 for 'Agree', 3 for 'Neutral', 4 for 'Disagree' and 5 for 'Strongly Disagree'.

The SPSS Likert-scale was used for interpreting the weighted mean in each category of questions was computed.

Though the minimum (1) and maximum (5) indicated the range of answers given by the study respondents, the following mean ranges were used for the analysis of the quantitative data. Data analysis that fell within 0 and 2.5 were related to respondents that agreed on the research questions while those that fell within 2.6 and 5.0 were those who disagreed to research questions. Finally, the major findings that were developed from the data collection were discussed both quantitatively and qualitatively in relation to the research objectives and the research questions so that conclusions can be made and given to address the research problem.

3.10 Credibility and Trustworthiness

A significant task for researchers is striving for unsurpassed quality when conducting and describing research. It is, therefore, worth considering the Credibility and Trustworthiness of the research. Pilot and Beck (2014) defined Credibility of a study as the confidence one has in the truth of the study and the findings, as the most important criterion.

Devault (2019) in his article entitled *Establishing trustworthiness in qualitative research* considered credibility as analogous to the internal validity in a research, which sometimes include prolonged engagement with a persistent observation of the research study. Cope (2014) also explained trustworthiness as the true value of a research and transparency of the conduct of the study which are crucial to the usefulness and integrity of the findings. It is also the degree of confidence in data, interpretation, and methods used to ensure the quality of a study. This makes a research dependable and transferable. Amankwaa (2016) established that in this study the researchers should establish the

protocols and procedures necessary for the study to be considered worthy of consideration by readers.

For a research to be Credible and Trustworthy it must also be reliable or trustworthy. The U.S. Department of Labour Employment and Teacher Administration (1999) underscored that reliability is how dependable or consistent a test measures a characteristic. Another test that yields similar scores for a person who repeats the test is said to measure a characteristic reliability. The degree to which test scores are unaffected by measurement errors.

The researcher gathered data from preliminary study and coded into themes for preparation of the questionnaire and interview guide for the research. The questionnaire and interview guide were first piloted involving about twenty (20) respondents over a period of three weeks consistently for the researcher to get a clear picture of the study. Afterwards, they were vetted by the research supervisors in order to ensure that the items were not ambiguous but clear and easy to understand. After this stage, the questionnaire was administered to one hundred (100) teachers drawn from twenty (20) schools of diverse sizes. The data is credible because 20 schools selected out of 72 schools gives 27% reliability, while 100 teachers selected from 549 teachers gives 18% reliability. The U.S. Department of Labour Employment and Teacher Administration (1999) revealed that reliability and validity of the data is where there is a minimum of 15% of respondents, with coefficient between 0.8 and 1.0. The coefficient is about interpreting reliability information about a data. Reliability coefficient is denoted by the letter 'r' and is expressed as a number between 0 and 1.00. the results were therefore in decimals. Example excellence is where 'r' = .90 and upwards, good is between .80 and .89, adequate is .70 to .79, and limited application is .70 and below.

The triangulation and member checking from the Head teachers who were interviewed confirmed the responses from the class teachers . The District Creative Arts Coordinators also affirmed the class teachers' responses from the challenges they faced with lack of resources to organize in-service training for the Creative Arts teachers.

The results proved that the study could be trusted upon to determine teacher competence in the teaching and learning of Creative Arts in the Primary School in the Agona West Municipality.

3.11 Ethical considerations:

The researcher used the Informed Consent Form to assure the respondents of the confidentiality of their responses. Moreover, it ensured anonymity of the participants involved in the research. He used pseudonyms instead of their actual names when he reviewed the information which he took from the interview. He did member-checking to prove that what they said was what he was presenting. He assured them that there was no possible risk in the study when he sought their consent for recording and they approved the request for safety of the work. He placed the document and digitally uploaded with a password so that it will be opened only by the researcher. He did a peer review of the work by showing the work to colleagues to subject it to plagiarism considerations.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND DISCUSSIONS

4.0 Introduction

This chapter provided the analysis of the responses from the study and further discussed the findings from the study. The analysis and discussions of the main data sought to assess teacher competence in the teaching and learning of Creative Arts in the Primary Schools in the Agona West Municipality. It involved (i) Teacher background knowledge and skills, (ii) Teaching and learning materials, tools and facilities, (iii) Teacher motivation and (iv) Teaching methods.

4.1 What background knowledge and skills do teachers have in the Creative Arts subject?

One of the major objectives of the study was to find out the background knowledge and skills teachers have in the Creative Arts subject in the Agona West Municipality.

In the data provided on the questionnaire, the mean of one (1) is associated with strongly agree. Agree is two (2), Neutral is three (3), Disagree is four (4) and strongly disagree is five (5). Therefore, any mean of respondents that falls between 1 and 2.5 shows a positive agreement, while mean from 2.6 to 5 shows a negative agreement. In the analysis the results for agree and strongly agree were put together into a set of agreed respondents, and the result for disagree and strongly disagree were put together into a set of disagreed respondents. Data on neutral was not applied since it may not have an impact on the analysis. The neutral does not state categorically to agreeing or disagreeing to a statement.

To address the objective, the first research question, *What background knowledge and skills do teachers have in the Creative Arts subject?* was posed.

143

Table 3 revealed that out of the 100 respondents in this research sixty-two percent (62%) of the respondents agreed and nineteen percent (19%) disagreed that Creative Arts is taught in Colleges of Education according to the Primary School syllabus with the mean of 2.41. Twenty-three percent (23%) of teachers agreed and forty-eight percent (48%) disagreed in their responses that they have sufficient training in Creative Arts (mean= 3.38).

The first two responses show that even though a lot of teachers agree that Creative Arts is taught in Colleges of Education according to the Primary School syllabus, more than half of them lacked sufficient training in Creative Arts. In terms of in-service training nine percent (9%) of teachers agreed and eighty-four percent (84%) of teachers disagreed that there was regular in-service training organized in the school for teachers teaching Creative Arts (mean of 4.08). Five percent (5%) of teachers agreed while eighty-one percent (81%) of teachers disagreed that there's regular in-service training organised by the Municipal Co-ordinator for Creative Arts teachers with the mean of 4.08.
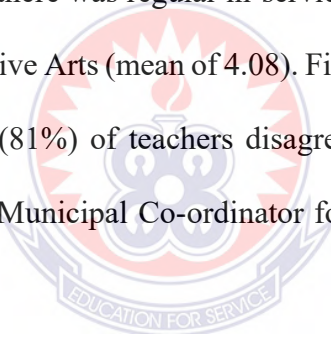
Table 2: Teachers background knowledge and skills in the Creative Arts subject

Particulars	Frequency (%)				
	SA	A	N	D	SD
Creative Arts is taught in Colleges of Education according to the Primary School syllabus.	16(16.0)	46(46.0)	17(17.0)	15(15.0)	4(4.0)
Teacher has sufficient training in Creative Arts	6(6.0)	17(17.0)	29(29.0)	29(29.0)	19(19.0)
There is regular in-service training organized in the school for Creative Arts teachers.	2(2.0)	7(7.0)	7(7.0)	49(49.0)	35(35.0)
There's regular in-service training organized by the Municipal Co-ordinator for Creative Arts teachers.	3(3.0)	2(2.0)	14(14.0)	46(46.0)	35(35.0)

Source: Field Work 2016

Table 3*: Mean and Standard Deviation for Teachers background knowledge and skills in the Creative Arts subject*

Research Statements	Total Agreed	Mean Score	Standard Deviation
Creative Arts is taught in Colleges of Education according to the Primary School syllabus.	62	2.41	1.07398
Teacher has sufficient training in Creative Arts	23	3.38	1.15277
There is regular in-service training organized in the school for Creative Arts teachers.	09	4.08	0.93937
There's regular in-service training organized by the Municipal Co-ordinator for Creative Arts	05	4.08	0.91762 teachers
Mean of Means = 3.41			

Source: Field Work 2016

Out of all the means gathered from the respondents indicated in Table 3 on teachers' background knowledge and skills in the Creative Arts subject, the mean of means is 3.41, which indicated that generally it is sixty-eight percent (68%) of teachers out of the one hundred teachers do not have adequate background knowledge and skills in the Creative Arts subject.

A. The study of Creative Arts in the Colleges of Education

In the Research Table 3 it was indicated that out of the hundred (100) teachers in the Agona West Municipality who responded sixty-two percent (62%) of them agreed that Creative Arts was taught in the Colleges of Education according to the Primary School syllabus but for a section of teacher trainees.

These could be among the category of teachers who might have attended Colleges of Education that studied Art related courses. From the researcher's preliminary study, it was revealed that the Creative Arts subjects are taught in some of the Colleges of Education. In the Colleges of Education the Creative Arts content was not according to the Primary School Creative Arts syllabus.

Apart from limitations in the Colleges of Education, students graduate also from the Distance Education programme, which trains professional teachers for the Primary Schools lack Creative Arts educdation. In the interview Teacher 'B' said

'the Distance Education program organized by the University of Cape Coast does not have a course on Creative Arts.'

The Distance Education program does not give much opportunity for the students to study Creative Arts or any Art related subject even though the teacher trainees would be expected to teach it when employed at the Primary School. Out of the Universities that run Distance education, it is the University of Education, Winneba, that runs Creative Arts subject in their Distance Education program. Therefore, there

are challenges with Creative Arts education associated with the Distance Education programs. Since this program is done across the nation, it presupposes that the country would be turning out many teachers from the Distance Education program who would not have adequate background knowledge and skills in achieving the goal of Creative Arts education in Ghana. Therefore, these teacher trainees were unprepared to teach Creative Arts.

B. Sufficient background Training in Creative Arts

Table 3 indicated that only twenty-three percent (23%) of its teachers agreed to have requisite background knowledge and skills sufficient enough to teach Creative Art subject effectively. This implied that the majority of teachers in the Agona West Municipality are not well endowed in knowledge and skills to teach the Creative Arts subject. From the interview data collected on teachers' background training, Headteacher 'A' said:

> *'the Creative Arts teacher teaches Creative Arts according to his/her own level of understanding of the subject',*

Headteacher 'B' confessed:

> *'the background knowledge of most teachers in Creative Arts is low'.*

Headteacher 'C' also said:

> *'teachers lacked knowledge, skills and abilities in the Creative Arts subject'*

Kumar (2013) emphasised that the teachers' standards were concerned with application of professional knowledge and skills within the workplace and are underpinned by teachers' professional values. A teacher's competence is usually associated with highly professional performance and there is a direct link in the field of education between a teacher's professional competence and pupil performance.

C. *In-service training in Creative Arts*

In-service training for teachers was employed where teachers lacked the requisite knowledge and skills in a subject area or when there was the need to develop those skills and capacities of teachers. Table 3 indicated that out of 100 respondents only nine percent (9%) of them agreed that in-service training in Creative Arts was organised by their Head teachers in their schools, while only five percent (5%) of teachers agreed that in-service training in Creative Arts was organized by the Agona West Municipal Creative Arts Co-ordinators for teachers.

In the teachers' responses from the interview data Teacher 'E' said:

'I have not heard of any in-service training organized for Creative Arts teachers in the school.'

Headteacher 'E' also said:

'I do not organise in-service training for my teachers.'

Teacher 'F' with a positive view said:

'my Head teacher organises peer teaching in-service training session for teacher teaching Creative Arts in the school.'

The Headteachers' Handbook (2010) indicated that when regular in-service training is done by the Head teachers and District/Municipal Education offices it updates and upgrades skills and knowledge of the staff. This was believed to improve their knowledge and skills and able to share ideas with colleague teachers.

Teachers' responses from the interview data collected showed that in-service training in Creative Arts for teachers is an uncommon feature in the Municipality. This was why Table 3 showed that twenty-three percent (23%) of teachers agreed to have requisite background knowledge and skills sufficient enough to teach Creative Arts subject. This meant the majority of teachers lacked background knowledge and skills in Creative Arts.

149

In the interview data concerning in-service training organised by the Municipal Directorate, Teacher 'A' said:

>*'I have never attended any in-service training in the Municipality for the past five years.'*

Teacher 'G' said:

>*'the Municipal Co-ordinator only comes to our school to pick some pupils for District cultural festivals. We never heard him call for any in-service training and workshops.'*

Headteacher 'H' supporting said:

>*'the Municipal Co-ordinator doesn't organise in-service training in our Municipality. We mostly hear of Science and Mathematics Workshops.'*

The third and fourth levels of Noel Burch's (1970) Competence Hierarchy Model explained by Singh (2009) indicated that when the teacher is given adequate background knowledge and skills in a subject, sometimes through in-service training or studies at the colleges of education, he leaves the stages of 'Unconscious Incompetence' and 'Conscious Incompetence', to the 'Conscious Competence', where the teachers become conscious of his own competence. The teachers then gain confidence for effective teaching. The fourth stage is the 'Unconscious Competence' when the teacher consciously acquires a skill, eventually, becomes so experienced without it being consciously thought through. The teacher may be able and highly motivated to teach it to pupils and in peer teaching to fellow teachers.

D. Sufficient training in Creative Arts topics

On the question of teachers' level of knowledge in the Creative Arts topics, Table 4 showed different levels of teachers' Creative Arts knowledge on the topics. Out of 100 respondents, forty-three percent (43%) of them agreed to have some knowledge

in Picture Making / Colour work, while forty-four percent (44%) agreed to have some knowledge in Pattern making / Print making and forty-seven percent (47%) of respondents have some knowledge in Lettering (with means of 2.95, 2.80, and 2.83 respectively). The table shows that twenty-two percent (22%) agreed they have some knowledge in Weaving and Stitching. Twenty-five (25%) in Modelling / Casting and twenty-four (24%) in Dance Performance. This is why the means were 3.27, 3.35, and 3.17 respectively. Construction/Assemblage / Paperwork, and Music were the next of topics which teachers have least knowledge about. Twenty percent (20%) of respondents have some knowledge in Construction, Assemblage and Paperwork, while twenty-two percent (22%) have some knowledge in Music. These reflected in the mean scores of 3.39 and 3.43 respectively.

Table 4: Teacher has some knowledge in the following topics in Creative Arts.

Particulars	Frequency (%)				
	SA	**A**	**N**	**D**	**SD**
Picture Making -- Colour work	35(35.0)	8(8.0)	20(20.0)	28(28.0)	9(9.0)
Pattern making and Print making	29(29.0)	15(15,0)	26(26.0)	21(21.0)	9(9.0)
Lettering	40(40.0)	7(7.0)	24(24.0)	19(19.0)	10(10.0)
Weaving and Stitching	15(15.0)	7(7.0)	36(36.0)	28(28.0)	14(14.0)
Modelling and Casting	20(20.0)	5(5.0)	23(23.0)	39(39.0)	13(13.0)
Construction/Assemblage and	16(16.0)	4(4.0)	29(29.0)	39(39.0)	2(2.0)
Music	20(20.0)	2(2.0)	26(26.0)	37(37.0)	15(15.0)
Dance Performance	17(17.0)	7(7.0)	38(38.0)	28(28.0)	10(10.0)

Source: Field Work 20

152

Table 5: Mean and Standard Deviation for Teacher knowledge in the following topics in Creative Arts

Research Statements	Total Agreed	Mean Score	Standard Deviation
Picture Making -- Colour work	43	2.95	1.14922
Pattern making and Print making	44	2.80	1.19764
Lettering	47	2.83	1.10147
Weaving and Stitching	22	3.27	1.09963
Modelling and Casting	25	3.35	1.09521
Construction/Assemblage and Paperwork	20	3.39	1.02391
Music	22	3.43	1.03724
Dance Performance	24	3.17	1.05462

Mean of means = 3.1

Source: Field Work 2016
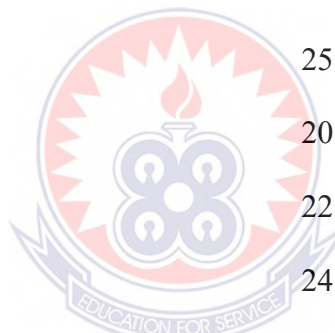
Teachers' general responses on the data on the questionnaire showed mean of means of 3.1 in Table 5. This implied that teachers in the Agona West Municipality have great challenges in knowledge and skills of Creative Arts topics. Table 4 showed that Forty-three percent (43%) of teacher respondents are good at Picture Making / Colour work, while forty-four percent (44%) are good at Pattern making / Print making and Lettering and forty-seven percent (47%) of teachers are good.

The responses showed also that teachers were more conversant with the two-dimensional Creative Arts than the three-dimensional Creative Arts. Teachers were more comfortable with two-dimensional Creative Arts topics such as Picture Making / Colour work, Pattern making / Print making and Lettering.

Teacher found it easier to understand and interpret the syllabus of the two-dimensional topics and to do some practical works. The three-dimensional art forms such as in Dance Performance, Weaving, Stitching, Modelling, Casting, Construction, Assemblage, Paperwork and Music seem more technical for many of the teachers to understand and interpret.

In the interview data Teacher 'E' said:

'I had studied I.C.T. (Computer Graphics) so I have some background knowledge in Picture Making, Colour work, Pattern making, Print making and Lettering.'

Teacher 'H' also said:

'I studied Clothing and Textiles in the Home Economics program at the Senior High School, so I have some background knowledge in Picture Making, Colour work, Pattern making, Print making.'

The two-dimensional Creative Arts topics might be familiar with teachers due to topics such as drawing, designing, colour work studied in other subjects such as Biology, Information Communication Technology (I.C.T.), Clothing and Textiles, Crafts. Students in some Non-

154

Visual Arts programs such as Home Economics also had the opportunity to select the General Knowledge in Art subject as part of their elective subjects. Some also consulted friends and the internet for ideas.

The researcher was informed by some teachers that some Colleges that run the Creative Arts subjects make the Art subject only for all first year students to learn an Art related subject. However, the first year Art related subject content is two-dimensional in nature and is not sufficient to teach Creative Arts effectively in the Primary School, except students who selected Art as their elective or major course. Some teachers testified that they consulted their peers for help or the internet for further explanations of art terms and processes. In confirmation Teacher 'B' said:

> *'I consulted friends and the internet for better explanation to the topics before I go to teach.'*

Teachers who had good background in Creative Arts are more likely to render better output in Creative Arts education. This was consistent with the interview data collected as teacher 'E' commenting said:

> *"I studied Early Childhood Education at the University of Education so l had studied much about Creative Arts."*

Teacher 'H' said:

> *"I studied General Knowledge in Art in the Home Economics course at the Senior High School. Therefore, I had some basic knowledge in Creative Arts"*

Teacher 'B' said:

> *"I had studied ICT so I have some background in Creative Arts topics."* Teacher 'F' also said:

> *"I studied Visual Arts in the Senior High School so I can teach Creative Arts."*

155

The argument of Altaf (2012) is that for successful completion of the teacher education programme the trainee teacher, must demonstrate knowledge, skills and values needed for effective work. Smith (2013) also posited that competence was dispositional. The level of training a teacher had received prior to teacher performance must be relevant to work. This capacity is the characteristics of teacher professionalism.

Teacher trainees were expected to have been given the necessary training on subjects and contents relevant for the classroom responsibilities. Teachers who had some background knowledge and skill in Creative Arts may have studied the subject related to Creative Arts from their previous educational institutions they attended. Some of the subjects the teachers ascribed their background experience of Creative Arts to were in Information Communication Technology (I.C.T.), Computer Graphics, Building, Design and Technology (B.D.T.), Visual Arts, Home Economics, Clothing and Textiles including General Knowledge In Art. Others consult friends and the internet for better explanation to the topics before they teach.

However, from the teachers and Head teachers responses with mean of means of 3.1b, it showed that the knowledge that teachers have is still inadequate in relation to the expectations of the Primary School Creative Arts curriculum. This was also evident in the fact that none of the topics mentioned in table 1 had even fifty percent (50%) of teachers agreeing to have adequate knowledge on it. The White Paper report of the Educational Reform Review Committee of 2004 demanded special attention be given to the training of teachers in technical, agricultural, vocational and special education and in French.

In the course of the researcher's study the Head teacher and teachers of the Lower Bobikuma Methodist M/A Primary and Junior High School, realising their incompetence invited the researcher as a resource person to organise a Creative Arts in-service training for eleven (11) teaching staff members of the Primary and Junior High stream. At the Workshop,

the researcher discussed with the staff on purpose of Creative Arts education and the practical methods for teaching Creative Arts activities such as Figure drawing, Picture making, Colour work, Perspective, Elements of Design, Principles of Design, Lettering, Print making and Pattern making. The data collected from the school was also discussed. The workshop helped the teachers develop their competences to improve upon their performances. This was captured in a picture at Appendix G.

The Workshop was very successful. The teachers were very pleased on the knowledge and exposure the researcher gave on the concept of the Creative Arts topics and some specific practical skills they have acquired. Some of the comments of the teachers were as follows:

"I am really motivated and I have resolved to buy some personal practical materials for my Creative Arts lessons."

"I am ready for the next in-service training in order to learn more practical lessons."

"I suggest there would be a scheduled time for another opportunity to discuss the Three-Dimensional Creative Arts."

This, therefore, established the fact that training teachers well with Creative Arts skills would make them more effective in their performances.

E. Effective teaching of Creative Arts topics

On the question of which Creative Arts topics teachers taught effectively, Table 6 showed that out of the 100 teachers in the Agona West Municipality who responded sixty-seven percent (67%) agreed that Picture Making/Colour work stood out as the Creative Arts topic which was most effectively taught by teachers. This is followed by Pattern making/Print making with sixty-four percent (64%) and Lettering scored sixty-three percent (63%) of Creative Arts topics (with Means of 2.18, 2.30 and 2.31 respectively)

157

Table 6: Teacher teaches Creative Arts effectively on the following subjects

Particulars				A	A
Frequency (%)					
N	**D**	**SD**			
Picture Making -- Colour work				**41(41.0)**	
26(26.0)	**26(26.0)**	**3(3.0)**	**4(4.0)**		
Pattern making and Print making				**42(42.0)**	
22(22.0)	**23(23.0)**	**9(9.0)**	**4(4.0)**		
Lettering				**42(42.0)**	
21(21.0)	**27(27.0)**	**5(5.0)**	**5(5.0)**		
Weaving and Stitching				**34(34.0)**	
13(13.0)	**35(35.0)**	**14(14.0)**	**4(4.0)**		
Modelling and Casting				**37(37.0)**	
9(9.0)	**36(36.0)**	**14(14.0)**	**4(4.0)**		
Construction/Assemblage and Paperwork				**32(32.0)**	
7(7.0)	**36(36.0)**	**18(18.0)**	**7(7.0)**		
Music				**33(33.0)**	
8(8.0)	**35(3.5)**	**20(20.0)**	**4(4.0)**		
Dance Performance				**34(34.0)**	
10(10.0)	**28(28.0)**	**22(22.0)**	**6(6.0)**		

Source: Field Work 2016

Table 7: Mean and Standard Deviation of Creative Arts subjects Teacher teaches effectively

Research Statements	Total Agreed	Mean Score	Standard Deviation
Picture Making -- Colour work	67	2.18	0.98866
Pattern making and Print making	64	2.30	1.03962
Lettering	63	2.31	1.02193
Weaving and Stitching	47	2.61	1.00398
Modelling and Casting	46	2.67	0.96457
Construction/Assemblage and Paperwork	39	2.86	1.02514
Music	41	2.79	0.98775
Dance Performance	44	2.82	1.09526

Mean of means = 2.56

Source: Field Work 2016

Weaving and Stitching scored forty-seven percent (47%) agreeing with Modelling and Casting scoring forty-six percent (46%). The next set of topics were Music which had forty-one percent (41%), with the means of 2.61, 2.67 and 2.79 respectively, Dance Performance had forty-four percent (44%) agreeing and Construction /Assemblage and Paperwork had thirty-nine percent (39%) were the next set of topics teachers were most unlikely to teach very effectively with means of 2.82 and 2.86 respectively.

The mean of means was 2.56 according to the data gathered indicated in Table 7. This revealed that topics that were effectively taught by most teachers were topics that had mean less than 2.56. Out of the topics listed in Table 6 topics that had the mean less than 2.56 were Picture Making/ Colour work, Printmaking and Lettering, which confirmed that they were the topics teachers were able to teach most effectively. These had means of 2.18, 2.30 and 2.31 respectively. Table 6 showed that teachers agreed to topics such as Picture Making/Colour work, Pattern making/Print making and Lettering as fairly easier to teach among the topics for the Creative Arts subject.

The data indicated in Table 7 confirmed with the data in Table 6 which showed that Picture Making/Colour work, Pattern making/Print making and Lettering were the same topics that teacher respondents had the highest level of teachers' background knowledge and skills among the Creative Arts topics. This creates the impression that the teacher's background knowledge and skills affect teachers' ability and capacity to teach those subjects effectively. This also confirmed that teachers are able to teach effectively more two-dimensional other than three-dimensional Arts.

The next set of topics that teachers were less able to teach effectively according to the data in Table 6 were Weaving, Stitching, Modeling and Casting. Forty-seven percent (47%) of teachers were able to teach Weaving and Stitching effectively (mean of 2.61), while

160

Modelling and Casting scoring forty-six percent (46%) of teachers (mean of 2.67). The rest of topics that teachers were less able to teach effectively were Music, Dance Performance, Construction, Assemblage and Paperwork, because the teachers could not comprehend the concepts. Forty-one percent (41%) of teachers agreed to teaching Music effectively. Forty-four percent (44%) of teachers were able to teach Dance Performance, while Construction /Assemblage and Paperwork had thirty-nine percent (39%) of teachers. The means were 2.79, 2.82 and 2.86 respectively.

In the interview conducted it revealed that some teachers were not able to teach some topics well due to lack of adequate background knowledge and skills on the topic. Teacher 'I' said:

'Some Creative Arts terms are too difficult to understand. I could only read and explain the topics the way I understood them from the syllabus and skipped the ones I did not understand.'

Teacher 'K' also said:

'I had difficulty teaching Conventional National Symbols and Musical notes.'

Another teacher 'L,' said:

'I had difficulty teaching Music and Dance Performance.'

Head teacher 'E' declared:

'many teachers did not have mastery on the content of the subject because they had little knowledge and skills in Creative Arts.'

Some Creative Arts topics were also difficult for effective teaching and learning due to lack of adequate teaching and learning materials.

Teacher 'H' commented:

'I was able to teach well on some of the topics but lack of teaching and learning materials made the teaching of Creative Arts ineffective.'

Headteacher 'H' confirmed:

'most teachers in the school lacked the concept and the materials for teaching and learning to be effective.'

Some school Proprietors in private schools employed teachers who are professional in the teaching of Creative Arts and their schools do subject teaching not Class teacher method unlike the public schools. In consistent with this Headteacher 'D,' in the interview said:

'My teacher teaches the Creative Arts effectively because my school employed a specialized subject-teacher for Creative Arts and he is professional.'

This suggested that the Creative Arts topics which teachers responded to be teaching effectively were either due to background knowledge and skills on the topic, or availability of teaching and learning materials. For the lessons teachers found easy to read and understand from the textbook to teach where the concepts that were not too complex. Some teachers also found the teaching and learning materials uneasy to use because they lacked the skills to use them.

Smith (2013) believed that qualification and certification are necessary for teacher professionalism and performance. However, it is a teacher's performance outcomes that affirmed teacher competence. The teacher's ability to effectively apply the resources, skills and methods gives credence to how well the teacher was trained.

In summary it was deduced from Tables 2 to 6 that a lot of teachers who responded emphasised that teachers used to perform more effectively in the Creative Arts topic where teachers had comparative advantage in adequate background knowledge and skill. A lot of Teachers performed better in Two-dimensional forms of Creative Arts, usually due to their background knowledge and skill in Art related subjects. On the other hand, a lot of teachers lack the know-how in three-dimensional forms of Creative Arts. With the Mean of means of 2.56, as indicated in Table 6, it implied that averagely sixty percent (60%) of lessons are not being taught well in the Agona West Municipality due to lack of teacher background knowledge and skills and inadequate teaching and learning tools and materials.

It must be acknowledged though, that some subjects had contributed greatly to the teachers background knowledge and skills which enabled them to teach some of the Creative Arts topics well from the discusssions of Table 3. They included Creative Arts, Building, Design and Technology (B.D.T.), Visual Arts, Clothing and Textiles, General Knowledge in Art, Information Communication Technology (I.C.T.) and Computer Graphics. Some Colleges of Education engaged students to learn some art related subject in their first academic year. Others also consulted friends and the internet.

In the researcher's observation of teachers' class teaching it was worth noting that all the teachers preferred teaching topics related to Picture Making, Colour work, Printmaking and Lettering. Smith (2013) mentioned that contemporary educational courses and

programmes are alleged to concentrate on the gaining of knowledge and theory and to neglect performance which had affected pupils level of understanding.

4.2 What teaching and learning materials/facilities are accessible to teachers and pupils for the teaching and learning of Creative Arts?

The second objective of the study was to find out the teaching and learning materials/facilities that were accessible to teachers and pupils for the teaching and learning of Creative Arts in the Agona West Municipality. Table 8 and Table 9 indicated the results of the respondents. Out of a hundred teachers who responded eight percent (8%) of them agreed that Creative Arts teaching and learning materials and facilities are adequately supplied by the Ghana Education Service through the Municipal Education office to the schools. They constitute a mean of 4.16.

Teachers who agreed that in some cases Parental support in the provision of teaching and learning materials for their children's practical lessons were twenty-six percent (26%) (mean = 3.46). Forty percent (40%) of teachers agreed that there was adequate Creative Arts Textbooks in the schools for teaching and learning with mean score of 2.94. In the teachers' responses two percent (2%) agreed that there was sufficient Creative Arts Teaching and Learning Materials, tools and facilities in the school (mean = 3.46).

164

Table 8: Teaching and learning materials/facilities accessible for the teaching and learning of Creative Arts

Particulars	Frequency (%)				
	SA	A	N	D	SD
The Municipal Education office adequately supplies teaching and learning materials to the school.	4(4.0)	4(4.0)	10(10.0)	36(36.0)	46(46.0)
Parents support in the provision of teaching and learning materials for their children's practical lessons.	21(21.0)	5(5.0)	17(17.0)	35(35.0)	22(22.0).
There are adequate Creative Arts Textbooks for teaching and learning in the school.	29(29.0)	11(11.0)	23(23.0)	29(29.0)	8(8.0)
There are sufficient Creative Arts Teaching and Learning materials, tools and facilities in the school.	0(0)	2(2.0)	36(3.6)	37(37.0)	25(25.0)
There are lack of Creative Arts tools and materials on the open market.	17(17.0)	10(10.0)	27(27.0)	28(28.0)	18(18.0)
Teacher uses materials available in the community to teach Creative Arts.	48(48.0)	9(9.0)	30(30.0)	9(9.0)	4(4.0)

Source: Field Work 2016

166

Table 9: Mean and Standard Deviation of teaching and learning materials/facilities accessible for the teaching and learning of Creative Arts.

Research Statements Standard	Total Agreed	Mean Score	Deviation
The Municipal Education office adequately supplies teaching and learning materials to the school.	8	4.16	1.03201
Parents support in the provision of teaching and learning materials for their children's practical lessons.	26	3.48	1.19325
There is adequate Creative Arts Textbooks for teaching and learning in the school.	40	2.94	1.16185
There is sufficient Creative Arts Teaching and Learning materials, tools and facilities in the school.	02	4.46	0.23657
There is lack of Creative Arts tools and materials on the open market.	27	3.27	1.22972
Teacher uses materials available in the community to teach Creative Arts.	57	2.51	0.92654
	Mean of Means = 3.3		

Source: Field Work 2016

Twenty-seven (27%) of teachers agreed that there was lack of Creative Arts teaching and learning tools and materials on the open market (mean = 3.27). From the teachers' responses fifty-seven percent (57%) of them agreed that teachers use materials available in the community to teach Creative Arts (mean = 2.51).

With the Mean of means of 3.3 (about 35%) of teaching and learning materials were available in schools, at open market or as improvised materials were used for teaching and learning of Creative Arts in the schools in the Agona West Municipality.

A. Adequate supply of teaching and learning materials to schools

The results in Table 8 revealed that Creative Arts teaching and learning materials and facilities were not adequately made available to the schools. Only eight percent (8%) out of one hundred (100) respondents agreed that Creative Arts teaching and learning materials and facilities were adequately supplied to teachers in the Primary Schools in the Agona West Municipality for Creative Arts lessons by the Headteachers and the Municipal Education office.

From the responses of the teachers it implied that the Government of Ghana's fCUBE policy, to supply all Primary Schools with requisite teaching and learning materials had not been adequately fulfilled. The researcher's discussion with the Municipal Creative Arts Co-ordinators revealed that no Creative Arts teaching and learning materials have been supplied to the Municipal office for the past six years prior to the study.

In the interview the researcher conducted, Teacher 'B' in a public school confirmed and said:

'For the past five years since I started teaching in this school teaching and learning materials had never been supplied to our school by the Municipal Education office for Creative Arts lessons.'

Headteacher 'C' in a public school also said:

> *'I did not supply tools and materials for the teaching and learning of Creative Arts in my school. My Creative Arts teachers had never requested for them.'*

Headteachers in private schools do better in the supply of teaching and learning materials to teachers and pupils. For instance, Headteacher 'H' in a Private school said:

> *'I had enough tools and materials available for the teacher and pupils.'*

Headteacher 'G' also said:

> *'I made sure most pupils get access to personal textbooks and workbooks for effective Creative Arts lessons.'*

Headteacher 'C' said:

> *'The school supplied some tools and materials for the teacher, but the pupils were expected to provide their personal tools and materials.'*

B. Parents provision of teaching and learning materials

Table 8 revealed that twenty-six percent (26%) of teachers indicated that Parents supported in the provision of teaching and learning materials for their children's practical lessons. This means that parents in the Agona West Municipality seldom support in the provision of teaching and learning materials for their children's Creative Arts lessons. The Government's Free Compulsory Universal Basic Education (fCUBE) policy did not allow teachers to instruct children or parents to provide their own teaching and learning materials for the Creative Arts learning process.

In the interview, headteacher 'A' confirmed and said:

> *'Many parents of pupils in Public Schools did not wish to buy textbooks and drawing books for their children because they expected the government to have supplied the children per the fCUBE policy.'*

Headteacher 'H' in a private school also said:

169

'I encourage parents at P.T.A. meeting to buy the books for their children'.

The researcher observed that parental support was effective mostly in the Private Schools than in the Public Schools. Parents can support their children by providing them with Creative Arts learning materials and supporting the children's respective schools by equipping the schools with teaching and learning materials and either as individuals or through Parent Teacher Association (P.T.A.).

However, it was a Ghana Education Service policy that the School Management Committees are to help provide teaching and learning materials for the schools when need be. The School Management Committees Handbook (2010) indicated that the Ghana Education Service expected School Management Committees in collaboration with parents and headteachers to help resource the schools under their jurisdiction with requisite teaching and learning materials (including syllabus, textbook, writing materials, supplementary books, etc.) to improve quality of teaching and learning in the schools.

C. Adequacy of Creative Arts Textbooks

Table 9 indicated that forty percent (40%) of teachers agreed that there were adequate Creative Arts Textbooks in the schools for teaching and learning. Teachers' responses to the questionnaire indicated that there were quite a lot of textbooks in the schools for Creative Arts lessons.

However, this was inconsistent with the interview data collected as Teacher 'D' said:

'though there were some textbooks in the school only the teachers had copies, pupils did not have copies.'

170

Teacher 'B' also said:

> *'most pupils did not have their personal copies of the Workbooks. The very last workbooks supplied by the Municipality about five years ago. After the spaces in the book were used up they cannot be reused.'*

Teacher 'I' said:

> *'pupils bought their personal workbooks and textbooks for the lessons.'*

Teacher 'L' said:

> *'the Creative Arts textbooks were insufficient. Moreover, textbooks did not contain detailed information on the Creative Arts practical topics. This made practical lessons difficult to teach.'*

On a positive note, teacher 'F' in a Private schools held a positive view and said:

> *'most of my pupils had the textbooks.'*

Headteacher 'C' said:

> *'due to lack of government Creative Arts textbook on the market some schools did not use the approved textbooks and syllabus for Creative Arts.'*

These responses indicated that many teachers might be having their personal copies of the textbooks for teaching but very limited copies were available for the pupils for learning.

Lemaire (2017) commented that some Governments in third-world countries believed the use of educational materials in Primary Schools were expensive to support. There was, therefore, lack of financial and materials support from government and school authorities for procurement of basic materials. Available materials were not being used effectively and efficiently while some teachers thought the use of learning materials are time consuming.

D. Available tools, materials and facilities

Data from Table 9 indicated that two percent (2%) of teachers agreed that there was sufficient Creative Arts Teaching and Learning Materials, tools and facilities in the school. This implied that Teaching and Learning Materials within schools in the Agona West Municipality were very insufficient for effective Creative Arts lessons.

Data from the interview showed that teachers agreed that there were insufficient Creative Arts tools and materials and facilities in schools. When teachers were asked which materials, tools and facilities they were lacking in the schools Teacher 'D' said:

'The school needed Workbooks, Wax, Candle, fabric, thread, pins, poster colours, dyes, nails, hammar, and felt pens for practical works.'

Teacher 'G' also said:

'There was the need for Creative Arts practical room/studio in my school because when I finish with the Creative Arts lesson the next subject teacher suffers because I would have to make time to clear the room off waste materials before he starts the new lesson.'

Teacher 'J' mentioned:

'materials such as cardboard, clay and colours were not available in the school, so the teacher could not teach all the Creative Arts topics. There should be a special Workroom to preserve the art works and practical tools/materials.'

Teacher 'E' mentioned:

'materials such as cardboard, clay and colours were not available in the school, so the teacher could not treat all the Creative Arts topics.'

172

On teachers' responses about sufficient teaching and learning materials in the schools Teacher 'B' said:

'The teaching and learning materials available were very inadequate.'

Teacher 'J' also said:

'There were no teaching and learning materials in my school for effective teaching of the subject.'

Headteacher 'F' said:

'There were no teaching and learning tools and materials in the Primary schools for effective teaching and learning of Creative Arts. My school needed almost all Creative Arts tools and materials.'

Headteacher 'B' in support said:

'Teachers were provided with syllabus and textbook and no other materials; the pupils were not supplied with learning materials except 'G' Drawing books.'

This implies that practical lessons were not effectively done due to lack of practical tools, materials and facilities. Moreover, practical studios were usually not available in schools to store schools' practical works, tools and materials. Therefore, year by year there was the need to have new tools, materials and facilities available for teaching and learning. Respondents were generally convinced that effective teaching and learning of Creative Arts would improve if there were adequate and regular supply of relevant teaching and learning materials and facilities from the government, headteachers and parents.

Since Creative Arts should be 80% practical oriented according to the curriculum (CRDD, 2007) tools, materials and facilities were expected to be regularly supplied by the government, school heads and school proprietors. The provision of tools, materials and facilities helps to sustain the Creative Arts educational goals in the

173

country. In the Edgar Dale (1957) principle, with the use of good and adequate teaching and learning materials lessons would be well understood by pupils and it makes the teacher's communication of the lessons less stressful.

To ensure that teaching and learning materials were made available for Creative Arts lessons, the policy of the government, indicated in the Headteachers' Handbook (2010), was that the Ghana Education Service admonished Head teachers to educate the teachers on the importance and usage of teaching and learning materials in lesson presentation according to the syllabus.

Singh (2009) quoting Burch (1970) in his Competence Hierarchical Model posited that learning takes place when the lesson affects the learners' abilities and skills. At the stage of Unconscious Competence where the teacher has gained adequate knowledge and skill, the teacher needed to be well resourced and should identify the needs of the learners rightly, in order to start from the right level of knowledge and consciousness of the learners. Otherwise, when the teachers and learners were not well resourced the learner would not achieve good results and the teacher might be blamed for incompetence.

E. Teaching and learning tools and materials on the open market

Table 8 revealed that twenty-seven percent (27%) of teachers agreed that there was lack of Creative Arts teaching and learning tools and materials on the open market. Teachers agreed that there was some appreciable level of Creative Arts tools and materials on the open market which the School Management Committees, Head teachers and the government could access for the schools for effective Creative Arts education.

The interview data collected from teachers and Head teachers confirmed the above mentioned observation of the researcher, as Teacher 'F' said:

'there were many Creative Arts materials on the market but the school does not supply them for Creative Arts lessons.'

Teacher 'B' said:

'some Creative Arts materials were on the market but they were expensive.'

Headteacher 'E' also said:

'Creative Arts materials were on the market but teachers were not the once to use their salary to buy Creative Arts materials for the pupils'.

Headteacher 'G' said:

'Creative Arts materials were on the market but the school did not have funds to purchase tools and materials for the Creative Arts lessons.'

In some remote areas of the Municipality where it was difficult to find Creative Arts tools and materials on the market, the researcher observed that a trader goes round in to the schools to sell some tools and materials to teachers.

In this wise Head teacher 'A' mentioned:

'an artist came round to sell some art tools and materials in the school for my teachers to buy them.'

The researcher observed that most of the art tools and materials on the market are meant for two-dimensional arts that for three-dimensional arts. Though there were some Creative Arts teaching and learning tools and materials available on the open market as mentioned yet there was lack of teaching and learning tools and materials for practical lessons in the schools.

The researcher believed it would not be against government policy if parents could buy the materials for their wards or school authorities through their Internally Generated Funds (I.G.F.) or Capitation Grants might acquire some of the tools and

175

materials to supply to teachers and pupils for effective Teaching and learning of Creative Arts.

F. Use of materials available and improvisation

The data on Table 8 indicated that fifty-seven percent (57%) of teachers used materials available in the community to teach. This means quite a number of teachers do well to create improvised tools and materials or locally-made materials in the community to teach Creative Arts lessons in the face of lack of adequate and quality tools and materials for the lessons. Teaching and learning tools and materials are either locally or foreign made.

Lemaire (2017) reiterated that most instructional materials available on the open market are two-dimensional and less of three-dimensions. Most were not locally produced. They were imported, therefore, they become expensive for parents to purchase them for their wards. The foreign made were usually more expensive than those locally made.

In the interview, Teacher 'A' said:

'everything on the compound can be used if only the teacher had enough knowledge on the subject matter.'

Teacher 'B' also said:

'I used objects in the school and around the school.'

Teacher 'J' said:

'The teacher made improvisation for the lesson. For example, the teacher asked pupils to bring tins of sardine to make guitar.'

Teacher 'H' argued that

'it was difficult to get some of the tools and materials on the open market that is why many teachers tend to improvise with other materials.'

176

The Head teacher 'C' said:

> *'teachers used coloured pencils in place of poster colours for colour work.'*

Headteacher 'G' also said:

> *'teachers used palm fronts and corn husk in place of ropes for weaving.'*

Headteacher 'H' also said:

> *'teacher used materials from the environment for teaching practical Creative Arts lessons.'*

Headteacher 'B' commented:

> *'when the requisite teaching and learning materials were not supplied it puts so much pressure on teachers and pupils to be using improvised tools and materials for Creative Arts lessons which sometimes did not help to get the right effect expected.'*

The Ghana Education Service (G.E.S.), has a policy stated in the Headteachers' Manual (2010), that Head teachers were to organise in-service training for their teachers devoting some sessions to the preparation of teaching and learning materials. During these sessions, teachers were to be assisted and learn to prepare as many teaching and learning materials as may be required by each class.

4.3 How has the level of teacher motivation affected the teaching and learning of Creative Arts in Primary Schools?

The third objective of the study which was to find out how the level of teacher motivation had affected the teaching and learning of Creative Arts in Primary Schools. Tables 9 and 10 indicated that out of a hundred respondents whom the above question was posed.

Fifty-two percent (52%) of them agreed that they had interest in the teaching of Creative Arts (mean = 2.87). Twenty-four percent (24%) of respondents also agreed that they are overburdened with work in the schools (mean = 3.18). Twenty-four percent (24%) of teachers (mean = 3.30) responded that they agreed that general teacher workload affected morale for effective teaching and learning of Creative Arts in the schools. Eighteen percent (18%) of teachers responded that they agreed that there were adequate Creative Arts teaching and learning materials and facilities in the schools (mean = 3.53). Sixty-three percent (63%) of teachers agreed that inadequate materials and facilities reduced their morale for effective teaching and learning of Creative Arts in the schools (mean = 2.32).

Table 10: The effect of teacher motivation on the teaching and learning of Creative Arts in Primary School

Particulars				
Frequency (%)				
SA	A	N	D	SD

	SA	A	N	D	SD
Teacher is interested/confident in the teaching of Creative Arts	42(42%)	10(10%)	19(19%)	11(11%)	18(18%)
Creative Arts Teacher is overburdened with work in the school	13(13%)	11(11%)	31(31%)	37(37%)	8(8%).
Teacher workload affects morale for effective teaching and learning of Creative Arts.	20(20%)	4(4%)	43(43%)	20(20%)	13(13%)
Teacher has adequate Creative Arts teaching and learning materials, tools and facilities.	12(12%)	6(6%)	27(27%)	33(33%)	22(22%)
Inadequate materials, tools and facilities reduce morale for effective teaching and learning of Creative Arts in the school	38(38%)	25(25%)	23(23%)	8(8%)	6(6%)
Head teacher supervises teaching and learning of Creative Arts in the school.	30(30%)	7(7%)	27(27%)	22(22%)	14(14%)
Municipal Creative Arts Co-ordinators supervise teaching and learning of Creative Arts in the school	7(7%)	2(2%)	18(18%)	38(38%)	35(35%).
Inadequate supervision affects teacher morale in the teaching and learning of Creative Arts in the school	35(35%)	25(25%)	18(18%)	17(17%)	5(5%)

Source: Field Work 2016

Table 11: Mean and Standard Deviation on the effect of teacher motivation on the teaching and learning of Creative Arts in Primary School

Research Statements		
Total	**Mean**	**Standard**
Agreed	**Score**	**Deviation**
Teacher is interested/confident in the teaching of Creative Arts.		
52	2.87	1.27648
Creative Arts Teacher is overburdened with work in the school.		
24	3.18	1.11355
Teacher workload affects morale for teaching and learning of Creative Arts.		
24	3.30	1.06837
Teacher has adequate Creative Arts teaching and learning materials, tools and facilities.		
18	3.53	1.14111
Inadequate materials, tools and facilities reduce morale for effective teaching and learning of Creative Arts in the school		
63	2.32	1.11808
Head teacher supervises teaching and learning of Creative Arts in the school		
37	3.06	1.17051
Municipal Creative Arts Co-ordinators supervise teaching and learning of Creative Arts in the school.		
09	3.97	0.9955
Inadequate supervision affects teacher morale in the teaching and learning of Creative Arts in the school.		
60	2.39	1.15378
		Mean of Means = 2.72

Source: Field Work 2016

Thirty-seven percent (37%) of teachers (mean = 3.06) agreed that Head teachers supervised teaching and learning of Creative Arts lessons in the schools, while nine percent (9%) of teachers (mean = 3.97) responded that Municipal Creative Arts Co-ordinators supervised teaching and learning of Creative Arts in the schools. Sixty percent (60%) of teachers responded that the inadequacy of supervision of their Creative Arts lessons by some Head teachers and Municipal Creative Arts Co-ordinators seriously affected teacher morale in the teaching and learning of Creative Arts in the schools (mean = 2.39). Table 11 showed the mean of means was 2.72.

A. Teacher interest and confidence in the teaching of Creative Arts

From the teachers' responses captured in Table 10, fifty-two percent (52%) of them agreed that they had interest in the teaching of Creative Arts. This means that the teachers in the Agona West Municipality had average level of interest and confidence in the teaching of Creative Arts as they do for other subjects.

Some teachers mentioned their motivation to teach the subject was affected by the pupils love for the subject. Teacher 'C' said:

'I was motivated to teach because the pupils were so much interested in the subject and they put pressure on me to give them more Creative Arts exercises.'

Teacher 'H' also said:

'teachers were motivated by the pupils' great interest in Creative Arts. The pupils sometimes create very wonderful works.'

Headteacher 'G' also said:

'teachers were motivated to teach because Creative Arts developed learner's moral values such as tolerance, sharing, helping, self-expression, team work, and sense of judgement.'

Headteacher 'E' also said:

'teachers were motivated by the values of Creative Arts as provided avenues for children's self-expression, visual knowledge and imaginative thinking.'

The above mentioned concerns raised by teachers and headteachers indicated that though teachers were motivated to teach, their main motivational factors were the pupils' strong interest in the subject and the value the teachers realised the subject places on the lives of the pupils.

Koomson, Brown and Edjah (2015) revealed that pupils were encouraged to learn when they are rewarded. Therefore, motivation stimulates pupils' interest in the learning situation. The CRDD (2007) and NaCCA (2019) confirmed that the new Creative Arts curriculum in Ghana had been designed to improve upon the creative skills of pupils. It was for their personal development and to forestall their future occupational careers.

Some teachers were not motivated to teach the Creative Arts subject. Teacher 'G' said:

'I was only teaching because it is a government policy. I did not teach it well because I had not learnt Creative Arts before.'

Headteacher 'A' confirmed and said:

'the teachers taught because it was the Ghana Education Service teacher policy to do so.'

Headteachers 'D' also said:

'teachers were not well motivated at all in teaching Creative Arts.'

Teacher 'D' said:

'there was no motivation for teachers teaching Creative Arts in my school.'

Teacher 'E' said:

> *'Teachers who teach Creative Arts well were not motivated, therefore, they had relaxed in teaching Creative Arts.'*

Headteacher 'B' supporting said:

> *'Teachers were not conversant with some topics, making it difficult for teachers to teach; Teachers skipped those lessons.'*

Headteacher 'D' said:

> *'lack of understanding of the topics and the practical skills of teachers discouraged teachers from teaching Creative Arts effectively'*

Headteacher 'E' who shared a similar view said:

> *'some teachers would not teach the Creative Arts subject despite pressure put on them to teach because they lacked understanding of the subject.'*

Headteacher 'H' of a Private school who uses a professional Art teacher said:

> *'My school had no problem because I used subject-teacher for Creative Arts.'*

For teachers who did not have interest in teaching Creative Arts blamed it on their lack of background knowledge and skills in the subject. The Creative Arts subject sustained pupils' eagerness to learn. Children do not easily get bored learning through practice. It gets teacher motivated. Egyir (2006) posited that Creative Arts enabled the learner to reason logically with the right ideas and solutions.

From the Teachers perspective a teacher would be highly intrinsically motivated to teach the Creative Arts subject when he had adequate know-how and skills in Creative Arts.

Kpabi (2009) considered that teacher's attitude to work had to do with teachers' interest in academic discipline. Lack of teacher's interest in the subject affected teacher performance. By this a teacher's indepth knowledge and experience in a subject or topic made the teacher demonstrate some special interest and confidence in the lesson

183

presentation. This came from the enjoyment of the work itself and /or from the personal desire to achieve the desired academic goals.

During the researcher's observation of Class teachers' Communication Skills, as revealed in Table 17, teachers did very well with communication skills. In all, teachers who scored excellent and above-average were 75% (26 out of 40) in teacher communication skills, while those who scored average and below-average in teacher communication skills were 25% (14 out of 40). Teachers communicated with confidence, communicated at student level, used appropriate communication skills and Projected voice appropriately.

B. Teacher workload and its effect on morale for teaching Creative Arts

In Table 10 twenty-four percent (24%) of teacher respondents in the Agona West Municipality indicated that they were overburdened with work in their schools. Twenty-four percent (24%) of teachers also responded that they agreed that general teacher workload affected morale for effective teaching and learning of Creative Arts in the schools. This meant for most teachers their morale for teaching Creative Arts is not necessarily affected by workload in their schools.

C. Availability of Creative Arts tools and materials in schools and its effect on teacher morale

Only eighteen percent (18%) of teachers agreed that there were adequate teaching and learning tools and materials. Sixty-three percent (63%) of teachers agreed that inadequate materials, tools and facilities reduced morale for effective teaching and learning of Creative Arts in the schools.

In principle, the teachers believed they would have done better if the teaching and learning tools and materials were adequately supplied for the teaching and learning processes. Since teachers used these teaching and learning tools and materials as

concrete materials best for the teaching of children in learning all subjects in Primary Schools.

The National Training Laboratories Bethel, view of Dale's Learning Pyramid in Figure 1 advocated that 75% of lesson retained when pupils were given learning materials to practice the lesson and 90% of lesson retained in pupils' minds when teachers make pupils teach the lesson to their peers in the classroom.

When teachers and Head teachers were asked about Creative Arts teaching and learning materials and its effect on teacher motivation the following were their responses:

Teacher 'C' said:

> *'inadequate materials, tools and facilities reduce morale for effective teaching and learning of Creative Arts in the school.'*

Teacher 'F' said:

> *'lack of teaching and learning materials discourage teachers from teaching Creative Arts effectively.'*

Teacher 'H' also said:

> *'teachers got discouraged when there was no Creative Arts studio. The pupils' works are destroyed and the school's tools and materials were misplaced.'*

Headteacher 'C' confirmed and said:

> *'Teacher is motivated to teach topics according to the tools and materials available.'*

The above responses indicated that there is general lack of teaching and learning materials in schools in the Agona West Municipality which has negative impact on teacher morale. A teacher is also highly motivated when the relevant teaching and learning materials were adequate for the Creative Arts lessons. Teachers might get

frustrated if they cannot fulfil their mandate in fulfilling educational goals stated in the Creative Arts curriculum owing to lack teaching and learning materials.

D. Supervision of Headteachers and its effect on teacher morale

On Head teachers supervision Table 9 indicates that thirty-seven percent (37%) of teacher respondents in the research agreed that headteachers supervised teaching and learning of Creative Arts lessons in the schools. It could be inferred from the data that there was a serious limitation in supervision by Head teachers in the Agona West Municipality.

Sekyere (2016) recounted that supervisory roles by Head teachers are mandated to provide oversight of teaching and learning in the schools. The supervision must involve vetting of teachers' lesson notes and scheme of work, inspecting pupils' class exercise books to ensure that teachers set adequate and good quality class work and to organise in-service training for teachers regularly.

It was interesting to know that the interview responses also proved that headteachers seldom supervise Creative Arts lessons.

Headteacher 'F' said:

> *'I have never supervised Creative Arts lessons in my school neither is the Circuit Supervisor and the Municipal Co-ordinator.'*

Headteacher 'C' also indicated:

> *'there is no supervision of Creative Arts lessons.'*

Some Head teachers who, however, did well in Creative Arts supervision were commended.

Teacher 'F' commended his Head teacher and said:

> *'my Head teacher encourages me in the teaching of Creative Arts.'*

Headteacher 'C' said

'I sometimes encourage teachers to teach the subject.'

The Headteachers' Handbook (2010) stated it is a G.E.S. policy that headteachers vet all teachers lesson plan in all subjects they are to teach at the beginning of each week. The headteachers are to read through them carefully and make corrections, comments and suggestions in a separate exercise book for each teacher and discuss these with them individually.

The Ministry of Education indicated in the School Management Committee Handbook (2010) that School Management Committee was responsible to encourage Head teachers to perform their supervisory roles in order to improve quality of instruction in the schools. By this the Head teachers are to put in place a monitoring system. And to be able to do this effectively, they need to set performance targets, review teachers' performance regularly and review pupils' performance regularly.

Supervision, thereby, becomes an external motivating factor to help teachers teach the Creative Arts subject. Due to the differences in intrinsic interest of some Head teachers in certain subjects it affected their attitude towards the teaching profession as a whole.

Some Head teachers were not certain about their stance on supervision, as headteacher 'G' said:

'I have not found out yet what motivates my teachers to teach Creative Arts.'
Headteacher 'B' also said:

'none of the teachers come to me to express their worries over the teaching of Creative Arts.'

On the supervision of Municipal Creative Arts Co-ordinators Table 10 indicated that nine percent (9%) of teachers responded that Municipal Creative Arts Co-ordinators supervise teaching and learning of Creative Arts in the schools. This data

187

revealed that the Municipal Creative Arts Co-ordinators were, to a large extent, deficient in their supervisory roles in the Agona West Municipality.

Vroom (2017) advanced that supervision is relevant for motivation which dealt with the process of governing individual choices among different forms of voluntary activities. This led to the commitment to doing something.

Sekyere (2016) posited that the District and Municipal Directors of Education are by the demands of the 1987 Educational Reform to conduct intensive and follow-up school inspections to ensure effective teaching and learning, to organise in-service training programmes and distribute textbooks and other teaching and learning materials to the schools.

The challenge in the supervision was confirmed in the interview where Teacher 'E' said:

'I had never come across the Municipal Creative Arts Co-ordinator in my schools.'

Teacher 'D' said:

'*there had not been any supervision of my Creative Arts lesson for the past four years that I have been in the school.'*

Head teacher 'H' also said:

'I encouraged teachers to teach, the Municipal Co-ordinator did not come for supervision.'

On the effect of supervision on teacher morale, Table 10 indicated that sixty percent (60%) of teachers responded that the inadequacy of supervision of their Creative Arts lessons by some Head teachers and Municipal Creative Arts Co-ordinators seriously affected teacher morale in the successful teaching and learning of Creative Arts lessons.

This suggested that lack of Head teachers' and Municipal Creative Arts Co-ordinators' supervision might have reduced teacher morale and teacher performance in the teaching of Creative Arts in the Agona West Municipality. When there was lack of supervision of Creative Arts lessons teachers taught according to their own discretion. Teacher efficiency, therefore, was compromised except for a few teachers who might be skillfully trained of self-motivated to teach as required.

Supervision as a means to motivation agreed with Mankoe's (2013) view that supervision provided a goal orientation. In order to maintain and sustain behaviour, the surrounding environment must reinforce the intensity and direction of individual drives or forces. Individual behaviour was to be directed towards something.

Sometimes supervision by the Head teacher and Municipal Creative Arts Co-ordinators' provided opportunity for teachers' educational needs be discussed and supplied to them to boost their morale for better performance. Smith (2013) underscored that during supervision teacher assessment by Head teachers and Circuit Supervisors are paramount for effective teaching and learning. There should also be clear and accessible standards through which teacher performance is measured in order to determine reliably on a teacher's ability to do something at a particular point in time because teacher competence is an outcome which described what the teacher can do.

This brought to fore the impact, headteachers and Municipal Creative Arts Co-ordinators have to motivate teachers to be committed to teaching Creative Arts inspite of their background skills in the subject to reduce the shortfalls in the lack of attention for the teaching of Creative Arts.

The mean of means on general teacher motivation for teaching Creative Arts, was indicated in Table 11, was 2.72. This implied that averagely sixty percent (60%) were not inspired to teach Creative Arts subject, while forty percent (40%) of teachers

felt motivated to teach Creative Arts in the Agona West Municipality and with needed logistics the goal of Creative Arts education would be better achieved.

4.4 What teaching and learning methods do teachers employ in the Creative Arts education?

This question addressed the fourth objective of the study, based on the teaching and learning methodologies teachers employed in the Creative Arts education. Smith (2005) proposed that teachers' competencies also related to teachers' classroom performance according to the right standards and methodology. A teacher has to be well resourced, yet needed to be able to teach well according to the right methods.

A. Teacher Advanced Preparation

The teachers began by planning the lessons before the time for delivery of lessons. This is teacher advanced preparation in the form of lesson notes and putting together the requisite teaching and learning materials. It is in this preparation that the teacher decides on which topic to teach and its accompanying objectives, teaching and learning materials and methods.

The researcher inspected and discussed with the teachers on the teachers' lesson notes preparation, the textbook, pupils' workbook, drawing books and previous exercises with the permission of the headteachers. In the teacher's lesson note book the researcher checked the topics to be taught according to the syllabus, the objectives, the teaching and learning materials, and the practical exercises to be done for the day.

The researcher used an observation checklist to measure the teachers' performance using a five-point scoring scale: E for Excellent, AA for Above Average, A for Average, BA for Below Average, NA for Non Applicable.

The results on the researcher's observation of teacher advanced preparation were as follows:

Table 12: Results on Teacher Advanced Preparation

Advanced Preparation	E	AA	A	BA	NA Total
Knowledge on subject matter	3	3	4	0	0
Objectives are measurable	0	4	4	2	0
Knowledge, skill and values	3	3	4	0	0
Relevant teaching/learning materials	0	3	3	4	0
SUB TOTAL:	6	13	15	6	0 = 40

Table 12 revealed scores for ten (10) teachers who were observed in their advanced preparation prior to their lesson presentation. In subtotal, teachers who scored excellent and above-average were 47.5% (19 out of 40 scores) in teacher advanced preparation. Moreover, those who scored average and below-average in teacher advanced preparation were 52.5% (21 out of 40 scores). This implied that there were less than half of the teachers whose lesson notes presented some shortfalls in advanced preparation.

6 out of 10 teachers (60%) scored excellent and above average in their knowledge of the Creative Arts subject. 4 out of 10 teachers (40%) scored excellent and above average in the preparation of their lessons according to their stated objectives. 6 out of 10 teachers (60%) scored excellent and above average in exhibiting teacher knowledge, skill and values. 6 out of 10 teachers (60%) scored excellent and above average in planning on the use of relevant teaching/learning materials for the class.

The teachers generally were strong at their knowledge of the Creative Arts subject in exhibiting teacher knowledge, skill and values. This was so due to the fact that the teachers taught two dimensional topics during the observation which teacher could easily understand and teach.

However, the challenges came along with teacher's stated objectives that indicated less of practical planning and engagement of pupils in the use of relevant teaching/learning materials for that class, with the background of less availability of textbooks, workbooks and teaching aids for practical demonstrations.

B. Teaching and Learning methods

The questionnaire prepared for data collection about the general teaching and learning methodologies teachers employ in the Creative Arts Education revealed the following results:

Statistics in Table 13 and 14 on teachers' methods revealed that out of a hundred respondents seventy-one percent (71%) of them agree that teachers in the Agona West Municipality taught more Creative Arts theory than practical lessons (mean = 2.11). Seventy-one percent (71%) of teachers also agreed that they involved pupils in the teaching and learning activities in Creative Arts. (mean = 2.10). In the presentation of the lessons, seventy-two percent (72%) of respondents agreed that teachers group pupils for practical exercises (mean = 2.30). Fifty percent (50%) of respondents agreed that teachers used teaching and learning materials to teach (mean = 2.55). Seventy-three percent (73%) of them said that teachers allowed pupils to create works from their own imaginations (mean = 2.21) and forty-seven percent (47%) of them also mentioned that teachers made learning materials available for the pupils (mean = 2.62). Forty-five percent (45%) of respondents agreed that teachers completed the Creative Arts syllabus termly (mean = 2.84).

Table 13: The teaching and learning methodologies teachers employ in the Creative Arts Education

Particulars

Frequency (%)

	SA	A	N	D	SD

Teacher teaches more Creative Arts theory than practical lessons.

51(51.0)   20(20.0) 5(5.0)   20(20.0)   4(4.0)

Teacher involves pupils in the teaching and learning of Creative Arts.

46(46.0)   25(25.0) 25(25.0) 2(2.0)   2(2.0)

Teacher groups pupils for practical Exercises.

58 (58.0)   14(14.0) 17(17.0) 5(5.0)   6(6.0)

Teacher uses Teaching and Learning materials to teach.

40(40.0)   10(10.0) 39(39.0) 7(7.0)   4(4.0)

Teacher allows pupils to create works from their own imaginations.

60(60.0)   13(13.0) 18(18.0) 3(3.0)   2(2.0)

Teacher makes learning materials available for the pupils.

38(38.0)   9(9.0)   40(40.0) 8(8.0)   5(5.0)

Teacher completes the Creative Arts syllabus termly.

40(40.0)   5(5.0)   46(46.0) 2(2.0)   7(7.0)

Source: Field Work 2016

Table 14: Mean and Standard Deviation on teaching and learning methodologies teachers employ in the Creative Arts Education

Research Statements			Total
Mean	**Standard**		
			Agreed
Score	**Deviation**		
Teacher teaches more Creative Arts theory than practical lessons.			
71	2.11	1.04345	
Teacher involves pupils in the teaching and learning of Creative Arts.			
71	2.10	0.87039	
Teacher groups pupils for practical exercises.			
72	2.30	0.98160	
Teacher uses Teaching and Learning materials to teach.			
50	2.55	0.91425	
Teacher allows pupils to create works from their own imaginations.			
73	2.21	0.78232	
Teacher makes learning materials available for the pupils.			
47	2.62	0.94045	
Teacher completes the Creative Arts syllabus			
45	2.84	1.03201	

Mean of Means = 2.55

Source: Field Work 2016

C. Teacher involves pupils in the teaching and learning of Creative Arts.

One sign of good teaching methodology is to involve the pupils in the teaching and learning processes. Teacher involving pupils in the teaching and learning activities in Creative Arts is highlighted in the NaCCA (2019) which revealed that in Creative Arts methodology the pupils are to be engaged in the learning process. The lesson needed to be activities oriented than lecture method. The teaching and learning activities were to ensure maximum pupil participation. Teaching and learning activities should not be teacher-centered but pupil-centered.

From Table 13 seventy-one percent (71%) of teachers who responded agreed that they involved pupils in the teaching and learning activities in Creative Arts. Moreover, seventy-two percent (72%) of respondents agreed that teachers group pupils for practical exercises.

This was consistent with the interview data collected as Teacher 'C' commenting said:

'I tried to involve the pupils in my class during the lesson. I asked them questions and try to encourage them to be creative.'

Teacher 'A' said:

'sometimes I asked pupils to do certain practical work as homework since there was less time allotted for the subject on the time table.'

Teacher 'D' said:

'since teachers have inadequate background and skills, they do not use proper methods in teaching Creative Arts.'

Teacher 'E' also said:

'the teacher looked at the level of the child and vary his/her methods of teaching.'

195

However, Head teacher 'I' condemned his Creative Arts teacher's methodology and said:

> *'my teacher's method was teacher-centered. Teacher should allow pupils to participate fully in the practical lessons.'*

D. Teacher Lesson Presentation

To verify information, the researcher used the observation checklist for teacher classroom presentation. The result on Teacher Lesson Presentation   is revealed in the Table 15.

Table 15 revealed scores for ten (10) teachers who were observed in their lesson presentation. In all, teachers who scored excellent and above-average were 53% (53 out of 100 scores) in teacher lesson presentation. While those who scored average and below-average in teacher lesson presentation were 47% (47 out of 100 scores). This implied that there was average performance in teachers' lesson presentation. The teacher observation revealed that teachers scored good point in relation to how teacher related lessons to previous knowledge, the orderly presentation of lessons and the engagement of pupils in critical thinking.

A lot of teachers were, however, did not do very well in the giving of clear procedural and instructional objectives, the uses of various strategies and how to motivate pupils in teaching/learning strategies. This was due to lack of requisite teaching and learning materials to meet instructional goals as expected from the syllabus. Moreover, some teachers lacked good Creative Arts background knowledge so they were not able to adopt various strategies in discussing the topics. Some teachers also did not have interest in the Creative Arts subject so they could not motivate pupils in teaching/learning strategies.

However, the challenges came along with teacher's stated objectives that indicated less of practical planning and engagement of pupils in the use of relevant teaching/learning materials for that class, with the background of less availability of textbooks, workbooks and teaching aids for practical demonstrations. Teachers prefer doing drawing and colour work on the board with coloured chalks than to work on cardboards due to lack of teaching materials. There were also less supply of drawing books and workbooks so the pupils mostly do demonstration on the board or at best one pupil demonstrates with the learning materials while other pupils watch. The pupils scarcely used their individual learning materials during the Creative Arts lessons.

The picture in Appendix G shows an orderly presentation of lesson by a teacher which the researcher's observed in one of the classroom presentations. The teacher's orderly presentation of the lessons can be found in the arrangement of teaching notes on the chalkboard.
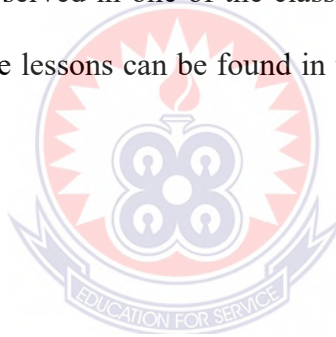
Table 15: Results on Teacher Lesson Presentation

Lesson Presentation					E
AA	A	BA	NA	Total	
Relates lessons to previous knowledge					2
5	2	1	0		
States purpose, objectives and lesson procedure					2
4	4	0	0		
Gives clear procedural and instructional objectives					0
2	6	2	0		
Orderly presentation of lessons					3
3	4	0	0		
Uses various strategies					0
3	7	0	0		
Motivate pupils in teaching/learning strategies					0
7	3	0	0		
Uses effective questioning skills					1
5	4	0	0		
Engages pupils in critical thinking					2
4	4	0	0		
Uses techniques that extend student learning					3
2	3	2	0		
Engage pupils in conclusion of lesson					0
5	2	3	0		
SUB TOTAL:	**13**	**40**	**39**	**8**	**0 = 100**

198

E. Teacher groups pupils for practical lessons

When it comes to practical lesson presentation for pupils one of the best ways is to group them. This is of great concern because Creative Arts are essential to the development of emotional, intellectual, moral and material lives of the pupils. So the teacher groups pupils for practical lessons.

The Creative Arts curriculum anticipated that the study of Creative Arts improves students' ability to analyze and solve problems effectively. This is achieved when practical lessons are done by grouping the pupils. Here, they are able to share their knowledge and experiences with each other.

From the Edgar Dale's Learning Pyramid (1957) in Figure 1 children learn 50% of what they see and hear (that is by teacher demonstration) but children learn 90% of what they say as they do (that is, when learner is involved in the practical lessons).

Table 13 (on teaching and learning methodology) indicated that seventy-two percent (72%) of teacher respondents agreed that they group pupils for practical exercises. The group work afforded learners to get involved in the practical lessons. It also helped in teacher class control, good use of teaching and learning materials, good teacher-pupil communication, good monitoring and evaluation of pupils' activities and performance.

F. The use of teaching and learning materials

It is good for a teacher to teach along with practical demonstrations so that the pupils would learn better even when the pupils do not have their personal learning materials. During the practical lessons it was either the teachers provided learning materials for their own demonstration or the teacher allowed pupils to take turns to use the materials he/she used for demonstration in group work. There were limited cases

199

where pupils came with their personal learning materials. In that case teachers used the few materials at their disposal supplied to the school.

G. Teacher uses teaching and learning materials to teach

In Table 13 Fifty percent (50%) of respondents agreed that teachers use teaching and learning materials to teach. This meant teachers who used teaching and learning materials to teach were quite appreciable. However, their number is almost at par with teachers who seldom used teaching and learning materials to teach.

In Edgar Dale's (1957) Learning Pyramid presented in Figure 1, pupils learnt twenty percent **(**20%) of what they hear, thirty percent (30%) of what they see and 50% of what they see and hear. It is good for the pupils to hear and see the lessons taught as the teacher or some pupils demonstrate the lesson.

In one of the schools that lacked tools and materials for Creative Arts lessons, Head teacher 'B' said:

'due to lack of tools and materials teachers taught mostly the theory than the practical.' In this case the teacher scarcely did practical demonstrations due to lack of tools and materials.

The good use of the teaching and learning materials happens when during the teaching, materials are planned during the teachers' advanced preparation. In the researcher's classroom observation of teachers' advanced preparation in teacher methodology, the results according to Table 12, showed that teachers who scored excellent and above-average were 47.5% (19 out of 40 scores). Moreover, those who scored average and below-average in teacher advanced preparation were 52.5% (21 out of 40). This implies that there was less Teaching and Learning preparation with regards to teacher use of Teaching and Learning materials.

200

H. Teaching and learning materials available for Creative Arts lessons

Among the respondents, indicated in Table 13, forty-seven percent (47%) of teachers agreed they made learning materials available for the pupils. Since teachers' earlier responses indicated in Table 8 and Table 7 showed that only two percent (2%) of teachers agreed that there was sufficient Creative Arts teaching and learning materials in the school, while eight percent (8%) of teachers agreed that they have adequate supply of teaching and learning materials to their respective schools. This means teaching and learning materials were woefully inadequate for Creative Arts lessons in schools and proper teaching method were difficult to achieve. Teachers used only what was available.

The interview data revealed the alarming situation of lack of teaching and learning materials for Creative Arts lessons. Teacher 'I' said:

'since there were no tools and materials for Creative Arts lessons and most teachers were not trained in the subject, the right methods were not effectively done.'

Teacher 'B' also said:

'teachers used teaching and learning materials to teach only when they are made available by the school authorities.'

Head teacher 'E' said:

'no other teaching and learning materials were used in the school except Textbook and Drawing books.'

In some few cases pupils got access to learning materials especially in the private schools. Head teacher 'J', of a private school, responded positively and said:

'teacher employed relevant teaching materials and methods.'

From the researcher's observation it is the private schools that in most cases parents were entreated to provide the learning materials for their wards. This concern was raised in the CRDD (2007) which indicated that when materials are not available in the immediate environment, the teacher should try to contact resource persons in higher institutions and in the community for help. As much as possible, resource persons may be invited to make presentations and demonstrations to the class since they might also have the right tools and materials to demonstrate to the class.

The data in Table 8 also reveals that fifty-seven percent (57%) of teachers agreed they used improvised learning materials in their environment to teach pupils since relevant and adequate teaching and learning materials were not supplied to the schools. Inspite of this situation it was clear that learning materials were very inadequate.

Koomson, Brown and Edjah (2015) raised some concerns that results in shortage of learning materials in schools. They stated that some of the classrooms have dwarf walls or no walls at all to support the teaching aids. In the urban areas, most of the classrooms with walls are often used for church worshippers who tamper with the teaching aids on the walls. Some classrooms which do not have locks to the doors are often used by drug addicts who tend to destroy any teaching aids found in the classroom.

I. Teachers allow pupils to create works from their own imaginations

In Table 13 it is revealed that seventy-three percent (73%) of respondents said that teachers allow pupils to create works from their own imaginations. This implied that a good number of teachers in the Agona West Municipality allowed pupils to create works from their own imaginations. This was a good step taken by those teachers.

The NaCCA (2019) proposed that Creative lessons are effective when, during the practical sessions, teachers allow pupils to create works from their own imaginations.

In this case pupils are actively engaged in the teaching and learning processes, learners' creative skills are heightened and sharpened in a way that will enable them to be more creative and enterprising.

J. Teacher Class Control

One relevance of teacher class control is to manage pupils' class participation, in order to sustain pupils' interest for improving pupils' academic achievement. The language of the teacher must be relevant to the pupils' academic level. Noice in the class must also be controlled by the teacher. The teacher is also to distribute questions well to pupils according to the individual differences among pupils. This becomes effective if the teacher knows each pupil as an individual, maintains positive interaction with pupils and is able to distribute the questions well. This helps also to prevent students from sleeping or losing concentration in the class.

The result of the researcher's observation of teachers' class control is indicated in Table 16.
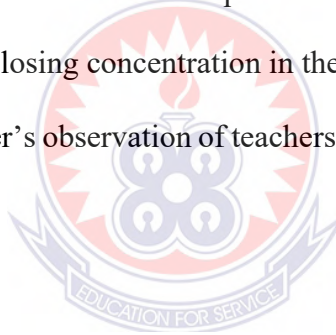
Table 16: Results on Teacher Class Control

Class Control	BA	NA	Total	E	AA	A
Control classroom routine effectively	1	0		1	4	4
Respect individual differences among pupils	5	0		0	3	2
Maintains positive interaction with pupils	0	0		2	4	4
Knows each pupil as an individual	2	0		0	3	5
Sustain pupils interest in class	1	0		2	5	2
SUB TOTAL: 5	19	17	9		0	= 50

In all teachers who scored excellent and above-average in teacher class control were 48% (24 out of 50 scores), while, those who scored average and below-average in teacher class control were 52% (26 out of 50 scores). This implied that there are more teachers who did well in teacher class control than those who did not.

In the result on teacher Class control teachers generally maintained positive interaction with pupils and sustained pupils' interest in class. The researcher observed that the children themselves seemed to have more interest in the Creative Arts subject. They enjoyed working with their hands in drawing and colour work. They were happy when they were asked to demonstrate a lesson before their fellow pupils. Children learn well through practice.

Where teachers did not do quite well was in relation to their respect for individual differences of pupils' talents and intelligence. Many lessons were not presented, especially the practical aspects of the lessons taking into consideration the pupils' individual differences. This revealed that teachers' knowledge of each pupil as an individual was not strong.

K. Teacher Communication Skills

One way to ensure teacher effectiveness is to communicate with confidence, communicate with language at pupils' level and project voice audibly and appropriately. Table17 revealed scores for ten (10) teachers whom the researcher observed in their teacher communication skills.

Table 17: Results on Teacher Communication Skills

Communication Skills	E	AA	A	BA	NA	Total
Communicates with confidence	2	2	5	1	0	
Communicates at pupils' level	2	5	2	1	0	
Uses appropriate communication skills	2	5	2	1	0	
Project voice appropriately	5	3	1	1	0	
SUB TOTAL:	**11**	**15**	**10**	**4**	**0 = 40**	

In all, teachers who scored excellent and above-average were 65% (26 out of 40 scores) in teacher communication skills, while those who scored average and below-average in teacher communication skills were 35% (14 out of 40 scores). This implies that teachers, averagely, did very well with communication skills.

Teachers did well in communicating at pupils' level, using appropriate communication skills and projecting their voices appropriately to the hearing of the pupils. However, for some teachers they could not communicate with confidence. The researcher observed that teachers who fell foul were not quite knowledgeable about the topic they were treating. Some also did not have the requisite teaching and learning materials for both the teacher and the pupils for their lessons.

L. Teachers teach more Creative Arts theory than practical lessons.

The Creative Arts educational curriculum demands that 80 percent of time for the lesson should be for practical activities and 20 percent for theory. Koomson, Brown and Edjah (2015) affirmed that many teachers often do not pay attention to practical lessons. Sometimes the skilled lessons are taught in theory without enough practice. This may be due to lack of supply of relevant learning tools and materials to the teachers and learners by the government.

This major challenge of teachers and headteachers is revealed in Table 13 where out of one hundred respondents, seventy-one percent (71%) of them agree that teachers in the Agona West Municipality taught more Creative Arts theory than practical lessons.

This was consistent with the interview data collected as Teacher 'G' said:

'I teach only the theory aspect rather than the practical.'

Head teacher 'A' said:

'teachers are more theoretical in their teaching of Creative Arts than the practical lessons.'

On a positive note Headteacher 'H' said:

'teacher teaches both theory and practical lessons well.'

Siaw and Nortey (2011) revealed that many Creative Arts teachers complained that the teaching periods allocated to their subjects were not enough and this made it difficult for them to arrange for practical lessons. Teachers, therefore, found it convenient teaching more theory than practical lessons.

This was confirmed by one Teacher 'B' who said:

'Less time is allocated on the time table for the Creative Arts subject so there is less time for practical activities'.

Head teacher 'I' exclaimed:

'more practical lessons should be done in the Creative Arts lessons than the theory aspects.'

Altaf (2012) commented that the emphasis on teachers' theoretical insight alone without practical skill and proficiency affects their performance on the field of work and practice negatively.

This presupposed that a lot of teachers have inadequate teaching and learning materials for the lesson. Some did not have enough time for practical lessons on the time table, while other teachers might not have gotten the requisite background knowledge and skills in the practical work. Teaching methods are well achieved if teachers do good advanced preparation, involve pupils in the of Creative Arts lessons, use teaching and learning materials to teach, allow pupils to create works from their own imagination, make the teacher and pupils do practical demonstrations of the art processes. This fosters good evaluation and the attainment of educational goals in Creative Arts. By these, teachers can successfully complete the Creative Arts syllabus termly.

M. Classroom teacher evaluation

When pupils are involved in the lessons and teachers group pupils for practical lessons it becomes easier for evaluation of pupils learning experiences. The Creative Arts curriculum expects that in assessing student learning the teacher should look out for certain peculiar characteristics of the children in terms of their thinking, attitude and skills and to base the evaluation on instructional goals.

Egyir (2016), advised that teaching is a very demanding profession and so teachers must give the needed attention to students' development, curriculum content, instructional strategies and programme administration.

Researcher's observation of classroom teacher evaluation as indicated in Table 18 below.

Table 18: Result on Teacher Evaluation

Teacher Evaluation	E	AA	A	BA	NA	Total
Monitors pupils' participation	2	5	2	1	0	= 10
Provides immediate feedback	1	5	2	2	0	= 10
Bases evaluation on instructional goal	2	3	3	2	0	= 10
4. Assess pupil's learning	2	3	4	1	0	= 10
SUB TOTAL:	**7**	**15**	**9**	**5**	**0**	**= 40**

The researcher revealed scores for ten (10) teachers who were observed in their teacher evaluation skills. In all, teachers who scored excellent and above-average were 55.5% (22 out of 40 scores) in teacher evaluation. Moreover, those who scored average and below-average in teacher evaluation skills were 44.5% (14 out of 40). This implied that teacher evaluation skills were generally good. Teachers did well in their monitoring of students' participation, and they also based their evaluation on instructional goal, making teachers assessment of student learning much easier. However, some teachers were not able to provide immediate feedback during the lesson. They took the work home to mark and discussed with pupils later.

N. Teacher completes the Creative Arts syllabus termly

Sekyere (2016) remarked that in the past teaching aids were found hanging on classroom walls and some displayed at the back of the classroom to give the pupils the opportunity to study them at their leisure times. This assisted the pupils to assimilate the lessons on the topics. However, in the recent times one scarcely found teaching aids on the walls of classrooms. Therefore, without these it is unlikely that the Creative Arts syllabus would be adequately completed termly.

Table 13 indicated that Forty-five percent (45%) of respondents agreed that teachers complete the Creative Arts syllabus termly. This meant more than half of teachers averagely are not able to complete the Creative Arts syllabus.

By the researcher's observation, a lot of teachers had their personal Creative Arts textbooks and personal teaching materials to use to teach and demonstrate to the class but a lot of the pupils lacked the personal textbooks, workbooks and learning materials for their personal use. This situation largely affected true completion of the Creative Arts syllabus termly.

In the interview conducted Teacher 'B' said:

> *'since there is inadequate tools and materials for effective teaching and learning of practical lessons, the Creative Arts syllabus is not completed termly.'*

Teacher 'F' also said:

> *'since I am not a specialist in the subject, I sometimes leave some topics untreated.'*

It is evident that most Creative Arts topics would not have been completed due to lack of adequate Creative Arts teaching and learning materials and lack of professional knowledge and skills.

It could be said that in situations where only eighteen percent (18%) of teachers reported that they were adequately equipped with requisite teaching and learning materials (Table 10) it can never be said to be able to complete the syllabus without the practical lessons. They could have done better if teaching and learning materials were adequately available.

However, with the situation of lack of adequate resources one might not necessarily blame it on teacher incompetence but on low performance. Except for the

fact that the teacher would be self-motivated to use improvised materials or would buy the materials at his/her own cost to be used by the pupils.

From the researcher's teacher observation (on teacher advanced preparation) it came to light that though skills in teaching methods were generally good, teachers were teaching lessons which related more to two-dimensional art. This was due to lack of materials for three-dimensional Creative Arts lessons.

One of the teachers commented that they were not conversant with the teaching methods on three-dimensional arts, especially music because they are technical and were not easy to teach without adequate understanding and skills in those topics. Teachers also improvised much in their use of teaching and learning materials in their lesson presentation (Table 8) due to lack of relevant and adequate teaching and learning materials at their disposal.

The teacher is expected to complete the syllabus despite the challenges in the teaching process. The teacher does more research to find more information through reading and personal investigations, to add to the content provided. In times of difficulties, the use of resource persons will in many cases, help to provide the class with more information and skills.

211

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter provided a summary of the research, draw some conclusions and made some recommendations concerning directions for future research and for policy decisions.

5.0 Summary of findings

This is the summary of the findings from the study:

A. *Teacher background knowledge and skills*

i. Teachers were not professionally trained for the Creative Arts subject.

ii. About 23% of teachers agreed that they had some knowledge and skills in Creative Arts. These included Visual Arts, General Knowledge in Art, I.C.T., Music, Clothing and Textiles.

iii. In-service training in Creative Arts were not organised for teachers.

B. Teaching and learning materials

i.   About 8% of teachers agreed they have teaching and learning materials supplied to schools in the Municipality.

ii. There are no Art Studios or Workshops for practical lessons and for storage of practical tools, materials and works of pupils.

iii. Teachers purchased some materials with their personal salaries.

iv. Practical teaching and learning materials were not available in the schools.

C. Teacher motivation

i. About 52% of Teachers had regard for the Creative Arts subject due to its positive impact on the pupils.

ii. About 63% of teachers had less motivation for the teaching of the subject.

iii. Teachers who had less interest in the Creative Arts subject usually skipped teaching the lesson to teach other subjects.

iv. Some teachers were motivated by the Pupils' interest in the subject.

4. Teaching methods

i. Lesson preparations and presentations were limited by teachers' inabilities and unavailability of teaching and learning materials.

ii. About 71% of teachers agreed they did not treat practical lessons.

iii. Teachers' practical lessons were more demonstrative than pupils' hands-on works.

iv. Teachers were good at Class control and communication skills.

5.1 Conclusions

Based on the findings of the study the following were the conclusions drawn:

A. *Teacher background knowledge and skills*

The Agona West Municipality lacked teachers who were professional in the Creative Arts subject.

B. *Teaching and learning materials*

The teaching and learning materials for handling Creative Arts lessons in the Primary Schools in the Agona West Municipality were not adequate.

C. *Teacher motivation*

Teachers in the Agona West Municipality were not motivated to teach the Creative Arts subject.

D. *Teaching Methods*

Teachers in the Agona West Municipality apply more theoretical methods than practical methods in teaching the Creative Arts subject

5.2. Recommendations

Based on the research findings and observations the following recommendations on teaching and learning of Creative Arts were made:

A. *Teacher background knowledge and skills*

There should be specialism in teacher training. Special education and training in Creative Arts curriculum be done for teachers meant to teach in Primary Schools. More Continuous Professional Development (C.P.D.) programmes are to be organized for teachers to include peer teaching, in-service training, etc. A professional Creative Arts subject-teacher has to be posted to each Primary school. Municipal Arts and Culture Festivals/Exhibition be organised as a means of mass Creative Arts education for teachers and pupils.

B. *Teaching and learning materials*

Government might task or partner with companies to produce Creative Arts tools and materials. Workshops are to be done periodically by Headteachers and Municipal Coordinators to train teachers on preparation of improvised teaching and learning materials.

C. *Teacher motivation*

Government along with specialised resource persons need to equip teachers with adequate teaching and learning materials including relevant skills to motivate teachers, through workshops, in-service training, symposiums and conferences.

D. *Teaching methods*

Teacher lesson presentations should include hands-on practice. More Continuous Professional Development programmes are to be organised by the Municipal Creative Arts Coordinators and head teachers to train teachers in practical methods

214

of teaching. Community Artists and Artisans should be invited as resource persons to facilitate Creative Arts practical lessons in the schools

5.3 Suggestions for further research

The researcher made the following suggestions for further research:

(a) The review of Creative Arts policy for Distance Education and Colleges of Education to help equip teacher trainees with the requisite basic design knowledge and skills for Creative Arts education in the Primary Schools.

(b) The review of in-service training policy for teachers teaching Creative Arts in the Primary school.

(c) The publication of simplified Teachers Guide for the Creative Arts education in order to break down the technicalities of the Art terms and processes.

(d) The relationship between Creative Arts Class-teacher and Creative Arts Subject-teacher policies for the Primary Schools.

(e) The relationship between School and Community Creative Arts educational policies.

5.4 Model for in-service training for teachers teaching Creative Arts

The challenges in some of the schools compelled the Head teacher of Lower Bobikuma Methodist M/A Primary and Junior High School, Mr. Stephen Owusu, in the course of study, to invite the researcher as a resource person to organise a Creative Arts workshop for the eleven (11) teaching staff members of the Primary and Junior High stream. The school is in the Agona West Educational Municipality. This happened on the 9th of March, 2017 from 12pm to 2pm as suggested by the Head teacher.

At the Workshop, the researcher discussed with the staff on purpose of Creative Arts education and the practical methods for teaching Creative Arts skills such as Figure drawing, Picture making, Colour work, Perspective, Elements of Design,

Principles of Design, Lettering, Print making and Pattern making. The data collected from the school was also discussed with the teaching staff in that school, to help them identify the level of their Creative Arts competences and to improve upon their performances. The Workshop exposed the teachers to the concept of the Creative Arts topics and some specific practical demonstrations made. At the end of the session, the teachers testified that their Creative Arts knowledge and skills in those topics treated had improved. This implied that every learner or teacher can possibly acquire some creative skills. This was captured in a picture at Appendix G.

The teachers have become consciously competent. This confirmed Flower's (1999) description of the Competence stages where an incompetent teacher becomes a competent teacher through in-service training. The teachers who were taken through the in-service training by the researcher were at the unskilled (conscious incompetence) stage to the skilled stage (conscious competence). With regular practice the teachers shall get to the unconscious competence stage where they become experts in Creative Arts education.
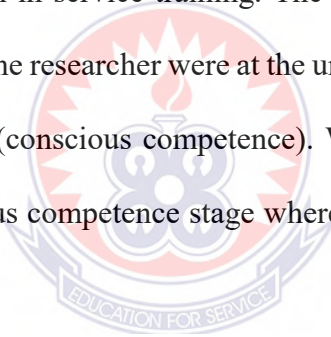
REFERENCES

Abusabha, R., & Woelfel, M. L. (2003). Qualitative vs quantitative methods: Two opposites that make a perfect match. *Journal of the Academy of Nutrition and Dietetics*, *103*(5), 566 – 573.

Abutabenjeh, S., & Jaradat, R. (2018). Clarification of research design, research methods, and research methodology: A guide for public administration researchers and practitioners. *Teaching Public Administration, 36*(3), 237-258.

Addo, M. A. (2014). *The winning attitude and etiquette for all*. Kama Educational Project.

Afful-Broni, A. (2012). *Theory and practice of educational leadership in Ghana.* Yamens Press Ltd. Ghana.

Agarwal, N. (2018). *The mystery of motivation.* Linkedin Publications.

Agyedu G. O., Donkor F., & Obeng S. (1999). *Qualitative techniques: Teach yourself research methods*. Payless Publications Ltd.

Allen, K. N. & Friedman, B. D. (2010). Affective learning: A taxonomy for teaching social work values. *Journal of Social Work Values and Ethics, 7*(2), 2-10.

Altaf, D. (2012). *Teacher effectiveness and competency, concept, principles and criteria.* http://daraltaf.blogspot.com/2012/03/teacher-effectiveness-andcompetency.html

Amankwaa, L. (2016). Creating protocols for trustworthiness in qualitative research. *Journal of Cultural Diversity, 23*(3), 121-127.

Amenuke, S. K. (1991). *Notes on general knowledge in art and vocational skills for senior secondary schools and teacher training colleges*. University Press.

Amenuke, S. K., Dogbe, B. K., Asare F. D. K., Ayiku, R. K., & Baffoe, A. (1991). *General knowledge in art for Senior High Schools*. Ministry of Education.

Ampeh, G. K. (2011). *Developing effective strategies for teaching creative art in the lower primary schools: a case study in Agona Swedru district administration 'B' school.*(Publication No. 894058) [Master's Thesis, Kwame Nkrumah University of Science and Technology] http://ir.knust.edu.gh/bitstream/1234567 89/4058/1/

Anamoah-Mensah, J. (2002). *Committee report on the new educational reforms, Ghana*. Ministry of Education.

Anderson, L.W. & Krathwohl, D. R. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. Pearson, Allyn & Bacon.

Arshad, M., & Naseem, M. A. (2013). Comparison between the performance of trained and untrained teachers in Lahore. *Global Journal of Human Social Science Linguistics & Education*, *13*(3), 86-96.

Arthur, C. (2012). *A functional approach to educational research methods and statistics.* Multimedia Printing Press.

Azzet, A. M. (2011). Menjadi Guru Favorit. Ar-Ruzz Media. http://inlislite.uin-suska.ac.id/opac/detail-opac?id=20751

Babbie, E. (2012). *The practice of social research*. Wardswarth Publishing Company. https://libguides.usc.edu/writingguide/quantitative.

Bhandari, P. (2020). *An introduction to descriptive statistics.* Scribbr

Blum, A. (2017). *Art and politics: The power of creativity and activism across the globe.* Huffpost Publications.

Boamah, R. (2014). *The effect of motivation on employees performance: empirical evidence from the Brong Ahafo Education Directorate.* [Master's Thesis, Kwame Nkrumah University of Science and Technology]

https://www.semanticscholar.org/paper/The-effect-of-motivation-on-employees%E2%80%99-performance%3ABoamah/d6100a500b97a9da857 3cea09ca5f3d433dc6c1c

Boldman, L. G. & Deal, T. E. (2019). *Reframing organization: Artistry, choice and leadership*. Jossey-Basss Press.

Boyce, C. & Neale, P. (2006). *Conducting in-depth Interview: A Guide for Designing and Conducting In-Depth Interviews.* Pathfinder International Tool Series.

Brown, D. L., Ferril, M. J., Hinton, A. B &Shek, A. (2001). Self-directed professional development: the pursuit of affective learning. *American Journal of Pharmaceutical Education, 65*(3), 240-246.

Burch, N. (1970). *Four stages of competency.* Gordon Training International.

Business Research Methodology (2021). *Convenience Sampling.* https://research-methodology.net/sampling-in-primary-data-collection/ convinience-sampling/

Campbell, S. P. & Campbell, R. S. (2014). *Productivity in organizations' New perspectives from industrial and organizational psychology*. Jossey-Bass.

Capobianco, E. (2010). *Reward and Recognition: two highly effective ways to motivate your employees*. Nextweb Publishers.

Cebollero, C. (2014). *Two types of motivation*. Cebollero & Association Ltd.

Chen, S. (2016). *Creative arts in early childhood education*. Novakdjokovic Foundation.

Cohen, A. D. & Sykes, J. M. (2013). *Strategy-based learning of pragmatics for intercultural education.* John Benjamin Publishing Company.

Cope, D. G. (2014). Methods and meanings: Credibility and trustworthiness of qualitative research. *Oncology Nursing Forum, 41*(1), 8991.

Creswell, J. W. (2018). *Research design: Qualitative, quantitative and mixed method approaches*. Sage Publication Inc.

Darling-Hammond & Baratz-Snowden (2005). *Graduand Teacher Competencies*. http://www.nie.edu.sg/docs/default-source/td_practicum/te21---gtc.pdf

Dave, R. H. (1970). Psychomotor levels in developing and writing behavioral objectives. *R. J. Armstrong Edition* pp.20-21. Educational Innovators Press.

de Leon-Abao, E. (2014). Teachers' Instructional Competence on Students' Comprehension Skills and Critical Thinking Ability. *Open Journal of Social Sciences, 2*, 334-339. http://dx.doi.org/10.4236/jss.2014.2403 7

Duke University Libraries (2020). *Qualitative research: observation*. Durban, New York.

Edusei, K. (2004). An overview of visual arts education in Ghanaian Schools. *Journal of Science and technology*. *24*(2), 116-120.

Egyir, A. (2006). *In addition to giving our children the Science and Maths."* [Master's Thesis, Kwame Nkrumah University of Science and Technology] http://ir.knust.edu.gh /bitstream/123456789/5836/2/THESES.pdf

Elliot, E. (2021). *Likert scale examples and definition.* Geopoll Publications.

Eraut, M. (2002). Developing professional knowledge and competencies. *British Journal of Educational Psychology.* Routledge.

Eraut, M. (2010). *Learning through practice*. Springer.

Europa Education Policies (2018). The Working Group on Vocational Qualifications. https://ec.europa.eu/education/policies/european-policy-cooperation/et 2020-working-groups_en

Eyiah, J. K. (2004). *Case for making art a core subject of the teacher education reform program.* https://www.ghanaweb.com/GhanaHomePage/features/Case-for-

Making-Art-a-Core-Subject-of-the-Teacher-Education-Reform-Program-51384

Eyiah, J. K. (2018). *The African Concept of the Arts being central to life.* Pinterest Publications.

Fairweather, A. (2005). *Three steps to stop absence and make people happy at work.* Buzzle Publications.

Fianu, J. N. K. (1992). *Teachers Certificate 'A' (Three-Year Post Secondary). First Course in Education.* Unpublished pamphlet. Ghana.

Fleetwood, D. (2020). *Likert scale: everything you need to know.* Questionpro Publications.

Flower, J. (1999). *Conscious competence learning model matrix - unconscious incompetence to unconscious competence.* Business Balls Publications.

Ford, L. (2020). *The ford company management and leadership approaches.* McGraw Hill Publications.

Fraenkel, J. R., & Wallen, N. E. (1993). *How to design and evaluate research in education.* McGraw Hill Publications.

Ghanaweb.com (2016) *Education in Ghana - State of the Nation Address.* http://www.ghanaweb.com/ GhanaHome Page/education/

Glaster, B. & Strauss, A (1967). *The discovery of grounded theory: Strategies for qualitative research.* Aldine Publications.

Globally Competent Teachers (2015) *What are the teacher competencies.* http://mobile.edweek.org/c.jsp?cid=http://api.edweek.org/v1/blogs/ 112/? uuid=51008

Goldwag, J. (2010). *Herzberg's two-factor theory of job satisfaction.* http://www.google.com.gh/url?sa=t&rct=j&q= &esrc=s&source

221

Hailikari, T., Katajavuori, N., & Lindblom-Ylanne, S. (2020). The relevance of prior knowledge in learning and instructional design. *American journal of pharmaceutical education*, *72*(5).

Harper, D. S. (2019). Competency-based learning for organizational managers. In *Enhancing education through open degree programs and prior learning assessment* (pp. 66-84). IGI Global.

Harrow, A. (1972). *A Taxonomy of Psychomotor Domain: A Guide for Developing Behavioral Objectives.* David McKay.

Hasanuddin, D. & Nurmaliah, C. (2010). *Kompetensi pedagogik guru biologi yang telah lulus sertifikasi di sma negeri kota banda aceh*. Serambimekkah Publications.

Hornby, A. S. (2015). *Oxford advanced learner's dictionary of current English (8th Ed.).* Oxford University Press.

Irivwieri, G. W. (2017). *An appreciation of the state of visual arts in Nigeria*. Fine and Applied Arts Department, Delta State University. Nigeria. https://doi.org/10.1080/09720073.2010.891140

Jones, M. (2019). *Why is employee reward and recognition so important?* Petaurum Solutions Publications. https://petaurumsolutions.co.uk/blog/

Kankam, G. & Weiler J. (2000*). A guide to action research.* Thomson Press Ltd.

Kelly K. F. & Song Y. (2004). *Techniques and tools for quantitative and qualitative analysis*. Sage Publications.

Kibisiwa, N. K. (2019). Directed qualitative content analysis: A tool for conflict analysis. *The Qualitative Report, 24*(8), 2059-2079 https://doi.org/10.46743/2160-3715/2019.3778.

Koomson, A. K., & Frimpong, J. K. (2015). *General principles and methods of teaching.* Centre for Continuing Education (CCEUCC). University of Cape Coast, Ghana.

Koomson, A. K., Brown, P., & Edjah, K., (2015). *Psychological Foundations of Education*. Centre for Continuing Education (CCEUCC). University of Cape Coast, Ghana.

Koralek, D. (2010). *Spotlight on young children and the creative arts*. National Association for the Education of Young Children, 1509 16th Street, NW, Washington, DC 20036.

Kpabi, I. A. (2009). *The effect of motivation on teacher performance in Senior Secondary Schools in the Manya Krobo District.* [Master's Thesis, University of Education, Winneba]

Krathwohl, D. R. (1964). *The taxonomy of educational objectives - Its use in curriculum building*. University of Pittsburg Press, Pittsburg, USA.

Krathwohl, D. R., Bloom, B. S., & Masia, B. B. (Eds). (1994). *Taxonomy of educational objectives handbook II: The affective domain*. Mckay Press.

Kumar, M. S. V. (2013). *The influence of teacher's professional competence on students' achievement.* Iosrjen Publications.

Kusi, H. (2012). *Doing qualitative research: A guide for researchers.* Emmpong Press.

Kwesi, A. (2010). *The relationship between motivation and job performance*: *a case study of university of mines and technology.* [Master's Thesis, University of Mines and Technology].

Lasky, L. & Mukerji-Bergeson R. (2014). *Art: Basic for Young Children.* National Association for the Education of Young Children.

223

Lemaire, A. H. (2017). *Roles of Instructional materials in education.* College of Art, KNUST, Kumasi, Ghana.

Lisa, M. (2008). *Structured observation*. SAGE

Mankoe, J. (2007). *Educational administration and management in Ghana*. Payless Publication Ltd.

Martin L. (2014). *Ten reasons why Arts in Education is so important for kids.* Learningliftoff Publications.

McLeod, S. A. (2013). *Erikson's eight stage theory of human development*. Simply Psychology Publications.

Megill, E. L. (1998). *Education in the African church.* Trinity College Publication.

Mereku, D. K. (2000). *Demand and supply of basic school teachers in Ghana*. Article presented at the National Teacher Education Forum, to University College of Education of Winneba, Ghana on 22nd August 2000.

Merriam-Webster Dictionary (2015). *Merriam-Webster*. https://www.merriam-webster.com/

Ministry of Education (2007). *Teaching syllabus for creative arts (primary school 1 – 6).* Curriculum Research and Development Division.

Ministry of Education (2010). *Headteachers' Handbook.* Ministry of Education.

Ministry of Education (2019). *Creative Arts Curriculum for Primary Schools (Basic 1-6)*. National Council for Curriculum and Assessment.

Ministry of Education, Ghana. (2010). *School management committee resource handbook.* Ministry of Education, Ghana.

Morrison, K. (2004) *A guide to teaching practice.* Routledge Falmer.

Morrison, M. (2016). *Dale's Cone of Experience* (1957). https://www.rapidbi.com/coneofexperience-dale

Narey M. (2017). *Creative arts in making meaning.* Springer Publishing Company.

National Council for Accreditation of Teacher Education. (2020). *What makes a teacher effective.* https://eric.ed.gov/?id=ED495408

National Education Sector Annual Review (2011). CSO Position Paper NESAR, Ghana. https://eiti.org/documents/cso-position-paper-equatorial-guinea

Newman C. M. (2018). *Research methods guide: interview research.* Virginia Polytechnic Institute.

Nnamani, S. (2014). The teaching of cultural and creative arts (CCA) in Nigerian schools: Problems and prospects. In EDULEARN14 Proceedings (pp. 3905-3910). IATED.

Ocran, L. (2012). Presentation at the 'Meet the press session. https://www.un.org/depts/los/consultative_process/consultative_process.htm

Oppon, D. M. (2012). *An assessment of teacher motivation and teacher job performance in Basic Schools in the Agona West Municipality.* [Master's Thesis University of Education, Winneba].

Osei-Assibey, E. & Grey, S. K. (2013). *Millennium Development Goals Report.* Ghana Statistical Service.

https://www2.statsghana.gov.gh/docfiles/2010phc/MDG%20report%20(24-10-13).pdf

Oyedele, O. (2013). *Analysis of architects' demotivating factors in design firms.* Researchgate Publications.

https://www.researchgate.net/publication/257094530

Parker, S. K. & Strauss, K. (2010). Academia Publications. *Motivation as a force.* http://www.academia.edu/874959

Rahi S. (2017). *Research design and methods: a systematic review of research paradigms, sampling issues and instruments development.* Researchgate Publication. https://www.researchgate.net/publication/316701205

Rahman, M. H. (2014). Professional competence, pedagogical competence and the performance of junior high school of science teachers. *Journal of education and practice*, *5*(9), 75-80.

Random House (2016) *Competence.* Random House.

Random House (2016). *Competency* (n.d.). Random House.

Rapidbi.com (2016) *Dale's Cone of experience.* Wordpress Publications. http://rapidbi.com/ Coneofexperience-dale/

Robinson, L. W. (1974). Conscious competency - the mark of a competent instructor. *Journal - Baltimore.* 53, 538-539.

Saglo, N. Y & Akoto, V. (2017). Intrinsic and extrinsic motivation among teachers in the upper east region of Ghana: a case of high schools in bongo district. Ghana. *Research Journal of Finance and Accounting. 8*(15), 23

Samuels L. (2018). *Most common motivation challenges and easy solutions.* https://www.ohsoorganized.com/blog/2018/7/2/10

Sawer M. T. (2015). *Social studies teachers' competence in teaching and assessing learning outcomes in the affective domain in new Juaben municipal senior high schools.* Unpublished thesis. Digitized by University of Cape Coast Library, Ghana.

Sekyere, E. A. (2016). *Teachers' guide – notes for professional teachers and non-teachers staff.* Afosek Education Consult. Ghana.

Shah, K. & Shah, P. J. (2008). *Types of motivation*. Retrieved from http://www. laynetworks.com

Siaw, A. O. & Nortey, S. (2011). Teaching and learning of visual arts in senior high schools in Ghana. *Journal of Education and Practice.* *2*(4), 43

Silva V. (2020). *Eight factors that affect students' motivation in education.* https://www.builtbyme.com/students-motivation-in-education

Simpson E.J. (1972). *The Classification of Educational Objectives in the Psychomotor Domain.* Gryphon House.

Simpson J. E. (1966). *The Classification of educational objectives, psychomotor domain.* https://eric.ed.gov/?id=ED010368.

Singh, M. (2009). *Noel Burch's Hierarchy of Competence.* Businessballs Publications. U.S.A. https://www.businessballs.com/self-awareness/conscious-competence-learning-model

Singh, M. (2009). *Noel Burch's Hierarchy of Competence.* https://upload.wikimedia.org/wikipedia/commons/5/5d/Competence_Hierarchy adapted_from _Noel_Burch_by_Igor_Kokcharov.jpg.

Smith, M. K. (2013). *Competence and Competency.* Infed Publications.

Soman. A. (2017). *Achievement motivation.* Mount Carmel College of Teacher Education. https://www.scribd.com/document/341470207

Sougui, A. O., Bon, A. T., & Hassan, H. M. H. (2015). The impact of leadership styles on employees' performance in telecom engineering companies. *Australian Journal of Basic and Applied Sciences*, *8*(4), 1-13.

Souza. L. D. (2007). *Keeping me motivated on the job*. Ezinearticles Publications.

Taherdoost, H. (2016). Sampling methods in research methodology; how to choose a sampling technique for research. *How to choose a sampling technique for research (April 10, 2016).*

Titus, S. V., & Annaraja, P. (2011). Teaching competency of secondary teacher education students in relation to their metacognition. *International Journal on New Trends in Education and their Implications, 2*(3), 14-22.

Turk. M. (2010). Case study: Learning in the affective domain with two undergraduate IT subjects. *Journal on Group and Organizational Management, 1*(1), 99-116.

Vroom. V. H. (2017). *Work and motivation*. Jon Wiley & Sons.

White Paper on the Report of the Education Reform Review Commitee (2004). Ministry of Education, Youth and Sports. Ghana.

Whyte. C. B. (2007). Effective counseling methods for high-risk college freshmen: measurement and evaluation in counseling. *Journal of Counselling Psychology, 6* (4), 198-200.

Wilson. L.O. (2001) *Bloom's Taxonomy Revised*. https://thesecond principle.com/teaching-essentials/blooms-taxonomy-revised/2000-01

Wong. J. P. (2020). Teaching competencies and attitude towards the teaching profession of senior high school teacher: Education vs Non-Education. *Asia pacific Journal of Education, Arts and Sciences. 7*(1), 54-61.

Wong. Y. F. (1996). *Relationship between Teacher Competence and Teachers' Inferences of Students' Multidimensional Self-concept.* [Master's Thesis, Chinese University of Hong Kong]

Workforce Data and Planning Association. (2012). *Competencies*. Washington, U.S.A.: Retrieved from htpp//www.gov/WorkforceDataAndPlanning/Work force Planning /Competencies.

Zhang, T., Zhi-qiang, M., & Yong-yue, Z. (2017). *Relationship between competency and job performance.* Atlantis-Press.

APPENDICES

Appendix A - University's Introductory Letter

UNIVERSITY OF EDUCATION, WINNEBA
SCHOOL OF CREATIVE ARTS
DEPARTMENT OF ART EDUCATION

17th June 2016

Dear Sir/Madam,

LETTER OF INTRODUCTION: REV. STEPHEN MENSAH

The bearer of this note is a PhD candidate of Arts and Culture programme of the School of Creative Arts, University of Education -Winneba. He is working on a thesis project titled TEACHER COMPETENCY IN THE TEACHING AND LEARNING OF CREATIVE ARTS IN PRIMARY SCHOOLS.

I would be grateful if you will provide him with the necessary assistance.

Thank you.

J. B. K. Aidoo (PhD)
Graduate Co-ordinator
School of Creative Arts
University of Education, Winneba

229

Appendix B - Municipal Educational Office Introductory Letter

GHANA EDUCATION SERVICE

In case of reply,
the number and date of this
letter should be quoted · ·.

My ref.GES/CR/SWD. 56/
Your ref. ....

Republic of Ghana

Municipal Education Office
Post Office Box 240
Agona Swedru
agowesteduc@yahoo.com

16th November, 2016

INTRODUCTORY LETTER
REV. STEPHEN MENSAH

The Municipal Directorate of Education, Agona West, writes to introduce to you Rev. Stephen Mensah who wishes to do his research work in Primary Schools in our Municipality.

The Directorate would be grateful if he could be assisted to do the needed research.

Attached is the copy of the letter of introduction from the University of Education, Winneba.

We count on your usual cooperation.

ELIZABETH HELEN ESSEL
MUNICIPAL DIRECTOR OF EDUCATION
AGONA WEST

ALL HEADS OF PUBLIC/PRIVATE
SCHOOLS – AGONA WEST

copy: Rev. Stephen Mensah
Swedru Senior High School
Agona Swedru

/*vg*/

230

Appendix C - Questionnaire for Teachers

University of Education, Winneba

Topic:

TEACHER COMPETENCE IN THE TEACHING AND LEARNING OF

CREATIVE ARTS IN THE PRIMARY SCHOOL

Questionnaire for Teachers

This questionnaire seeks to assess teacher competence in the teaching and learning of Creative Arts in the Primary School. The research is for the writing of a thesis as part of the requirement for the award of the Doctor of Philosophy to the researcher in the Faculty of Art and Culture in the University of Education, Winneba.

Your honest and objective responses will contribute a strong empirical basis for determining the competences of Creative Arts teachers in Primary Schools in the Agona West Municipality.

The information you provide is confidential and under no circumstance will your identity be disclosed to any other person with regard to your response to the items. *Thank you*.

Indicate the degree to which you agree or disagree with each statement by ticking (√):

1=Strongly Agree (SA), 2=Agree (A), 3= Neutral (N), 4=Disagree (D), and 5=Strongly Disagree (SD)

5.   Teacher proficiency

		SA	A	N	D	SD
1	Creative Arts is taught in Colleges of Education according to the Primary School syllabus.					
2	Teacher has sufficient training in Creative Arts					
3	There is regular in-service training organized in the school for Creative Arts teachers.					

4	There's regular in-service training organized by the Municipal Co-ordinator for Creative Arts teachers.					

5. Teacher has sufficient training in the teaching of the following topics in Creative Arts.

Please tick.

	SA	A	N	D	SD
Picture Making -- Colour work					
Pattern making and Print making					
Lettering					
Weaving and Stitching					
Modelling and Casting					
Construction/Assemblage and Paperwork					
Music					
Dance Performance					

6. Teacher teaches Creative Arts effectively on the following topics. Please tick.

	SA	A	N	D	SD
Picture Making -- Colour work					
Pattern making and Print making					
Lettering					
Weaving and Stitching					
Modelling and Casting					
Construction/Assemblage and Paperwork					
Music					
Dance Performance					

6.   You may kindly state some other relevant information on the level of teachers'

background knowledge, skills and abilities in Creative Arts?

…………………………………………………………………………..……

……………………………………………………………………

……………………………………………………………………………

7.   **Teaching and Learning Materials, Tools and Facilities**

		SA	A	N	D	SD
1	The Municipal Education office adequately supplies teaching and learning materials to the school.					
2	Parents support in the provision of teaching and learning materials for their children's practical lessons.					
3	There is adequate Creative Arts Textbooks for teaching and learning in the school.					
4	There is adequate Creative Arts Workbooks for teaching and learning in the school.					
5	There is sufficient Creative Arts Teaching and Learning Materials, tools and facilities in the school.					
6	There is lack of Creative Arts tools and materials on the open market.					
7	Teacher uses materials available in the community to teach Creative Arts.					

8. You may kindly state some other relevant information on the Creative Arts materials, tools and facilities available in the Primary Schools for effective teaching and learning of Creative Arts.

…………………………………………………..…………………………

……….………………………………………………………………………

……… ………………………………………………..

Teacher Motivation

		SA	A	N	D	SD
1	Teacher is interested/confident in the teaching of Creative Arts.					
2	Creative Arts Teacher is overburdened with work in the school.					
3	Teacher workload affects morale for effective teaching and learning of Creative Arts.					
4	Teacher has adequate Creative Arts teaching and learning materials, tools and facilities.					
5	Inadequate materials, tools and facilities reduce morale for effective teaching and learning of Creative Arts in the school.					
6	Head teacher supervises teaching and learning of Creative Arts in the school.					
7	Municipal Creative Arts Co-ordinators supervise teaching and learning of Creative Arts in the school.					
8	Inadequate supervision affects teacher morale in the teaching and learning of Creative Arts in the school.					

9. You may kindly state some other relevant information about teacher motivation in the teaching and learning of Creative Arts at Primary schools.

…………………………………235……………………………………………

…………..………………………………………………………………

…………………………………………………………………………

10.   Teacher Methodology

		SA	A	N	D	SD
1	Teacher teaches more Creative Arts theory than practical lessons.					
2	Teacher involves pupils in the teaching and learning of Creative Arts.					
3	Teacher groups pupils for practical exercises.					
4	Teacher uses Teaching and Learning materials to teach.					
5	Teacher allows pupils to create works from their own imaginations.					
6	Teacher makes learning materials available for the pupils.					
7	Teacher completes the Creative Arts syllabus termly.					

11.   You may kindly state some other relevant information about teacher methodology in the teaching and learning of Creative Arts at Primary schools.

……………………………………………………………………………

…………..…………………………………………………………………

……………………………………………………………

Appendix D - Interview Guide for Teachers

INTERVIEW GUIDE FOR TEACHERS

TOPIC: TEACHER COMPETENCE IN THE TEACHING AND LEARNING

OF CREATIVE ARTS IN THE PRIMARY SCHOOL

Teacher Proficiency

1. re you a specialised subject-teacher for Creative Arts in your school?

2. What background experience do you have in Creative Arts?

3. What Creative Arts topics do you find difficult to teach?

4. How are in-service training organised for Creative Arts teachers in the Municipality?

Teaching and Learning Materials

5. How are tools and materials provided for Creative Arts lessons in your school?

6. What tools and materials do you need to help improve the teaching and learning of

Creative Arts in the school?

7. How do you improvise teaching and learning materials for Creative Arts lessons?

Teacher Motivation

7. What inspires you to teach Creative Arts effectively in your school?

8. What discourages you from teaching Creative Arts effectively in your school?

9. What type of motivation do you need in teaching Creative Arts effectively?

Teacher Methodology

10. How many practical Creative Arts exercises do you give the pupils in a week?

11. How do you involve pupils in Creative Arts lessons?

12. How do you discuss pupils' Creative Arts exercises?

13. How do you use relevant teaching learning materials in your lesson presentation?

14. What do you recommend for the improvement of the teaching and learning of

Creative Arts in your school?

Appendix E - Interview Guide for Head Teachers

INTERVIEW GUIDE FOR HEAD TEACHERS

TOPIC: TEACHER COMPETENCE IN THE TEACHING AND LEARNING OF CREATIVE ARTS IN THE PRIMARY SCHOOL

Teacher Proficiency

1. How are in-service training organised for Creative Arts teachers in your school?

2. How do you, Circuit Supervisor and Municipal Co-ordinator supervise Creative Arts lessons in your school?

3. What Creative Arts topics do teachers find difficult to teach?

Teaching and Learning Materials

4. How do you supply Creative Arts tools and materials for the teaching and learning of Creative Arts in your school?

5. Which tools and materials do you need to help improve the teaching and learning of Creative Arts in the school?

6. How do your teachers improvise teaching and learning materials for Creative Arts lessons?

Teacher motivation

7. What factors promote the teaching and learning of Creative Arts in your school?

8. What factors discourage teachers to teach Creative Arts effectively in your school?

9. What other form of motivation, in your view, do teachers need to help them teach Creative Arts effectively?

237
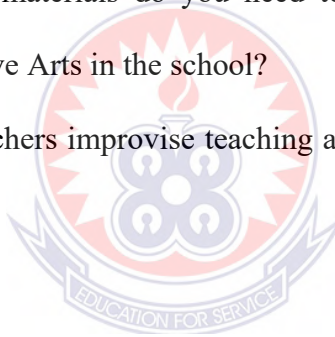
Teacher methodology

10. How do teachers prepare lesson notes on Creative Arts before the class?

11. How do Creative Arts teachers employ relevant teaching materials in their lesson presentations?

12. What types of Creative Arts practical works do pupils create in your school?

13. What, in your view, should be done to improve Creative Arts teacher presentation?

Appendix F - Observation Checklist

OBSERVATION CHECKLIST FOR TEACHERS' PROFICIENCY IN THE TEACHING AND LEARNING OF CREATIVE ARTS IN THE PRIMARY SCHOOL

The following five point scale will be used to measure teacher performance in the teaching and learning of Creative Arts in the Primary School.

E= Excellent, AA=Above Average, A=Average, BA=Below Average, NA=Non Applicable.

	Teachers' Advanced Preparation	E	AA	A	BA	NA
I	Knowledge on subject matter					
ii	Objectives are measurable					
iii	Knowledge, skill and values					
iv	Relevant teaching/learning materials					
	Teachers' Lesson Presentation	E	AA	A	BA	NA
I	Relates lessons to previous knowledge					
ii	States purpose, objectives' lesson procedure					
iii	Gives clear procedural and instructional objectives					
iv	Orderly presentation of lessons					
V	Uses various strategies					
vi	Motivate student in teaching/learning strategies					
vii	Uses effective questioning skills					
viii	Engages student in critical thinking					
ix	Uses techniques that extend student learning					
X	Engage student in conclusion of lesson					
	Teacher Class Control	E	AA	A	BA	NA
I	Control classroom routine effectively					
ii	Respect individual differences among student					
iii	Maintains positive interaction with student					

iv	Knows each student as an individual					
V	Sustain students interest in class					
	Teacher Communication Skills	E	AA	A	BA	NA
I	Communicates with confidence					
ii	Communicates at student level					
iii	Uses appropriate communication skills					
iv	Project voice appropriately					
	Result on Teacher Evaluation	E	AA	A	BA	NA
I	Monitors students participation					
ii	Provides immediate feedback					
iii	Bases evaluation on instructional goal					
iv	Assess student learning					

Appendix G –

Photographs of the Study

Creative Arts works displayed on classroom walls for the view of pupils.

Pictures painted on school walls for the view of pupils.

A Teacher ensuring class control

A Teacher presenting a lesson orderly on the chalkboard

242

A Teacher teaching a lesson applying good communication skills

A Teacher evaluating Class lessons

243

Creative Arts In-service Training organised by the researcher

Appendix H

INFORMED CONSENT FORM

Responsible Project Investigators: **Dr. Mrs. Edinam K. Avoke** and **Prof. Frimpong K. Duku**
Investigator: **Stephen Mensah (Rev.)**
School of Creative Arts
University of Educational, Winneba
P O Box 5
Winneba-Ghana

Purpose of this Research
The purpose of this research is to examine *teacher competence in the teaching and learning of Creative Arts in the Primary School*

What you will be expected to do
If you agree to participate in this research, you will be asked to participate in a guided interview with the investigator (tape-recorded). Then, you will be tape-recorded while conversing about matters relating to effect of cultural policy on art and art education. This study will take approximately 20 minutes of your time.

Your rights to confidentiality
The obtained data will be treated with absolute confidentiality. A random number will be assigned to you in order to conceal your actual identity. No information will be released to expose your identity. The audio recordings and background information will be stored in a secure location and only the responsible project investigator and his research consultant will have access to them.

Your right to ask questions at any time
You may ask questions about the research at any time by emailing the responsible project investigator at by phone at 0246567374

Your right to withdraw at any time
Your participation in this research is voluntary. You may withdraw from it or discontinue participation at any time. You may also request for the destruction of your data without any consequences.

Benefits
Your participation in this research may benefit the general populace of Ghana as it touches on the Primary School teacher's competence in the teaching and learning of Creative Arts which, supposedly, is compulsorily taught and learned by every Primary School teacher and pupil in Ghana. This is to help to motivate Creative Arts teacher to adopt and deliver with the right methods to improve children's artistic potential and capacities towards cultural identity and creative solutions to personal and societal challenges. The research will also guide the Headteachers and District Education Coordinators for Creative Arts to identify the weaknesses in Creative Arts teachers in order to organise the right Continuous Professional Development programs to promote the teaching and learning of the Creative Arts subject.

Possible risks

To our knowledge, there are no risks or discomforts involved in this research beyond those found in everyday life.

Dissemination

The results will be disseminated through a PhD Dissertation. They may also be disseminated at conferences and in journals.

Giving consent to participate

By signing the consent form:

You certify that you are 18 years or older, that you have read, and understood the above, that you have been given satisfactory answers to questions concerning the research, that you are aware that you are free to withdraw your consent and to discontinue participation in the research any time, without any prejudice.
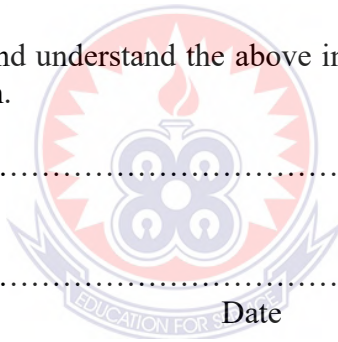
If you cannot obtain satisfactory answers to your questions, or have comments or complaints about your participation in this research, you may contact Dr. Mrs. Edinam K. Avoke (0208484270) or Prof. Frimpong K. Duku (0208215376).

Participant: I have read and understand the above information and voluntary agree to participate in this research.

………………………………………………………………………………………

Name

………………………………………………………………………………………

Signature   Date

Please keep a copy of this consent form for your records.