

**KWAME NKRUMAH UNIVERSITY OF SCIENCE**

**AND TECHNOLOGY, KUMASI**

**COLLEGE OF ART AND BUILT ENVIRONMENT**

**DEPARTMENT OF EDUCATIONAL INNOVATIONS IN**

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**KNUST**

**ASSESSMENT OF SUPPORT SYSTEMS FOR EFFECTIVE TEACHING AND**

**LEARNING OF CREATIVE ARTS IN NORTHERN REGION**

**BASIC SCHOOLS IN GHANA**

**BY**

**ALHASSAN HAMZA**

**OCTOBER, 2018**

**ASSESSMENT OF SUPPORT SYSTEMS FOR EFFECTIVE TEACHING AND  
LEARNING OF CREATIVE ARTS IN NORTHERN REGION  
BASIC SCHOOLS IN GHANA**

**By**

**Alhassan Hamza**

**(B. Ed. Art)**

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College of Art and Built Environment**

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## DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Philosophy in Art Education and, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

Alhassan, Hamza (PG1822714) .....

(Students' Name and Index No.)

Signature

Date

CERTIFIED BY:

Prof. Nana Afia Opoku-Asare, (Mrs.) .....

(Supervisor)

Signature

Date

CERTIFIED BY:

Dr. (Mrs.) Mavis Osei .....

.....

(Head of Department)

Signature

Date

## **DEDICATION**

I dedicate this thesis to my lovely wife and children Ridwan and Rayhaan and my entire family.

# KNUST



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## **ABSTRACT**

The teaching and learning of subjects at the basic schools need the use of teaching and learning tools in order to effectively achieve the objectives of the school curriculum. The type and quality of training received by teacher-trainees during training and the period for this training are among factors that could impact on the teaching and learning of the subjects. Other significant factors are the amount of time allocated to the subjects on the teaching syllabus at the College for the subject and the mode of lesson delivery employed by the classroom teacher in the teaching and learning situations. This study sought to find out the general conditions of teaching and learning of Creative Arts, including the teaching strategies that are employed by teachers of the subject in Basic Schools in selected districts of the Northern Region of Ghana. The study also assessed the art knowledge and skills content training that student-teachers receive in the Colleges of Education and sought to identify the support systems that would promote effective teaching of Creative Arts in the Basic schools in the region. The aim was to find out whether the curriculum which prepares teachers for Basic schools in Ghana and the Creative Arts syllabus for schools in Ghana are aligned or not. The study adopted the qualitative and quantitative inquiry with descriptive and survey research methods. The population of the study was 65 Basic Schools in 1 Metropolitan, 2 Municipalities and 2 Districts in the region. These districts were selected by the purposive sampling on the basis of proximity and to give the research findings a balance of urban, peri-urban and rural outlook. The instruments used for data collection were questionnaire, observation, questionnaire and interview. The findings revealed that lesson delivery are mostly theoretical with limited hands-on practice and a bias on Visual Arts to the neglect of the other art disciplines. This was blamed on the lack

of teaching and learning materials and other facilities for teaching and the limited teaching and learning time allocated on the syllabus for the teaching of Creative Arts at the basic schools. An assessment of the training for teacher-trainees was perceived to have no link between the College Pre-Vocational Skills course at teacher training institutions and the Basic School Creative Arts Curriculum. The study recommends collaboration between the teacher training curriculum developers, National Council for Tertiary Education (NCTE) and National Teaching Council (NTC) and the CRDD of Ghana Education Service to develop a curriculum that links teacher training in Creative Arts to the subject in the basic school syllabus. In-Service training of teachers in basic schools could be organised for teachers to improve upon their teaching strategies and knowledge in the subject to enable them effectively teach especially practical lessons in the Creative Arts. The provision of support systems in schools by school authorities and teachers could also improve the conditions in the teaching and learning of the creative arts. The implementation of these recommendations would guarantee effective Arts education and advancement in Creative Arts training in the Northern Region.



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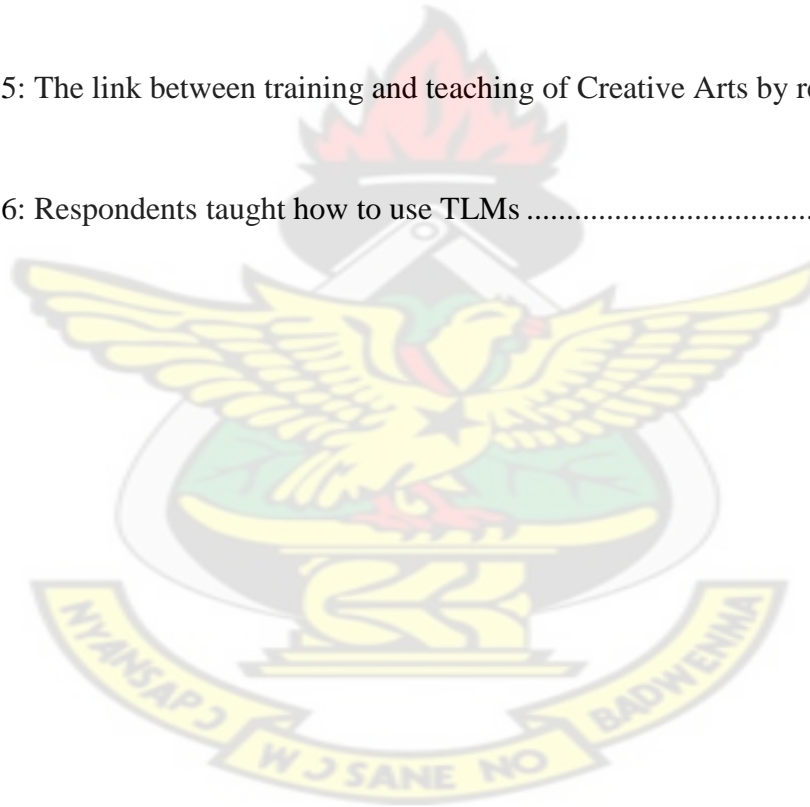
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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Overview**

This chapter consists of the Background to the Study, Statement of the Problem, Objectives, Research Questions, Abbreviation, Importance of the Study, Delimitation, Limitation and Organization of the Rest of the Text.

#### **1.2 Background to the Study**

Art is a unique way of knowing and understanding the world. Purposeful visual arts activities expand children's ways of exploring, expressing and coming to terms with the world they inhabit in a structured and enjoyable way (Correia, 2016). Opportunities to explore and investigate the visual elements in their environment help them to appreciate the nature of things and to channel their natural curiosity for educational ends. The self-confidence and enjoyment that stem from purposeful visual arts activities can have a positive effect on children's learning in other areas of the school curriculum (Education Gate International School 2, 2016).

Children who have had experiences in exploring and experimenting with a variety of art materials and media are likely, as they develop, to produce art that is personal. A quality visual arts programme ensures that each child has a variety of enriching visual arts experiences in both two and three-dimensional media (Government of Ireland, 1999). Furthermore, children first learn to respond aesthetically to their environment through touch, taste, sound and smell, and their natural curiosity suggests a need for sensory experience. It is visual arts education that, helps to develop this sensory awareness, to



enhance sensibilities and emphasize particular ways of exploring, experimenting and inventing. The visual arts curriculum provides for a wide range of activities which enable the child to develop ideas through imagery, thus providing a necessary balance to the wider curriculum. Learning in and through art can contribute positively to children's sense of personal and cultural identity and to their whole development (Government of Ireland, 1999).

Education Gate International School 2 (2016) also indicates that, each child possesses a range of intelligences and so must be provided a variety of learning experiences to develop their potentials fully. The idea is that, visual arts activities enable children to make sense of and to express their world in visual, tangible form. They can also be unifying forces in children's learning and development mainly because drawing, painting, inventing and constructing bring together different elements of children's experience from which a whole new experience can develop. Understanding visual imagery also opens additional ways of learning for children and enables them to record real or imagined ideas and feelings.

The present educational competences that indicate the significance of arts education is evident globally. Study areas that centre on creativity-building have attracted enormous attention from stakeholders in education. The movement that promotes activities of arts in both formal and non-formal settings has also appreciated the role of arts and creativity as an effective tool in advocating ethical behaviour in schools. For example, UNESCO encouraged the arts through its "Promotion of Arts Education and Creativity at Schools" programme in 1999, at its 30<sup>th</sup> session of the General Conference (Iwai, 2003).

Ghana introduced Creative Arts, which consists of art and craft, music and dance (Flolu (2000)) into the primary and junior high school curriculum in the year 2007 with the purpose of building creativity into the lives of Ghanaian citizens so they can help to solve national problems (Opoku-Asare, Tachie-Menson, and Ampeh, 2015; Opoku-Asare et al., 2014). According to the Creative Arts for Primary Schools in Ghana syllabus (Ministry of Education, Science and Sports 2007), Creative Arts is an integration of Performing Arts (Music, Dance and Drama), Literary Arts (Poetry, Recitals) and Visual Arts (drawing, weaving, carving, modeling, casting and sewing). The classroom teachers at the six levels of primary school are required to teach the three disciplines (performing, literary and visual arts) which make up the Creative Arts syllabus in an integrated manner.

According to the Ministry of Education, Science and Sports (2007), Creative Arts are basic to the improvement of passionate, material, otherworldly and scholarly life. Chances to effectively partake in innovative or imaginative processes such as singing, playing an instrument, drawing, cutting, acting, moving, synthesis and gratefulness, improve the development of a person's creative ability and self-expression. Aside from opening the innovative possibilities of the individual, Creative Arts establish the improvement of abilities in design and technology in readiness for modern advancement. Unfortunately, lack of the requisite preparation for primary school teachers in Ghana to implement the Creative Arts syllabus prevents effective teaching and learning of Creative Arts (Boafo-Agyemang, 2010). The main reason is that mainly because these teachers are generalists whose training did not include studies in the appropriate content that will enable them to provide the kind of instruction needed to achieve the objectives of the Creative Art curriculum (Opoku-Asare et al., 2015; Ampeh, 2011).

As Tamakloe, Amedahe, and Atta (2005) indicate, teaching at any level, and in particular the primary school, demands that the teachers have a good mastery of the subject matter so that they can effectively deliver the content of the curriculum in a comprehensive manner to their pupils. This suggests that Ghana Education Service can organise regular in-service training workshops and seminars to help these generalist classroom teachers to acquire basic content and artistic skills to enable them to engage their pupils in creative self-expression activities during Creative Arts periods.

The Colleges of Education in Ghana run programmes with specialization in Science/Mathematics, Mathematics/Technical Skills, French, Early Childhood Education and a General programme which offers a one-credit hour course in Pre-Vocational Skills (Art Related) to first year students on this General programme option during their first semester of their study. This Pre-Vocational Skills (Art Related) course is allocated only one-hour of instructional time on the College syllabus for all teaching and learning activities, and expected to cover the theory and practice or demonstration of topics that make up the course content within the allotted one hour. It is also worth noting that Pre-Vocational Skills is studied only by students on the General programme in their first semester of College Education.

In the second year of study, trainees on the General programme choose specialization in one of these courses: Arts Related, Home Economics Related, Religious and Moral Education, Agricultural Science, Ghanaian Language, Music and Dance, and Physical Education. The study of Arts Related is limited to students that choose to offer Art as an elective study programme. These trainees study the Principles and Methods of Teaching the Visual Arts subjects in their first semester of the second year. In the second semester

of the second year, the trainees who chose to offer the Visual Arts Related continue the study of the Visual Arts Related course but select from the five courses of study for specialization: Visual Communication, Fabric and Leather decoration, Moulding, Casting and Carving, Weaving and Stitching and Assemblage and Construction. From the above five courses, one course is selected based on the specialization of the art tutor in that college of education. On completion of the colleges of education study programmes, all teachers, regardless of their elective area of study, are posted to basic schools where Creative Arts is studied in all classes at the primary school level and Basic Design and Technology at the Junior High School level. The Creative Arts curriculum integrates music, drama, dance, visual arts, etc. which further makes it difficult for teachers who studied non-visual arts related areas to teach the subject since they have no knowledge of the topics that they did not study at college.

### **1.3 Statement of the Problem**

The underlying principle of teacher education in Ghana is to provide teachers with better knowledge and skills, together with better incentives to use their knowledge and skills for the benefit of children, through the creation of an accessible, integrated teacher education and training system which provides a structure for continuous professional development throughout their teaching careers (Ministry of Education, 1993).

The current policy directives for the 3-year DBE programmes offered in Ghanaian CoE are mainly geared towards the training of generalist teachers to teach in Primary and Junior High Schools. For this reason, the student-teachers take courses in Education, Practical Activities and General Studies, and at least, seven foundation subjects: English, Mathematics, Ghanaian Language and Culture, Integrated Science, Environmental and

Social Studies, Pre-Vocational Skills, and Religious and Moral Studies. Pre-Vocational Skills is the course that equips the students to teach Creative Arts in primary schools after they have graduated from college.

Personal experience of teaching in a College of Education in Ghana indicates that within Pre-Vocational Skills, all Year One students study Fundamentals in Visual Art Related Subjects, which covers basic concepts in the variety of Visual Arts subjects studied in senior high schools. This two semester course comprises these topics: Nature and Scope of Visual Arts, Basic Design, Drawing, Pattern/Printmaking, Perception, Creativity, and Lettering. The purpose is to provide a broad-based art education for all first year general teacher trainees. The idea of the generalist teachers who are trained to teach in the primary schools as classroom teachers lack the requisite knowledge and skills to be able to teach the creative arts because teacher trainees who study the science/mathematics, French and Mathematics/Technical as specialized programmes rather than the General programme do not have the knowledge of the visual art. However, this one credit hour Fundamentals in Visual Art Related Subjects changes from a core course to become an elective course for second year students in the colleges and it is also studied for one semester only. This means students who do not choose to continue with Pre-Vocational Skills as their elective would not study Principles and Methods of Teaching Visual Arts, the second-year course that provides content knowledge and methodology of teaching Creative Art. It is important to say that all graduates of the three-year Diploma in Basic Education programme are expected to teach creative art effectively in the primary school.

Personal observation and interaction with some past graduates of the Colleges of Education in the Northern Region of Ghana have revealed that, graduates from these institutions who



offered the Pre-Vocational Skills Visual Art Related Subjects as an elective course in the second year of their training and those who studied Visual Art Related Subjects for one semester only did not obtain the basic skills, courage and confidence needed for them to teach Creative Arts in primary schools. The situation is even worse for those who had no knowledge of the Visual Art course. This reveals a disconnect between the Colleges of Education curriculum that trains teachers for the Basic schools and professional practice in the schools as far as Creative Art is concerned. This means that, student teachers who major in any subject at the college can be assigned to teach Creative Art at the basic level though they have little or no knowledge in the subject area.

However, Tamakloe et al. (2005) indicate that a mastery of the subject matter and its methodology instills confidence in the teacher and reflects on the learner's ability to learn. Therefore, inadequate mastery of the content, pedagogy and activities for the teachers who teach Creative Art has contributed to the "crisis" situation of Creative Art teaching that Bofo-Agyemang (2010) has described in his study in the Kumasi metropolis.

It also seems to have contributed to the low respect that is accorded the study of Visual Arts and why many students at the higher levels of education in Ghana do not appreciate or seem interested in this field of education (Asihene, 2009; Siaw, 2009; Bofo-Agyemang, 2010; Agbenatoe, 2011; Adinyira, 2012). Apparently, students who have natural talent in art are unable to build on it and those who would like to study it further also get discouraged and give up on it and develop interest for other subjects such as Science or Business. This suggests the need to assess the support systems that could enable effective teaching of Creative Arts at the Basic school level and generate interest in the arts to foster the development of creativity and promote technical /vocational education. This thesis

therefore sought to find out how the teaching and learning of the Pre-Vocational Visual Art Related courses that prepares teachers for Basic schools impacts on the teaching of Creative Arts in primary schools in the Northern Region, Ghana.

#### **1.4 Objectives of the Study**

The research sought:

1. to find out the current conditions of teaching and learning of creative Arts at the primary level of education in selected public schools in the Northern Region of Ghana.
2. to find out whether the type of training received at the Colleges of Education equips teachers adequately to be able to teach Creative Arts in the basic schools in the Northern Region of Ghana.
3. to identify the support systems that would promote the teaching of creative art at the basic level of education in the Northern Region of Ghana.

#### **1.5 Research Questions**

1. What are the current conditions of teaching and learning of creative arts at the primary level in the Northern Region, Ghana?
2. What type of training is given to teacher trainees at the colleges of education to enable them teach the creative art at the basic level?
3. How do the support systems promote effective teaching of Creative Arts at the primary level in the Northern Region of Ghana?



## 1.6 Delimitation

This research was narrow to five districts in Northern Region, Ghana. The sampled districts were Tamale Metropolis, Yendi Municipal, Sagnarigu District, Tolon District and Kumbungu District. The study was limited to support systems for effective teaching of Creative Art at basic schools in the Northern Region of Ghana.

## 1.7 Definition of Terms

**Art:** the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. Creative work which results in objects and images often revealing beauty and insight.

**Visual Art:** the arts that are created to be seen.

**Art Education:** education process that helps diverse children and young people to (1) develop understanding of the language of art as it functions in society, (2) understand the range of art in the man-made environment, (3) develop the behaviors to produce creatively and respond to art, and (4) critically evaluate art through aesthetic judgment.

**Curriculum:** The reconstruction of knowledge and experience that enables the learner to grow in exercising intelligent control of subsequent knowledge and experience.

**Education:** deals with the exposure of individuals to knowledge, skills, values, attitudes aimed at developing them to be useful to themselves and society.

**Creative Art:** an integrated subject that includes Performing Arts (Music, Dance and

Drama), Literary Arts (Poetry, Recitals) and Visual Arts, which consists of such subjects as drawing, weaving, carving, modeling, casting and sewing.

### **1.8 Abbreviations/ Acronyms**

<b>AC</b>	Accessible group
<b>AEP</b>	Arts Education Partnership
<b>BACE</b>	Bagabaga College of Education
<b>CoE</b>	Colleges of Education
<b>CRDD</b>	Curriculum Research Development Division
<b>DBE</b>	Diploma in Basic Education
<b>EPCE</b>	Evangelical Presbyterian College of Education, Bimbilla
<b>FVA</b>	Fundamental in Visual Arts
<b>GES</b>	Ghana Education Service
<b>JHS</b>	Junior High School
<b>MMDS</b>	Metropolitan Municipal District Assembly's
<b>MoE</b>	Ministry of Education
<b>NCLB</b>	No Child Left Behind
<b>NCTE</b>	National Council for Tertiary Education
<b>NTC</b>	National Teaching Council
<b>TACE</b>	Tamale College of Education

<b>TED</b>	Teacher Education Division
<b>TG</b>	Target group
<b>TLAs</b>	Teacher and Learner Activities
<b>TLMs</b>	Teaching and Learning Materials
<b>UDS</b>	University for Development Studies

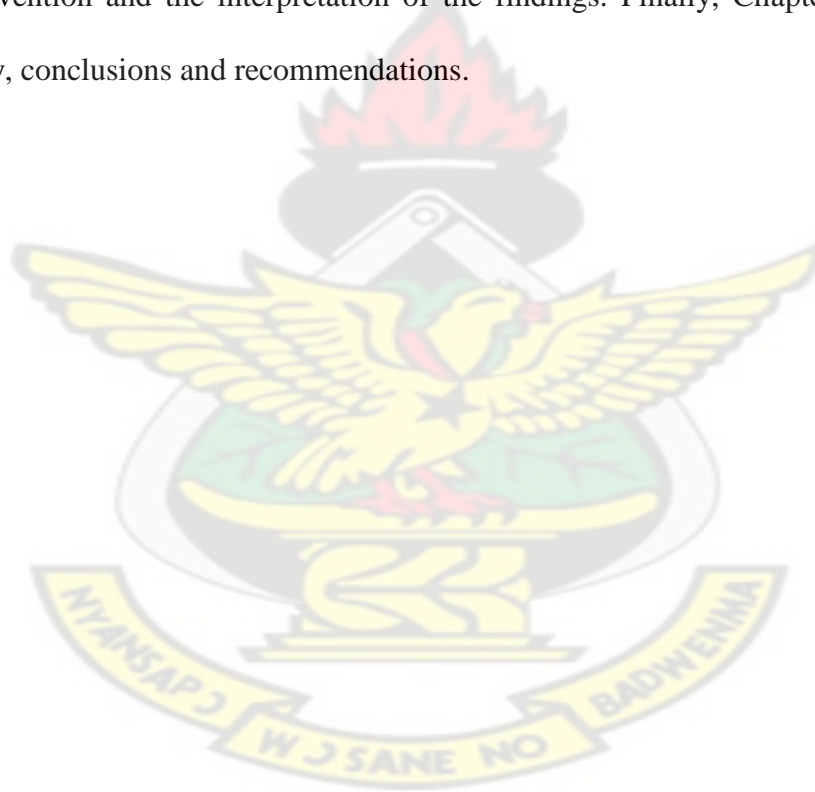
### **1.9 Significance of the Study**

The findings of the study are expected to be particularly relevant to: knowledge, policy and practice and research.

1. Knowledge: The study contributes to knowledge in the teaching and learning of creative art. The findings highlight the support systems that exist in the basic level of education in the Northern Region of Ghana.
2. Policy and practice: The study reveals the kind of academic and professional competencies teachers' exhibit in the classroom and this will help the Ghana Education Service (GES) to have a greater insight into the strengths and weaknesses of educational policies affecting the tutoring and learning of creative arts in the Northern Region, Ghana at large. The findings will help Curriculum Research Development Division in informing the Ministry of Education on the restructuring of the syllabus of the colleges of education to meet the current trend of education. It will also improve quality education by serving as a reference material.
3. Research: Other researchers will benefit from the results of the current study. They can use the findings as the basis for further research into the subject of teacher and primary education.

### **1.10 Organisation of the Rest of the Text**

Chapter Two focuses on the review of literature related to the study. Topics covered are Education, Education in Ghana, Teacher Self-efficacy, Support systems, and Technical/vocational education in Ghana and Art Education. Chapter Three covers the Research Methodology which involves the research design, population studied, sample and sampling technique, instrumentation, data collection procedure and the data analysis plan. Chapter Four has the analysis of data collected from the field for the study; description of the intervention and the interpretation of the findings. Finally, Chapter Five gives the summary, conclusions and recommendations.



## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Introduction**

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

- ✓ Education
- ✓ Concepts of Teaching
- ✓ Teacher Education and Training
- ✓ Teacher Education in Ghana
- ✓ Art Education
- ✓ Support Systems for Effective Art Education
- ✓ Art Teacher Education and Training
- ✓ Curriculum

#### **2.2 Education**

The National Council of Educational Research and Training (NCERT, 2014) views the word education under the etymological sense as being derived from the Latin word ‘educare’ which means ‘to raise’ and ‘to bring up’. The NCERT recognizes few other authors who think the word ‘education’ is derived from another Latin term ‘Educere’ which means ‘to lead forth’ or ‘to come out’. These meanings show that education seeks to nourish the good qualities and draw out the best in every individual. The meanings of these root words lead us to believe that education aims to provide a nourishing environment that would facilitate or bring out and develop the potentialities in an individual. This source

further explains that Education seeks to develop the innate or the inner potentialities of humans. Some other educationists also believe that the word 'education' has been derived from the Latin term 'Educatum', which means the act of teaching or training.

According to Owusu (2007), the aim of any education is the transmission of knowledge, patterns of behaviour, skills, values, beliefs and ideas which are all elements within culture. Education is knowledge in basic skills, academics, technical, discipline, citizenship and positive democratic values. If someone can acquire all this knowledge, the person is said to be educated. Education as a process of learning and acquiring information, therefore, indicate that before learning is achieved, teaching had already taken place (Ramsden, 2003). Hughes, (2005) also explains that education is a transformative learning process that prepares students, teachers, and school systems with new knowledge and new ways of thinking.

Education has also been described as a conscious or unconscious, purposive, psychological, sociological and philosophical process that brings about development of individuals to the fullest extent and maximum development of society in such a way that both enjoy happiness and prosperity. The authors further explain that education in its narrow sense is a formal conservative process mainly confined to school campus. In its wider sense, it becomes a vague and informal process aiming at nothing but allowing the child uncontrolled freedom for arbitrary activities. This makes education a means of developing individuals to meet the needs and demands of the society they belong to. In short, education is the development of the individual according to his needs and the demands of the society of which he or she is an integral part (Satish and Sajjad, 2017).



However, Satish and Sajjad (2017) state that such a process is not able to inculcate social, moral and spiritual values in children, thus, both processes are one-sided and emphasize the two extremes. In this sense, it is the fusion of these two processes that will develop the child to the full according to his inherent tendencies with emphasis on simultaneous development of the society of which the individual is an integral part in education. Such an education will develop both the child and the society to higher and higher positions of glory and cultural prominence.

Vin-Mbah (2012) sees education as the process of constant development of appropriate skills, knowledge and habits to allow individuals to meaningfully contribute towards development of their society. It is also an organised instruction and training which have been designed to help develop the knowledge and skills of a person. This is a means by which individuals' behaviour patterns are changed in the desired direction to benefit society. Education is therefore, the fundamental instrument through which a dynamic society can be built by making, applying, and spreading knowledge. Furthermore, education can be described as any interaction or communication aimed at promoting sustainable learning (Zainul-Deen, 2011). Moreover, Tuan (2009) believes education is the transfer of skills and advancement of culture from one generation to another and describes education as a process through which the intellectual and moral aptitudes of individuals are developed to make them cultural members of their society. It therefore involves the dual activities of teaching and learning of knowledge, proper conduct and technical proficiency. Education should therefore aim at instilling in individuals an appreciation of the need for change directed towards development of human resources (Botkin, Elmandjra, and Malitza 2014).



### **2.3 Concept of Teaching**

The key role of a teacher, which can be understood as the facilitation of learning of some target curriculum, is to teach. Teaching is therefore, intimately tied to notions of learning, and there is a sense that if students do not learn, then whatever the teacher is doing does not deserve the label of teaching (Fenstermacher, & Richardson, 2005). The ability to synthesize, integrate, and apply knowledge in different situations, under varying conditions, and with a wide diversity of groups and individuals which makes teaching a complex and multi-dimensional process that requires deep knowledge and understanding in a wide range of areas. (Etta, 2011). In quality teaching, this knowledge is applied in ways that provide equitable access and opportunities that build upon and extend what learners already know in facilitating the ability to acquire, construct, and create new knowledge. Teaching can therefore be described as the process of attending to people's needs, experiences and feelings, and making specific interventions to help them learn things.

Schlechty (2003) sees teaching as inducing learners to act in ways that are supposed to lead to learning which include attempts to motivate learners to act the way they act. Brown, Abbas & Gantz (1990) highlight teaching as the transmission of skills, attitude and knowledge from one person to another. In this regard, the objective of teaching is to bring about a positive change in the students (Dondieu, 2000). Teaching is also seen as a complex endeavour, involving classroom management, lesson preparation and organization of teaching and learning activities, creating and maintaining a certain climate, and evaluation and feedback (Maria, Luyten, Jaap, Peter, & Rien, 2010). According to Bofo Agyemang (2010), teaching is the way in which accumulated knowledge, skills,

attitudes and values are transmitted or imparted by a teacher to learners. These concepts emphasise teaching from the angle where a task is performed, this makes it a process of transferring lifelong values to a learner.

To Stiller (2011), teaching is a professional career where an individual is held accountable through a series of tests, assessments and tools to gauge the achievement of students and their learning by going outside their range of knowledge to help students overcome academic, social, and emotional challenges to ensure success. MacBeath (2012) also says teaching is an important profession because it transmits and implants social values such as democracy, equality, tolerance cultural understanding, and respect for each person's fundamental freedoms, which are very critical in national development. Hence it is crucial to ensure teacher quality and teaching effectiveness.

### **2.3.1 Effective Teaching**

All the work that occurs at every level of the education system, and the interaction that occurs between teacher and students is the primary determinant of student success. A great teacher can make the difference between a student who achieves at high levels and a student who slips through the cracks, and a great head of the school can help teachers succeed as part of a strong, well-supported instructional team (Barack, 2010). According to Santrock (2004) as cited in Agbenatoe (2011), the two ingredients that generate effective teaching are professional knowledge and skills, commitment and motivation.

For teaching to be successful or effective, teaching has to be predicated on an understanding of how students learn, the objective of the activities that are designed to bring about learning, and insight and knowledge about learners' needs (Fry, Ketteridge, &

Marshall, 2009). Butt, (2008) teaching is considered effective when it is dynamic, interested, open and approachable, not static and over programmed this means that, the pedagogical knowledge of the teacher must change in line of the content and the learners with whom it is being shared. According to Adams and Pierce (2004), the key characteristics of effective teaching are the knowledge of basic principles and procedures (pedagogical theory), which involve the following:

- ✓ planning and preparation
- ✓ teaching with experience (practice)
- ✓ self-reflection and modification technique
- ✓ Flexibility.

Effective teaching is not just an issue of plunging at the right level to make sense to the learners, but rather designing instruction to optimally link with existing thinking in order to shift student understanding towards the target knowledge set out in the curriculum. This is seen when students are engaged and motivated to learn, they build on the knowledge they have already and when they are actively participating in the learning process students understanding of what is taught is high (The National Research Council, 2000).

As Kyriacou (1997) also indicates, effective teaching is considered successful when the teacher has a clear idea of what learning is all about and can foster, set up and provide learning experience which will make students achieve the desire knowledge of what is learnt. Achieving this standard of teaching therefore demands an effective professional education that provides teachers with the knowledge and technical skills required for them to improve the quality of teaching and learning at all levels of the educational ladder. This

presupposes that potential candidates who wish to be trained as teachers must be taken through rigorous procedures to ensure they come out to produce good results.

## **2.4 Teacher Education and Training**

Teachers are directly involved in the organisation of students' learning experiences and therefore very essential agents in the educational process (Guadalupe, 2010). Because teachers are crucial in determining what happens in the classroom, teacher education, training and qualification are also of prime importance in the educational system (Rouse, 2008). Hollins (2011) explains that teacher education is geared towards providing opportunities for prospective teachers to gain profound awareness and understanding in different areas, acquire specialized skills and practices, as well as requirements of teaching and presentation to facilitate learning. Teacher education is also identified with the improvement of teacher capability and competence that empowers and enable teachers to acquire the prerequisite of the educational system (Archive.mu, 2017).

Hollins (2011) explains that going through training to become a teacher is a complex process that is determined by the ability to create and relate understanding from various areas to build knowledge that can facilitate learning in difficult and varied situations. Teacher training is an accepted institution worldwide but the nature of the institutions varies within and across countries, depending on the quality of the faculties who do the training and the programmes that are run (Scott, 2005). Teacher training and certification are measures that are put in place to ensure teacher quality so they are well equipped for the huge role they play in the lives of their students and the society at large. Farrant (1982) therefore reasons that, the goal of teacher education is to prepare teacher-trainees with

academic and professional qualities that include a sound knowledge of the subject matter they are required to teach.

Teacher training is a curriculum designed to equip prospective teachers with the knowledge, attitudes, behaviour and skills they need to perform their tasks effectively in the classroom, school and the wider community (Wikipedia, 2014). In a general perspective, teacher training is characterized under an Initial teacher training education stage which has to do with a pre-service course before entering the classroom as a fully responsible teacher; an Induction stage which is the process of providing training and support during the first few years of teaching or the first year in a particular school; and a teacher development or continuing professional development which is an in-service process for practising teachers (Anamuah-Mensah, 2011). Teacher education is also identified with the improvement of teacher capability and competence that empowers and enable teachers to acquire the prerequisite of the educational system (Archive.mu, 2017).

In Australia, teacher education programmes are offered in colleges and universities as a three-year course leading to a diploma in teaching at the early childhood or primary education levels. The universities commonly offer a first degree in the science, social science or humanities area, followed by a one-year education course which leads to a Diploma of Education and Secondary Teaching. Some universities also offer a four-year B.Ed. programme. There is also the option of Bachelor of Art or Diploma in Education (DipEd) which can also be used for early childhood and primary school teaching (UNESCO, 1990) as cited Asuamah, 2015). In the case of teacher education for art teaching, mentions several universities in the USA, UK and Canada who prepare teachers through arts-based curricula and studio-based education programmes which lead to 3-year



Bachelor of Arts, 4-year Bachelor of Art (Honours), 5-year Bachelor of Arts Integrated Studies (Honours), Bachelor of Education or Bachelor of Art (Honours), and 4-year Bachelor of Science degrees that combine Art, Education and Science courses for Art students. However, others like University of Texas and Brock University offer Education programmes alongside their Art programme and so offer certificates in Education as evidence of professional development and licensing for teaching art.

#### **2.4.1 Teacher Professional Development**

Professional development refers to a structure of systematic activities that prepare professionals like teachers for their occupation; these include initial training, induction courses, in-service training and continuous professional formation within institutional settings (Nicholls, 2014). The nature of the institutions that train teachers vary within and across countries in terms of the quality of faculties and the specific nature of the programmes even in a single continent (International Reading Association, 2008). The universities' commonest pattern is a first degree in the sciences, social sciences or humanities area, followed by a one-year education course which leads to a Diploma in Education and Secondary Teaching. Some universities also offer a four-year Bachelor of Education programmes. There is also the option of a Bachelor of Art or Diploma in Education which can also be used for early childhood and primary school teaching (UNESCO, 1990) as cited Asuamah, 2015).

Distance learning modes of teacher education is also being deployed as an in-service vehicle to upgrade the knowledge, skills and qualifications of an existing teaching force. Nicholls (2014) further adds that, within developed countries, distance education, mainly in the form of Web-based education, serves as a vehicle for continuing education, offering

enrichment, enhancement and additional certifications for teachers who have attained at least a minimum level of certification for their content and grade level.

## **2.5 Teacher Education in Ghana**

Teacher training in Ghana has a national focus (Anamuah-Mensah and Benneh, 2000, as cited in Asare & Nti, 2014). The authors add that, typical to Ghana's teacher education drives, teacher training utilises the generalist and subject-training approaches; generalist teachers are produced for Kindergarten (KG) and Primary classes 1 – 6; and specialist teachers for Junior High Schools (JHS) and Senior High Schools (SHS). According to Adegoke (2003) as cited in Asare and Nti (2014) and Benneh (2006), the mission of Ghana's teacher education is to provide a comprehensive teacher education programme through pre- and in-service training that would produce competent, committed and dedicated teachers to improve the quality of teaching and learning. Adu-Yeboah (2016) explains that the training of teachers is organised in colleges of education (formerly teacher training colleges), the UCC and UEW. The colleges of education train teachers for the Basic School level (Preschool through to Basic 9), while the universities prepare teachers for all levels, though many of their products prefer to teach in post-basic institutions.

Antwi (1992) as cited in Afum-Danso (2012) has observed that teacher training at all public CoE in Ghana is residential, basically public and mostly attended by members of both sexes. Until the 1990s, two systems (post-middle and post-secondary) existed for pre-teacher training for elementary schools in Ghana. The writer adds apart from training for the regular primary, middle and junior high schools, specialist training was also offered to train qualified teachers having interest in the education of the blind and deaf-mute. Such teacher trainees were posted to teach in special primary and junior high schools. Trainees



of the post-middle school level taught in nursery and primary schools while the post-secondary school level trained teachers taught in middle schools, currently, junior high schools.

Teacher education programmes can be understood on the basis of the historical, socio-economic, political and cultural contexts in which they have developed (Zeichner, 1994, Lewin and Stuart, 2003). Through tracing their history, some more positive aspects might be noted to help to inform our understanding of education and of the prospects of innovation (McCulloch, 1997). For these reasons, it is worth analysing the historical development of teacher education in Ghana. Teacher training in Ghana has shifted from the four-year post middle and three-year Post-Secondary Teacher Training programmes which led to the award of certificate 'A' to the Diploma in Basic Education certificate and Post-Diploma programmes through distance learning and sandwich modes alongside the traditional residential training in Colleges of Education and the accredited universities such as the UCC and the UEW. The university that trains teachers in the Visual Arts at the initial level is the University of Education, Winneba.

In addition to the traditional, residential pre-service programmes presented above, other modes of teacher development are in-service programmes meant to improve qualifications of serving teachers (as in the Untrained Teacher Diploma in Basic Education for untrained teachers and sandwich Diploma in Basic Education for teachers who have the initial Teachers' Certificate 'A'). There is also In-service training at school cluster and district levels meant to improve the skills, knowledge and competences of serving teachers to improve their teaching methodology and effectiveness in the performance of their duties in general; as well as distance education programmes meant to ensure continuous, lifelong

teacher education process. There exists also non-residential with pre-planned face-to-face sessions at designated centres for which students are given distance-learning materials such as printed and online self-study texts (Asare and Nti, 2014).

The current policy directives for the 3-year Diploma in Basic Education are mainly geared towards the training of generalist teachers who would be able to teach all subjects at both Primary and JHS levels; specialist teachers capable of teaching specific subjects such as Mathematics, Science and Technical at JHS level, French at both Primary JHS levels, and Early Childhood Education. However, specialist training in Mathematics, Science and Technical Skills are offered by specific colleges of Education for trainees who are being prepared for JHS level. French and Early childhood are also options offered by specific Colleges of Education (University of Cape Coast Institute of Education, 2014). The curriculum is also intended to produce teachers who have a clear grasp of intended outcomes of their teaching activities, who are skilled in monitoring, diagnosing and appropriately providing equal opportunity to all pupils; as well as promoting close working relationship between Colleges of Education and local schools. This implies that, in addition to courses in Education, Practical Activities and General Studies, students will be expected to take at least seven foundation subjects (English, Mathematics, Ghanaian Language and Culture, Integrated Science, Environmental and Social Studies, Pre-Vocational Skills and Religious and Moral Studies).

According to the University of Cape Coast Institute of Education (2014), Teacher training programmes should ideally aim at achieving quality instruction to meet society's teacher demands and expectations. This therefore offers a new direction in training of children to receive quality education. The need to give general training to teachers at the pre-service

stage is intended to allow them to specialize in either Primary Education or Secondary Education as they climb the professional ladder. The content, methodology, professional and personal development courses therefore reflect the following generalist principles: Foundation course covering all the subjects taught at the Primary and JHS levels.

### **2.5.1 Pre-Service Teacher Education Programmes in Ghana**

According to Anamuah-Mensah and Benneh (2002) as cited in Asare and Nti (2014), Ghana runs the following pre-service teacher education programmes:

- a. Three-year Diploma in Basic Education (DBE) - teachers trained in this programme at the Colleges of Education are posted to the basic school which constitutes the kindergarten, primary and junior high school.
- b. Two-year post-DBE for basic school teachers - teachers are trained either in UCC or UEW, for teachers who already possess the DBE.
- c. Four-year bachelor's degree for first and second cycle schools – that is, kindergarten through to Senior High School. These teachers are trained from the UCC and UEW.
- d. Master's degree for second cycle schools and Colleges of Education - these teachers are trained from the UCC and UEW. Additionally, KNUST offers masters and doctoral degree programmes in Art Education for all levels of education in Ghana even though teacher training in this institution is not mentioned in relation to specialist teacher education in Ghana.
- e. Two-year DBE (sandwich) programme for teachers who already possess initial professional teacher's Certificate 'A' 3-Year post-secondary qualification. This is offered through the Colleges of Education by the University of Cape Coast.

- f. Four-year (distance education) Untrained Teacher's Diploma in Basic Education (UTDBE) for practicing teachers who have not received initial professional teacher training (non-professional teachers). It is offered in the Colleges of Education in partnership with the TED of the GES as an unprepared measure to increase teacher numbers to handle basic schools especially in rural communities.
- g. Three-year (distance education) Certificate 'A' programme for practicing (unprofessional) teachers who were on the UTDBE programme but could not meet all the requirements for the award of the UTDBE certificate. These teachers too have not received initial professional teacher training. This programme is also offered in the colleges of Education in partnership with the TED of the Ghana Education Services as an interim measure to increase teacher numbers to handle basic schools in rural communities.

Through the Pre-Service Teacher education programmes, Anamuah-Mensah and Benneh (2002) as cited in Asare and Nti (2014) posit that teachers are trained for first cycle schools (nursery, kindergarten, primary and junior high schools), second cycle schools (senior high, vocational and technical schools) and Colleges of Education (initial teacher training institutions). Akyeampong (2003) explains that the Professional Board of the Institute of Education at University of Cape Coast (UCC) regulates the curriculum for Initial Teacher Training. Moreover, Subject panels that include tutors of the Colleges of Education and a Chief Examiner of a subject area from recognised universities such as UCC undertake the review of the syllabi used in the training of teachers in the Colleges of Education. These panels periodically review the college curriculum under very specific guidelines from the TED that ensures the effective planning of the curriculum.

The requirements for entering college of education as put forward by Adu-Yeboah (2016) have shifted from Middle School Leaving Certificate to West African Senior School Certificate or the Senior Secondary School Certificate. The minimum entry requirement for accessing teacher education programmes is the Senior Secondary Certificate with a minimum score of aggregate 24 in six subjects. The six subjects include four core subjects and any two elective subjects. The core subjects are, English Language, Mathematics, Integrated Science and Social Studies.

### **2.5.2 Categories of Teachers in Ghana**

Akyeampong (2003) explains the institutional training teachers of different categories in Ghana as both a need to upgrade and train them to satisfy the needs of basic education as they change over time. He describes two categories of teachers in Ghana: one group that has professional pre-service training, with at least, a diploma qualification in general education, is classified as “professional teachers” while the other group has no professional training and are referred to as “non-professional teachers”. Graduates of universities in Ghana are usually posted to teach their specialized subjects in senior high schools and teacher training institutions; they are classified as “professional graduate teachers” if they graduate from programmes of study that the Ghana Education Service recognises as relevant to the schools and colleges curricula or had initial professional teacher training and teacher certification. Graduates in the “non-professional graduate teachers” category are usually employed to fill vacancies and may teach on full time basis (Akyeampong, 2003; Asuamah, 2015). Teaching in the university does not require a professional teacher training certificate (Darling-Hammond, 2000) hence ‘professional’ and ‘non-professional’ labels are not applicable to university lecturers.



## 2.6 Art Education

Art is creative work which results in objects and images often revealing beauty and insight. In the visual arts, these creations are intended to communicate meaning through symbols and images. In music, meaning is conveyed by sound; in literature, by words; and in dance, by body movement (Ernest, Theodore, Kowalchuk, & Robert, 1992). The purpose of arts education in school is not to turn the child into an artist. Such an approach would be equal to saying that children are taught to read and write with a view to them becoming writers. Art is taught to give children a special view of the world a creative, open view (United Nations Educational, Scientific and Cultural Organization, 2003)

In the view of O'Farrell and Meban (2003), the inclusion of arts in formal education is centred on two justifications. The intrinsic argument indicates that arts is a component of human culture. This leads to two pedagogies: adoption of disciplines such as theatre and visual arts, music and dance to prepare students to become adults; and a focus on skill and talent development to train professional arts for the world. The second is the instrumental argument, which advocates the use of arts as a way to achieve educational goals in the curriculum. The aim is to make children become more creative, expressive, and imaginative and critically thinking people.

The Ontario school curriculum (1999) supports the view that exposure of children to arts greatly affect their personal and social development by helping students to think critically and also develop their creative skills. This Canadian source holds the view that, children arts enable them to develop their appreciative skills in diverse perspectives with an approach to be open and flexible thinkers. The Singapore Economic Committee (Chong, 1998) articulated a similar view that students would get to their zenith potential and



develop a creative thinking society. Gary (1997) also reports the belief that the arts can be used to teach other subjects and that subjects such as History, Literature, Science and Mathematics can be made to come alive through the use of the arts.

This reflects Dewey's (1934) philosophy for the use of arts in school curriculum for which he argued that the presence of the arts in historical eras and formed an integral part of human life. Dewey's theory has a hypothesis that the purpose of arts is to idealize qualities that are found in common experiences and that form could be achieved through the natural process of and adjustment to the environment and its growth. Dewey believed in aesthetic events which has to do with a rhythmic loss of integration with the environment and its recovery. Read (1931) however, posits that arts should be a framework for education and an education of the senses. Aesthetic education is therefore education based on the communication of the mind.

## **2.7 Support Systems for Effective Teaching of Art**

With respect to art teaching, Sharp and Le Métails (2000) posit that the teacher is the key figure in delivering a relevant, creative and enjoyable experience of arts education. But these authors also point out that the teacher cannot do this without suitable and sufficient support in terms of professional development, curriculum guidance and contact with resources within and outside the school. Thus, they cite the following ways as how to promote effective teaching and learning of the arts in schools:

- ✓ Professional development of art
- ✓ Curriculum guidance and materials
- ✓ The role of artist and cultural organization

- ✓ Working together to raise the profile of the arts in schools.

### **2.7.1 Professional Development of Art**

Given that primary teachers are generalists, and that there is limited time devoted to arts within initial teacher training, it is not surprising that some primary teachers lack confidence in teaching the arts (Sharp & Le Métais, 2000). For this reason, the focus of professional development should be on providing in-service courses for primary teachers to enable them to be able to teach the arts effectively.

According to Sharp and Le Métais (2000), professional development, curriculum guidance and resources lead to improving primary teachers' confidence in arts teaching. At the secondary level, arts teachers are usually curriculum specialists who have received a concentrated period of preparation in their subject area. However, there is still a need to provide both in-service courses to update teachers' skills (for example, in the use of new technology) and provide opportunities for teachers to replenish their own creativity, particularly in respect of curriculum guidance and materials, to support teachers in providing creative and cultural education.

Some countries make use of new technology to provide exciting arts materials for schools, coordinated programmes to provide all schools with access to professional artists and cultural organisations, and local, regional and national networks to raise the profile of the arts in education. National festivals and competitions can also serve to showcase pupils' achievements in the arts (Sharp & Le Métais, 2000).

### **2.7.2 Curriculum Guidance and Materials**

Support for arts teaching may also be provided in the form of curriculum guidance, materials and resources. High-quality guidance and materials can be invaluable as a teaching resource, particularly in the area of cultural education, where currently resources can be expensive and difficult to obtain. Good curriculum guidance and materials provided to students in a visual art school will enable the student develop the knowledge, skills and attributes they need to take up work in the future. Also, it will have positive impact on both their academic and non-academic activities (Marsh, 2009).

### **2.7.3 The Role of Artists and Cultural Organizations**

Sharp and Le Métais (2000) had that, all countries contributing to *The Arts, Creativity and Cultural Education: An International Perspective* said that schools are encouraged to provide children with access to cultural resources, such as museums, galleries and artists. Some countries specify an entitlement for pupils to visit cultural venues (for example, schools in the Republic of Korea are expected to enable students to visit museums or galleries at least once a term). A variety of programmes have been developed to ensure children's contact with artists and cultural organisations, and Korean National Arts Council often plays a key role in organising such schemes.

Upitis, (2011) is also of the view that cultural relevant version of arts education has adherents from all of the arts disciplines. In the visual arts, it relates to visual culture as a field of study that includes a combination of cultural studies, art history, critical theory, philosophy and anthropology by focusing on aspects of culture that rely on visual images, including those generated by new technologies.

## **2.8 Art Teacher Education and Training**

The teacher's role in art education includes understanding the art making process, with emphasis on individual differences in readiness for art through the psychological and social study of human behaviour in art, and curriculum development that will help diverse children achieve these abilities and understandings. Introducing children to an artistic environment means giving them the capacity to appreciate what others have created. In doing so, we are also teaching them about creativity. Creating a new form, children will be able to express what they are and what they feel. Teaching children about art is teaching them about life (Csikszentmihalyi, 1997)

There is a prerequisite for arts teaching that is common to any kind of teaching. Teachers must use pedagogy as a tool and be able to shift away from the centre and change their approach, and in so doing show their pupils how to do this. That is why public schools do not need a large budget for training teachers in the arts. Teachers only need an invitation to lead their pupils towards the transformation of the world. This argument does not deny the value of the presence of an artist to assist with in-school arts teaching. What this means is that classroom collaboration between the artist and the teacher brings enormous benefits to schoolchildren as the pupils relate in different ways to their teacher and to the artist, perhaps due to what each of them represents for the child (Upitis, 2011).

The teacher represents rules, order and everyday life while the artist represents non-routine and places him or her as being in tune with the child a creator. This establishes a close collaboration between local artists and public schools, which shows how both parties can enrich each other's role so that they presents a marvelous experience that could benefit pupils in school (United Nations Educational, Scientific and Cultural Organization, 2003).

Despite the efforts of developing countries in reforming curriculum in line with conservatism. Progressive Education movement continue to advocate for contemporary educational systems. The Reformers wished to cause a change in the number of subjects in the curriculum. Theories may differ on the content of the disciplines to be studied but no renowned organization has advocated a return to rote learning. The efforts of Progressive Education movement continue to exert an influence on UNESCO to promote arts education and creativity in schools to form part of a “construction of a culture of peace” (UNESCO, 1999). The creative spirit of arts in forming the humankind, the realization of children’s potential and stabilizing their emotional balance (UNESCO, 1999). The inclusion of arts in school curriculum would continue as far as educators agree with the principles discussed.

### **2.8.1 Art Teacher Education in Ghana**

Visual Arts education occurs in Ghanaian basic schools as Creative Arts for primary schools and Basic Design and Technology for Junior High Schools. To the CRDD (2007), Creative Arts are essential to the development of the cognitive, affective and manipulative skills of the learner provide opportunities for learners to actively, participate in creative processes to enhance the growth of their imagination and self-expression. The source adds that Creative Arts provide avenues for strengthening social identity and unity of purpose, discovering the cultural heritage and creating a unifying nation. In addition, the study of Art helps to unlock the creative potentials of learners, serves as a foundation for the development of skills in Design and Technology and prepares learners for industrial development.

Pre-Vocational Visual Arts Related is a course of study at the Colleges of Education where teacher trainees are expected to study the course which will enable them to be able to teach



Creative Arts and BDT at the basic level. The study of Pre-Vocational Arts related subjects is based on the Theory of learning by understanding, not rote learning. Practical problem-solving methods should be adopted. As much as possible, time should be spent on the teaching and learning of hands-on-activities. The essence of this programme is quality education.

The expected performance standard is 70%. That is, the tutors must ensure that at least 70% of the class understand 70% of the tasks set for them and can perform at least 70% of the tasks. Emphasis must be placed on the acquisition and application, the thinking and reasoning skills (education of the head), psychomotor skills (education of the hand) and affective skills (education of the heart) (Teacher Education Division, Ghana Education Service, 2006).

The Colleges of Education in Ghana run programmes with specialization in Science/Mathematics, Mathematics/Technical Skills, French, Early Childhood Education and a General programme which offers a one-credit hour course in Pre-Vocational Skills (Art Related) to first year students on this general programme option during their first semester of their study. This Pre-Vocational Skills (Art Related) course is allocated only one-hour of instructional time on the College syllabus for all teaching and learning activities and expected to cover the theory and practice or demonstration of topics that make up the course content within the allotted one hour. It is also worth noting that Pre-Vocational Skills is studied only by students on the General programme in their first semester of College Education.

In the second year of study, trainees on the General programme choose specialization in one of these courses: Arts Related, Home Economics Related, Religious and Moral



Education, Agricultural Science, Ghanaian Language, Music and Dance, and Physical Education. The study of Arts Related is limited to students that choose to offer Art as an elective study programme. These trainees study the Principles and Methods of Teaching the Visual Arts subjects in their first semester of the second year. In the second semester of the second year, the trainees who chose to offer the Visual Arts Related continue the study of the Visual Arts Related course but select from the five courses of study for specialization: Visual Communication, Fabric and Leather decoration, Moulding, Casting and Carving, Weaving and Stitching and Assemblage and Construction. From the above five courses, one course is selected based on the specialization of the art tutor in that college of education. On completion of the colleges of education study programmes, all teachers, regardless of their elective area of study, are posted to basic schools where Creative Arts is studied in all classes at the primary school level and BDT at the JHS level. The Creative Arts curriculum integrates music, drama, dance, visual arts, etc. which further makes it difficult for teachers who studied non-visual arts related areas to teach the subject since they have no knowledge of the topics that they did not study at college.

In view of the above, trainees are expected to teach the creative arts and the BDT at the Primary or the JHS after their completion but the researcher sees the period of training as short to adequately prepare the trainees to effectively teach the creative arts and the BDT at the Primary and the JHS levels of our educational system.

### **2.8.2 Art Education in Primary School (Creative Arts Syllabus)**

From the Curriculum Research and Development Division (2007), the Creative Arts syllabus is organised in years and for each year in three Terms. Each term has sections,

which are further organised into Units. The General Objectives stipulated by the syllabus ensures that learners:

- acquire basic knowledge, skills and values through Performance, Composition and Two-Dimensional Art Activities such as picture making, print and pattern-making and Three-Dimensional Art Activities such as weaving, sewing, modelling, carving, casting, construction, drama, singing, drumming and dancing etc.;
- develop skills in critical, independent thinking, reasoning and imagination;
- acquire skills in self-expression;
- appreciate products of artists/artistes and beauty in the environment;
- develop basic knowledge, skills and values through Performance, Composition;
- recognise the importance of originality, design and craftsmanship and performance;

The main topics in the Creative Arts syllabus are as follows

- Making Pictures, Drawing and Colour work
- Pattern Making, Printmaking and Lettering
- Composition
- Listening and Observing
- Performance
- Weaving and Stitching
- Modelling, Casting and Carving
- Construction/Assemblage and Paperwork

## **2.9 Curriculum**

Curriculum is a crucial component of any educational process. It addresses questions such as what students should learn and be able to do, why, how, and how well. In the past, the

curriculum was designed merely from the perspective of its cultural transmission functions with its structure consequently reflecting discrete areas of knowledge. Given the complexity of today's ever-changing world, contemporary approaches to curriculum development far exceed the traditional understanding of curricula as merely plans of study or lists of prescribed contents (Biggs, 2011).

According to the International Bureau of Education (2006), the term 'curriculum' was originally related to the concept of a course of studies followed by a pupil in a teaching institution. The concept of "curriculum" was used in the English-speaking tradition as equivalent to the French concept of "programme d'études". Nevertheless, in recent decades, the concept of curriculum has evolved and gained in importance. Increasingly, it is used universally within the framework of globalization, the theory of pedagogy and the sociology of education. Curriculum, according to UNESCO (2015), is a systematic and planned packaging of competencies (that is knowledge, skills and attitudes that are underpinned by values) that learners should acquire through organised learning experiences both in formal and non-formal settings.

Downes (2012) explains curriculum as the unit of instruction and various topics in all definite subject areas that are taught in an institution. The author adds that curriculum is the knowledge and skills learners are expected to discover, which includes the learning standards or objectives they are expected to meet; the units and lessons that teachers teach and the assignments and projects given to learners. In addition, the author adds that, the books, materials, videos, presentations and readings used in a course and the tests, assessments and other methods are used to evaluate student learning. To Ebert, Ebert, & Bentley (2013), curriculum is the means and materials with which students will interact for

achieving identified educational outcomes. The authors outline four essential curriculums at work in most educational settings as the explicit, implicit, null and co-curriculum.

The authors explain explicit curriculum as subjects that will be taught, the identified mission of the school and the knowledge and skills that the school expects successful students to acquire. The authors explain implicit curriculum as lessons that arise from the culture of the school and the behaviours, attitudes and expectations that portray that culture. According to Ebert, Ebert, & Bentley (2013), null curriculum deals with topics that are specifically excluded from the curriculum and co-curriculum is school-sponsored programmes that are intended to complement the academic aspect of the school experience.

### **2.9.1 Arts Education Curriculum**

There are several varieties of Art-Based Teaching and Learning Curriculum Models which includes Art integration model, Artful Learning™ model and many others. In order to enroll a successful programme in Art education the following practices should be taken into account to implement Art-Based teaching and learning models;

At the community level, Arts-Based teaching and learning may focus on improved outcomes for special populations or for the community as a whole: At the community level arts programs used arts education, for example, to teach skill that are transferable to the workplace, such as planning and self-assessment. Local community arts centers across the country help participants reach social and educational goals. Many of those programs reach out, in particular, to residents who are economically disadvantaged.

In education, arts-based teaching and learning activities may be implemented throughout a whole school: These practices includes whole-school art activity, whole-school arts-based

curricula, and comprehensive school reform. A whole-school art activity may focus on one project in which all the students in the school participate.

Other implementation models focus on arts-based teaching and learning activities at the classroom level: Classroom models bring art activities to students in a regular classroom setting. An “artist-in-the classroom” or “artist-in-residence” works cooperatively with the students’ regular teacher to plan and implement art or Arts-Based lessons.

A professional development approach teaches teachers to use Arts-Based instructional strategies: This describes the preservice and in-service professional development activities designed to improve teaching through arts-based teaching and learning. Teacher training in arts-based instructions is based on the premise that the arts engage all learners. Teachers learn how to use the arts to facilitate cooperative learning groups, self-directed learning, project-based learning, and self-assessment.

Gadsden (2008) notes the increasing potential of the arts to influence pedagogy, practice, and student learning. Her extensive review of research consistently identified the potential of the arts for integrating curricula as well as the need for active inclusion of the arts in teacher preparation.

According to Bresler, (2001); Bresler & Ardichivlli, (2002), arts integration has the potential for bridging local and global cultures across time and space, which, therefore, may have implications for teaching diverse learners, a primary concern for the 21st century.

A renewed focus on the contribution of the arts provides distinct value in the attempt to understand and address the newest and most difficult challenges associated with teaching and learning.



Pool, Dittrich, and Pool (2011) found that, the Artful Learning™ model provided a successful, arts-based focus for integrating curriculum in the teacher education program. Artful Learning™ (1996) focuses on K-12 school improvement and was inspired by the vision of Leonard Bernstein, who observed that the artistic process for both creating and experiencing art is a fundamental way of learning in any discipline. In addition to its arts-based focus, the Artful Learning™ model is concept-based and interdisciplinary, with teaching and learning centered on the exploration of masterworks, the asking of essential questions, rigorous scholarship, active creation, and deep reflection (Wiggins & McTighe, 2005).

The core of Artful Learning™ encompasses a four-phase learning sequence: experience, inquire, create, and reflect. The learning sequence unfolds in an active, hands-on manner, with teacher and students sharing the roles of artist, teacher, and scholar. At Gettysburg College, the Artful Learning™ model was used successfully in undergraduate college settings (Robertson, 2007; Dittrich, Pool, Stebick, & Weigler, 2008; Robertson, 2007; Dittrich and Pool, 2008).

Education policies almost universally recognize the value of arts. In the United States of America, forty-seven states have arts-education mandates, forty-eight have arts-education standards, and forty have arts requirements for high school graduation, according to the 2007-08 Arts Education Partnership (AEP) state policy database. The Goals 2000 Educate America Act, passed in 1994 to set the school-reform agenda of the Clinton and Bush administrations, declared art to be part of what all schools should teach. No Child Left Behind (NCLB), enacted in 2001, included art as one of the ten core academic subjects of



public education, a designation that qualified arts programmes for a range of national grants (Smith, 2009).

UNESCO (2015) states that, good curriculum plays an important role in forging life-long learning competencies, as well as social attitudes and skills, such as tolerance and respect, constructive management of diversity, peaceful conflict management, promotion and respect of Human Rights, gender equality, justice and inclusiveness. At the same time, curriculum contributes to the development of thinking skills and the acquisition of relevant knowledge that learners need to apply in the context of their studies, daily life and careers. Curriculum is also increasingly called upon to support the learners' personal development by contributing to enhancing their self-respect and confidence, motivation and aspirations.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

The methodology deals with the following broad areas: research design, population and sampling procedure, data collection instruments, administration of instruments, data collection procedures and data analysis plan.

#### **3.2 Research Design**

This is the philosophy or the general principle which will guide one's research. It is the overall style to studying one's topic and includes issues the researcher needs to think about such as the constraints, dilemmas and ethical choices within the research (Dawson, 2002). According to Kothari (2004), a research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure. The author further explained that, research design is the conceptual structure within which research is conducted; it constitutes the blueprint for the collection, measurement and analysis of data. As such the design includes an outline of what the researcher will do from writing the hypothesis and its operational implications to the final analysis of data.

In this study, the qualitative and quantitative and quantitative research design were used to collect and analyse data on teaching and learning of Creative Arts in the five districts in the Northern Region of Ghana.

The descriptive, survey methods and document analysis were used to have detailed knowledge of teaching and learning conditions in the five sampled districts.

### **3.3 Population for the study**

Population is the larger group to which the researcher hopes to apply the results (Fraenkel, Wallen, & Hyun, 2012). In view of this, all individuals or objects within a population usually have a common binding characteristic or trait which is considered as research population. The population was composed of two groups namely target group and accessible group. In this study, the participating districts were the Tamale Metropolis, Yendi Municipal, Sagnarigu, Tolon and Kumbungu Districts in the Northern Region. These districts were selected based on proximity and how properly they represent the MMDs in the region in terms of being municipal, metropolitan or a district assembly. This was to ensure that the results from the study could be generalized to all the districts in the region.

#### **3.3.1 Target Population for the Study**

Target population is the entire group of people or objects to which the researcher wishes to generalize the study finding (Lodico et al, 2010). In this research, target population consists of graduates of the colleges of education who completed between 2007 and 2015, and the headteachers of the schools these teachers teach in five districts out of the 26 districts in the Northern Region of Ghana. The target population consisted of 455 Teachers and Headteachers from 65 schools, which is made up of 390 teachers and 65 head teachers.

**Table 3.1: Target Population**

TARGET POPULATION	
Classroom Teachers	390
Headteachers	65
<b>Total</b>	<b>455</b>

### **3.3.2 Accessible Population for the Study**

Accessible population is the portion of the population to which the researcher has reasonable access (CAPS AFRICA, 2015). The accessible population for the study formed 90.1% of the target population and was made up of 345 teachers and 65 headteachers. The number of teachers in the population formed 84.1% while 15.9% were headteachers. Table 3.2 represents the data on the Teachers and Headteachers in the sampled Metropolis, Municipal and the Districts (MMDs); the Teachers in the Tamale Metropolis were 86.0% whilst 14.0% being Headteachers, Yendi Municipal were 82.0% Teachers and 18.0% Headteachers, Sagnarigu District were 84.0% Teachers and 16.0% Headteachers, Tolon District were 83.0% Teachers and 17.0% Headteachers and the Kumbungu District were 84.0% Teachers and 16.0% Headteachers respectively.

**Table 3.2: Teachers and Head Teachers from various MMDs**

<b>MMDs</b>	<b>No. of Schools</b>	<b>No. of Teachers</b>	<b>No. of Headteachers</b>	<b>Total No. of Teachers and Headteachers</b>
Tamale Metropolis	20	122	20	142
Yendi Municipal	15	70	15	85
Sagnarigu	10	53	10	63
Tolon	10	48	10	58
Kumbungu	10	52	10	62
<b>Total</b>	<b>65</b>	<b>345</b>	<b>65</b>	<b>410</b>

### **3.4 Sampling Techniques**

Sampling is concerned with choosing a subset of individual from a population to estimate characteristics of the whole population. Welsh (2006) also defines sampling as a process of choosing from a much larger population, a group about which the researcher wishes to generalise statements so that the selected part will represent the total group. According to Frey, Carl, & Gary (2000), sampling technique involves taking a representative selection of the population and using the data collected as research information. The probability and non-probability sampling techniques were adopted for selecting the sample for the study.

According to Given (2008), participants in a non-probability sampling technique of sampling are selected because these participants meet pre-established criteria. The purposive and convenience sampling of non-probability sampling techniques were used in the selection process. Given (2008) has defined convenience sample as a sample in which research participants are selected based on their ease of availability. Essentially, participants who are the most ready, willing, and able to participate in the study are the ones who are selected to participate. The author further explains that, it may be helpful to use a convenience sample to test the appropriateness of interview questions in an inexpensive and quick way by approaching an interested group of people first before embarking on a larger, longer, and more expensive study.

The convenience sampling method was used to select the MMDs based on proximity and economic reasons and purposive sampling was also used to select the Teachers in the various schools in the Northern Region of Ghana to receive prompt responses from the participants.

Table 3.3 presents data from the colleges of education in which most of the teachers were trained. This gave the researcher an estimation of the number of teachers in the schools who acquired professional training in the teaching of art related subjects as most of these graduates are posted to the districts in the northern region after their training. This data was collated from the graduation lists of the colleges of education and used as population of the study.



**Table 3.3: Basic Statistics of the Study Population**

Research Institutions	Year	Graduated Teacher Trainees		Year	Current Teacher Trainees	
		1 <sup>st</sup> Year	2 <sup>nd</sup> Year (Visual Art Elective)		1 <sup>st</sup> Year (General Students)	2 <sup>nd</sup> Year (Visual Art Related)
Tamale College of Education	2007	288	59	1 <sup>st</sup> Year	554	0
	2008	300	55			
	2009	259	77			
	2010	288	138	2 <sup>nd</sup> Year	394	163
	2011	289	126			
	2012	285	26			
	2013	285	45	3 <sup>rd</sup> Year	497	151
	2014	288	70			
	2015	315	155			
	Sub-Total	2597	751	Sub-Total	1,445	314
E.P. College of Education, Bimbilla.	2007	235	168	1 <sup>st</sup> Year	806	0
	2008	230	183			
	2009	246	196			
	2010	243	164	2 <sup>nd</sup> Year	446	316
	2011	241	153			
	2012	247	172			
	2013	281	178	3 <sup>rd</sup> Year	446	302
	2014	448	335			
	2015	446	338			
	Sub-Total	2617	1,887	Sub-Total	1,698	618

Bagabaga College Education, Tamale	of	2007	206	0	1 <sup>st</sup> Year	275	0
		2008	241	0			
		2009	238	0			
		2010	251	0	2 <sup>nd</sup> Year	235	21
		2011	227	0			
		2012	243	0			
		2013	222	0	3 <sup>rd</sup> Year	150	0
		2014	201	0			
		2015	125	0			
		Sub- Total	1,735	0	Sub- Total	560	21
TOTAL		6,949	2,638	3,700		953	

*Source: Author's construct 2016*

### 3.5 Data Collection Instruments

The researcher used observation, questionnaires and interviews as instruments for data collection since they are widely used techniques for collecting information. Questionnaires and interview as posited by Gall, Borg, and Gall (1996), are usually used in education research to collect information that is not directly observable. This is because these data collection methods have the strength to typically inquire about the feelings, motivations, attitudes, accomplishments, and experience of individuals. A wide range of educational problems can be investigated with questionnaires and interviews.

### 3.5.1 Observation

Researchers use all their senses to examine people in natural settings or naturally occurring situations. Cohen and Crabtree (2008) define observation as a systematic data collection approach. Observation involves critical look at events to provide significant understanding or interpret how people behave in real life situations (Badu-Nyarko, 2009).

In this study, the researcher used on-the-spot observation at the (65) primary schools in the study area to look for more information on the teaching and learning of Creative Arts in the primary schools and to observe things critically for better understanding. This assisted the researcher to get a vivid and visual understanding of what goes into the teaching and learning of Creative Arts in the basic schools in the Northern Region of Ghana.

The researcher conducted an observational study on 195 teachers representing 57.0% of the total teachers sampled for the study. The Tamale Metropolis was 80 teachers representing 66.0%, Yendi Municipal was 40 teachers representing 57.0%, Sagnarigu District was 30 teachers also representing 57.0%, Tolon District was 20 teachers representing 42.0% and Kumbungu District was 25 teachers representing 48.0% in the Northern Region for observing to bring to light what actually goes during the teaching and learning of the Creative Arts. This was to give the researcher the first-hand information rather than relying on the information teachers provided through the questionnaires and interviews. The researcher used an observation guide (see Appendix A) that focused on teaching and learning of creative arts in areas of lesson notes, the use of Teaching and Learning Materials, Teacher-learner Activities, teaching aids and the confidence level of the teachers on the teaching of Creative Arts.

The researcher observed a total of 195 teachers comprising 108 males and 87 females at the basic school level. The researcher spent a time duration of 60 minutes, which is a double period prescribed by the teaching syllabus for the teaching of Creative Arts (CRDD, 2007) for each teacher on the basic school timetable to observe teaching and learning activities in each school, and 20 minutes for checking of pupils' exercises on Creative Arts, Teachers' lesson notes, pupils' Textbooks, pupils' Exercise books, teachers' guide and other available documents that support the teachers in the teaching of Creative Arts in the basic schools.

According to Jorgensen (2015), observation provides opportunities for viewing or participating in unscheduled events in their natural setting. An observation guide was used and field notes were taken while a lesson was in progress. The guide comprised a list of statements to be observed which were scaled for the researcher to tick the corresponding observed action. The researcher was to choose 1=Not observed, 2= More Emphasis needed or 3=Accomplished very well. The observation provided primary data to the researcher on actual activities and happenings in the teaching and learning of Creative Arts in the classroom in our primary schools.

### **3.5.2 Questionnaire**

In collecting data from teachers and headteachers from the five sampled districts, copies of a self-constructed questionnaire were distributed to these teachers and head teachers by the researcher in the schools that they work. The questionnaire was designed with 54 items for both the classroom teachers and their corresponding headteachers to provide information about the teaching of Creative Arts in the basic level of education in the Northern Region

of Ghana. It covered teaching and learning aspects including teachers' methods of teaching, teaching and learning materials, longevity of the teachers and support systems of teaching creative arts in the basic level of education and gender differences.

A questionnaire as instrument was deemed most suitable for use in this research to collect data about phenomena that was not directly observable and could not be captured in the observation process. According to Denscombe (2014), a major advantage of questionnaire is that large amounts of information can be collected from many people in a short period of time and in a relatively cost-effective way for a study. They also posit that a questionnaire can be administered by either the researcher or any person and with little or no effect to the validity or reliability to its results.

### **3.5.3 Interview**

According to Mallick, and Verma, (2005), the interview is primarily a method of data collection, in contrast to the questionnaire, which is a method of quantitative data collection. One of the main uses of the interview is to explore in detail and depth some significant aspects covered by a questionnaire, but which could not be fully explored by it. The interview is a research tool that is used as a survey method in social research for a variety of purposes. It is a means of evaluating or assessing a person for a wide range of issues such as employment or psychiatric interview, for gathering data as in a survey or an experimental situation, or for sampling the opinions of respondents (Fowler Jr., 2013).

The research interview is defined as normally a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information and focused by him/her on content specified by research objectives of systematic description, prediction

or explanation (Mertens, 2014).

According to De Vaus (2013) the interview method is a widely-used method of research that is used for different purposes to obtain basic information about the target person or situation. The interview is of three main types: structured, semi-structured and unstructured interviews. In a structured interview, the interviewer asks the same questions to all interviewees in the same order. Michael (1998) also defines structured interview as having a very tight structure, in which the questions will probably be read from a carefully prepared interview schedule, like a questionnaire, but used orally. Structured interviews have therefore most of the advantages and disadvantages of the questionnaire.

The main disadvantages are, first, that it takes much longer to implement questionnaires orally than in writing, and, secondly, there is less possibility of anonymity (unless the interviewer and interviewee are complete strangers to one another, as sometimes happens in surveys). The main advantage is that any misunderstanding or lack of understanding can be immediately sorted out during the exchange. In this research, structured and open-ended questions were used. The researcher conducted the interviews in person.

An interview guide was used to solicit data from the Headteachers to satisfy the research questions. The use of an interview guide allowed for the collection of comparable data across subjects and therefore was an appropriate instrument for this research.

### **3.6 Response Rate**

The study sought to collect data from 345 respondents; all responses were obtained constituting 100.0% of a response rate. Hence, the questionnaire produces a well-informed



data since the response rate is above 75% as noted by (Mosca, Jones, King, Ouyang, Redberg, & Hill, 2000).

A set of 345 questionnaires each containing 54 items were designed and administered to the 345 primary school teachers chosen for the study. Out of the 345 questionnaires distributed, the researcher was able to receive 345 completed questionnaires from the respondents; a response rate of 100%. This 100% success was because the school headteachers were tasked to collect the completed questionnaires for the researcher. The questionnaires were both open and closed ended questions as shown in (Appendix B).

### **3.7 Documents and Records**

Documents and records were consulted for data to complement data sourced with other techniques of data gathering to inform the study. Ivankova, Creswell, and Stick, (2006) says that documents can be used to gather information from schools and other organisations. Samples of teachers' records, such as terminal reports, school attendance register, cumulative progress reports for pupils and creative art syllabi and teachers guide for teachers were used. The documents supplied information on marking, pupils work and students' performance. These documents were given out by the headteachers, teachers and students as well. Thorough analysis was done to record information on the students and their performance. The document analysis was done with the assistance of the headteachers.

### **3.8 Types of Data Collected**

#### **3.8.1 Primary Data**

Primary data refers to data collected or obtained from first-hand experience. Primary research consists of a collection of original primary data. It is often undertaken after the researcher has gained some insight into the issue by reviewing secondary research or by analysing previously collected primary data (Cohen, Manion, & Morrison, 2013). It can be accomplished through various methods, including questionnaires and interviews and observations. Data were collected in the form of words and photograph activities that were observed as well as what data provided through responses given to the questionnaire. Primary data for this study therefore included photographs, observation check list, video recording and songs.

#### **3.8.2 Secondary Data**

Secondary data is any information collected by someone else other than its user. It is data that has already been collected and is readily available for use. Secondary data saves on time as compared to primary data which should be collected and analysed before use. Secondary data were elicited from documents such as journals, textbooks, dissertations and theses sourced from libraries and internet sources.

### **3.9 Validation of Instruments**

All the instruments used were drafted and piloted with trainees, teachers and headteachers within the schools in the education ridge area in the Sagnarigu District to eliminate errors. This was because their understanding of the issues in the instruments were similar to those of the respondents. The Sagnarigu district was chosen for the purpose of proximity and the

district's rich in diverse educational institutions. Problems identified were corrected before the final instruments were prepared and administered on the field.

### **3.10 Data Collection Procedures**

Initial contact was made with headteachers of the selected 65 primary schools in the Tamale Metropolis, Yendi Municipality, Sagnarigu, Kumbungu, and Tolon Districts of the Northern Region. This was to seek permission to invite teachers and teacher trainees to take part in this research. The researcher administered the questionnaires to the respondents in a face-to-face fashion and interviewed the headteachers to seek their views for the assessment of support systems for effective teaching and learning of creative arts in the primary schools. These procedures were followed to gather data for the research.

### **3.11 Data Analysis Plan**

Data analysis is the process of bringing order, structure and meaning to the mass of collected data. Technically speaking, processing implies editing, coding, classification and tabulation of collected data so that they are amenable to analysis. The term analysis refers to the computation of certain measures along with searching for patterns of relationship that exist among data groups (Kothari, 2004). Editing of data, a process of examining the collected raw data to detect error and omissions and to correct these when possible, was done. It was done to ensure that the data are accurate, consistent with other facts gathered, uniformly entered, as completed as possible and have been well arranged to facilitate coding and tabulation. Epi-info was used for data entry after which the data was export to Statistical Package for Social Sciences (SPSS) version-20 for analysis. Descriptive statistical data analysis done, frequency distribution of the variables was generated and

presented in the form of tables. These statistical instruments were used because they allow data to be organized for further analysis. It also allows a dialogue between the test and the exact numbers in the result. Again, the different group classification allows comparison and better understanding of data and facilitates the summation of items and the detection of errors and omission.

### **3.12 Ethical Considerations**

Approval and clearance were sought from the Regional Education Directorate to conduct this study. The researcher also sought and obtained approval from all Metropolis, Municipal and District Education Directorates included in the study. Finally, permission was sought from all headteachers of schools included in the study before the interviews were conducted. For headteachers and teachers, the researcher obtained informed verbal permission from them before commencement of the interviews. The participants were made aware that their participation was voluntary, and that they were free to decline or end the interviews at any time during the study. Efforts were made to maintain confidentiality of the responses. Participants were told that their responses would be kept confidential and that no one known to them would have access to the information provided and none of the respondent's name was recorded.

Additionally, the questionnaires were packed in an envelope and kept in a safe place to prevent the loss of any of the questionnaires. All references were duly acknowledged to avoid plagiarism.

## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

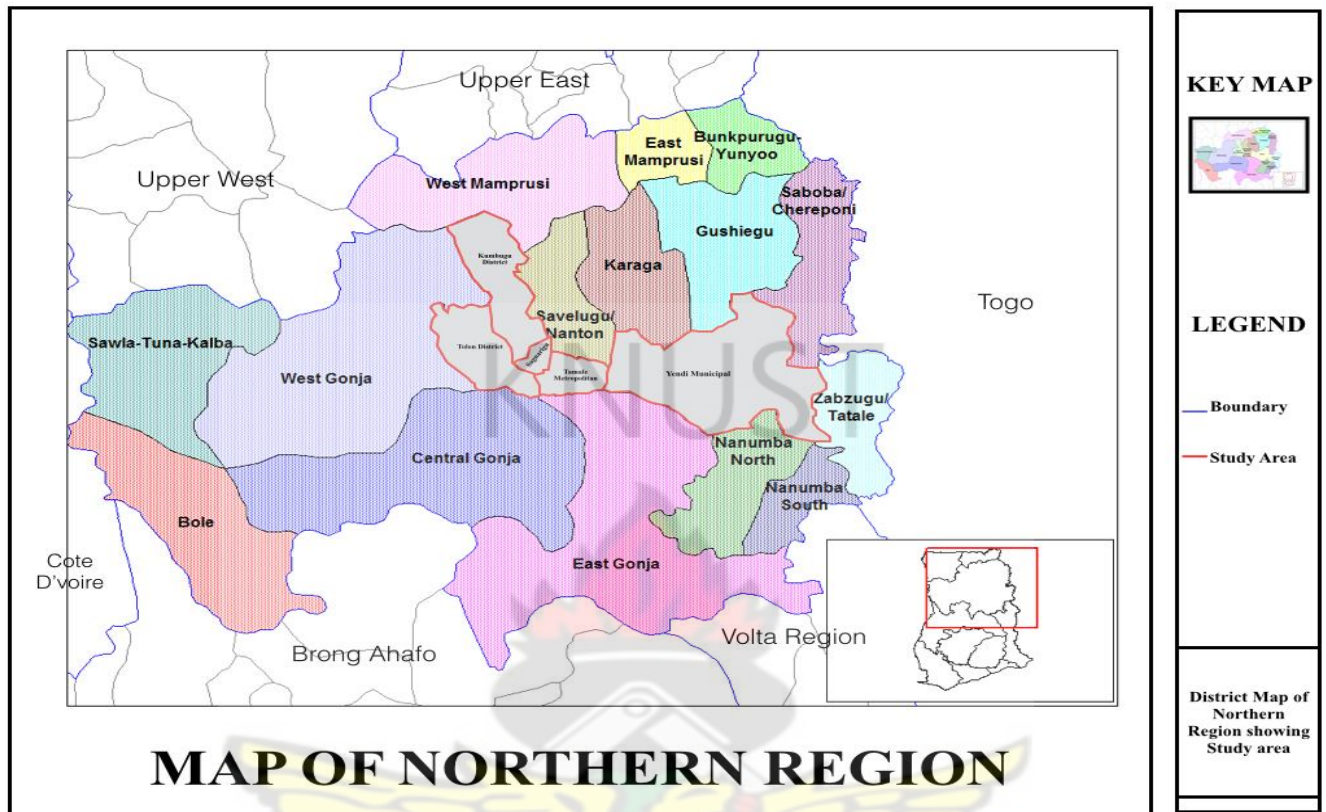
#### **4.1 Overview**

This chapter reports findings from the scientific enquiry and further draws inferences from data gathered from the field. The presentation includes pertinent issues raised in the opening chapter such as the conditions of teaching and learning of Creative Arts, teacher training and the work of teaching in Ghana, and the existing support systems that facilitate teaching and learning of the subject in the northern region. Analysis and interpretations derived from the data obtained have been presented and aligned to the literature reviewed. The researcher has also resorted to the use of Tables and Figures to explain data obtained where necessary.

#### **4.2 Profile of the Study Areas**

The study was undertaken in five Districts schools in the Northern Region; Tamale Metropolis, Yendi Municipality, Sagnarigu District, Tolon District and Kumbungu District. The Northern Region, which occupies an area of about 70,383 square kilometres, is the largest region in Ghana in terms of land area. It shares boundaries with the Upper East and the Upper West regions to the north, the Brong Ahafo and the Volta Regions to the south, and two neighbouring countries - the Republic of Togo to the east, and La Cote d'Ivoire to the west. The land is mostly low lying except in the northeastern corner which has the Gambaga escarpment and its western corridor. The region gets its water supply from the Black and White Volta Rivers, which also drain the region.





*Source: Ghanadistricts.com (2017)*

**Figure 4.1: District Map of the Northern Region showing the Study Areas**

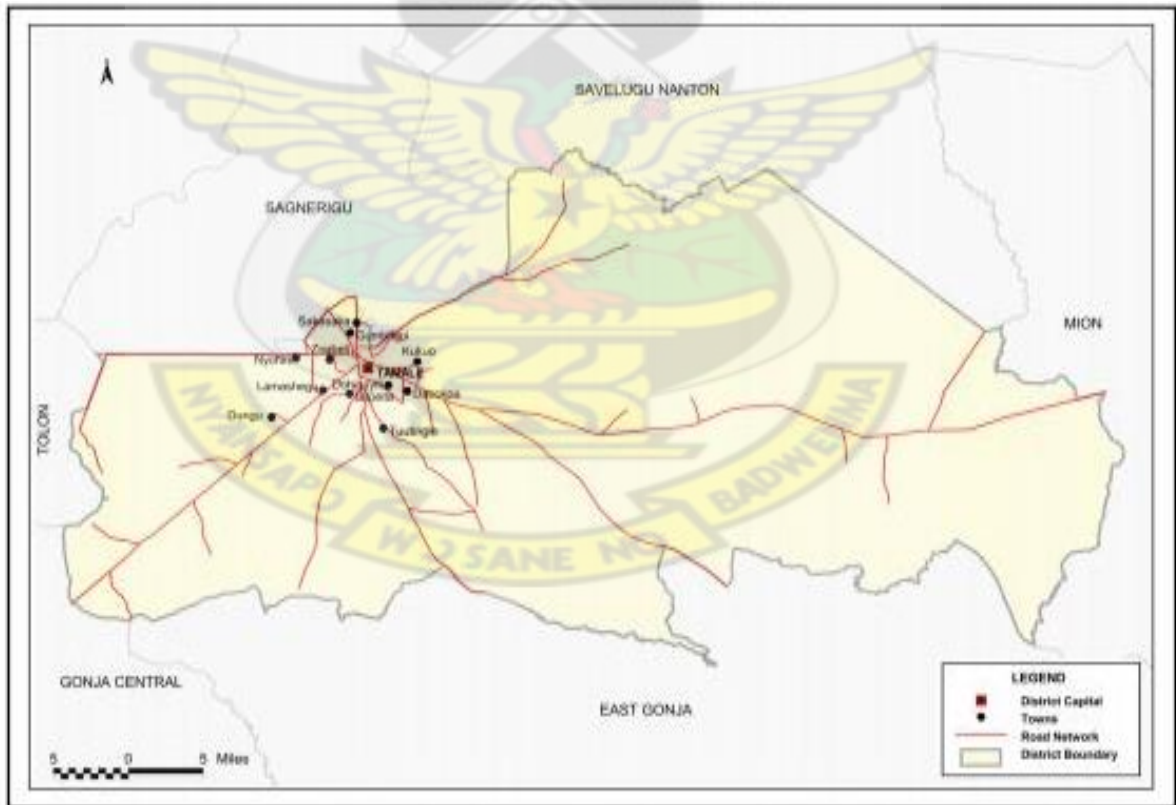
The five study districts are located at the centre of the region. From the map above, all the other study areas share boundary with the Tamale Metropolis except Kumbungu. The settlements' nearness to the regional capital bestow on them greater opportunities and accessibility to social services/amenities that they enjoy as compared to distant districts/municipalities.



#### 4.2.1 Tamale Metropolis in Context

Tamale Metropolis is one of the six metropolitan Assemblies in Ghana. It is bounded to the north by Savelugu/Nanton district, to the east by Yendi Municipality, to the south by East Gonja, and to the west by Tolon district.

The Metropolitan Education Directorate (MED) oversees educational administration in the metropolis. The Metropolitan Education Directorate is responsible for educating children, young men and women as well as adults in the metropolis to ensure that, the inhabitants develop their potentials, become productive to facilitate income distribution and reduce poverty to promote economic growth and development. Figure 4.2A shows the Tamale Metropolitan Area.



*Source: Ghanadistricts.com (2017)*

**Figure 4.2 A: A Map showing Tamale Metropolitan Area**

#### 4.2.2 Yendi Municipal in Context

It was established in 1998 by a legislative instrument (LI 1443) and PNDC law 207, Act 462 as a district. It was elevated into a municipality in 2007. It is the only municipality in the Northern region as of 2007 and one of the 40 Municipal Assemblies in the country. The Municipality shares boundary with eight other districts in the region.

The current population of the district stands at 143,873 (2017 projection by Ghana Statistical Service). The population growth rate is approximately 2.9 % per annum. In Figure 4.2B shows the geographical boundary of the district.



*Source: Ghanadistricts.com (2017)*

**Figure 4.2B: A Map showing Yendi Municipal**

#### 4.2.3 Sagnarigu District in Context

The Sagnarigu District with its capital at Sagnarigu is one of the six (6) created districts in the Northern Region in the first half of 2012. It was carved out of the Tamale Metropolis by Legislative Instrument (LI) 2066. One of the reasons for the creation of the district was to redirect developmental projects to the communities that are north and west of the Metropolis that were relatively less developed as compared to the urban areas in the Tamale Metropolis.

The Sagnarigu District has 79 communities, comprising 20 urban, 6 peri-urban, and 53 rural areas. The district covers a total land size of 200.4km<sup>2</sup> and shares boundaries with the Savelugu - Nanton Municipality to the north, Tamale Metropolis to the south and east, Tolon District to the west and Kumbungu District to the northwest. The population of the district as at 2017 is 180,909 (2017 projection). Figure 4.3 shows the boundary of Sagnarigu.

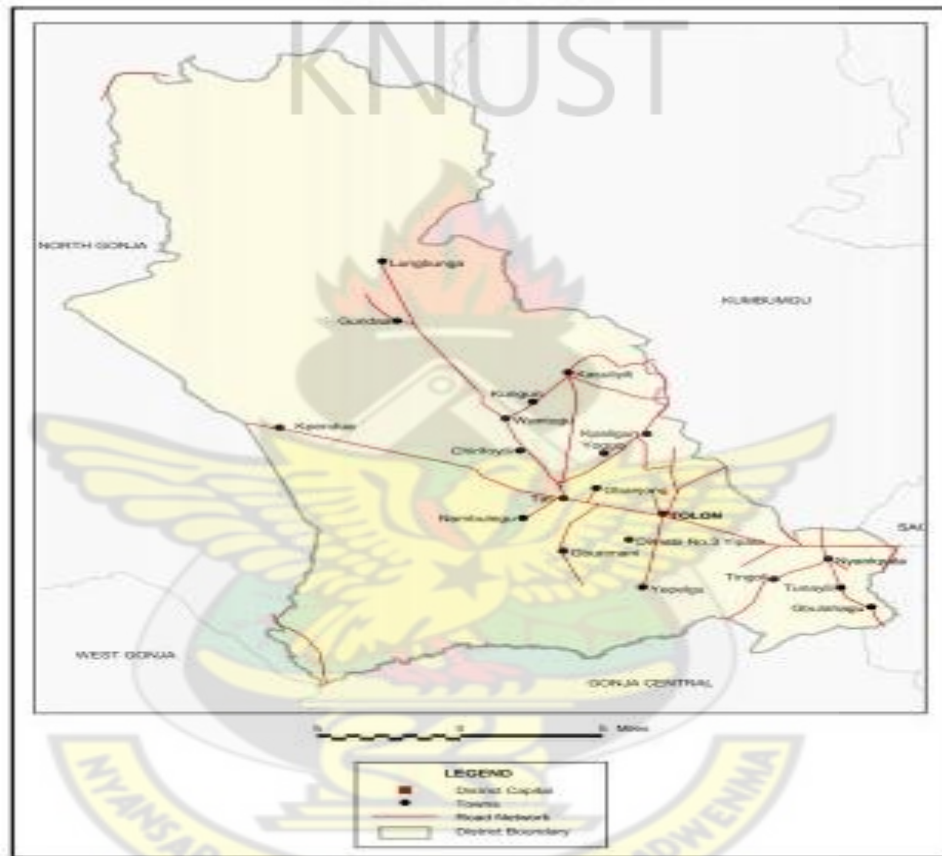


*Source: Ghanadistricts.com (2017)*

**Figure 4.3: A Map showing Sagnarigu District**

#### 4.2.4 Tolon District in Context

Tolon District was carved from the Tolon/Kumbungu District in 2012. The district shares borders with North Gonja to the West, Kumbungu District to the North, Central Gonja to the south and to the East with Tamale Metropolitan. The population of the district as at 2017 is 89,160 (projected). Figure 4.2B shows the geographical boundary of the district.



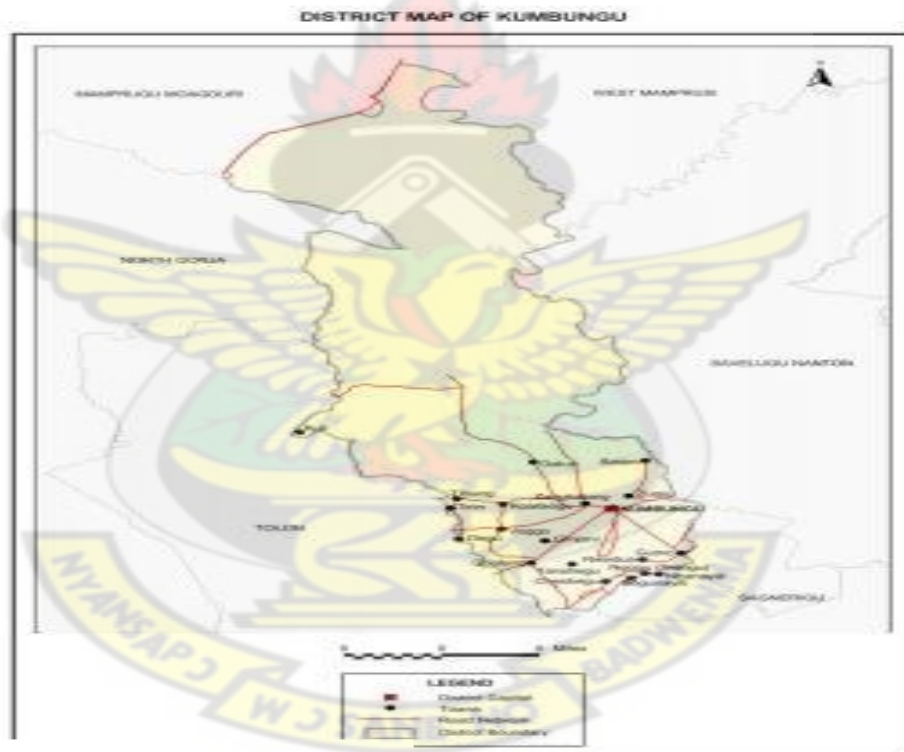
*Source: Ghanadistricts.com (2017)*

**Figure 4.4: A Map showing Tolon District**

#### 4.2.5 Kumbungu District in Context

Kumbungu District with its capital Kumbungu was separated from Tolon in the Tolon-Kumbungu District in 2012. The District was established by Legislative Instrument (L.I) 2062.

The district shares boundaries with Savelugu-Nanton Municipal to the East, Tolon District to the south, North Gonja District to the West, and to the north with Mamprugu/ Moaduri District respectively. The population of the district currently is 48,057 (2017 projection).



*Source: Ghanadistricts.com (2017)*

**Figure 4.5: A Map Showing Kumbungu District**

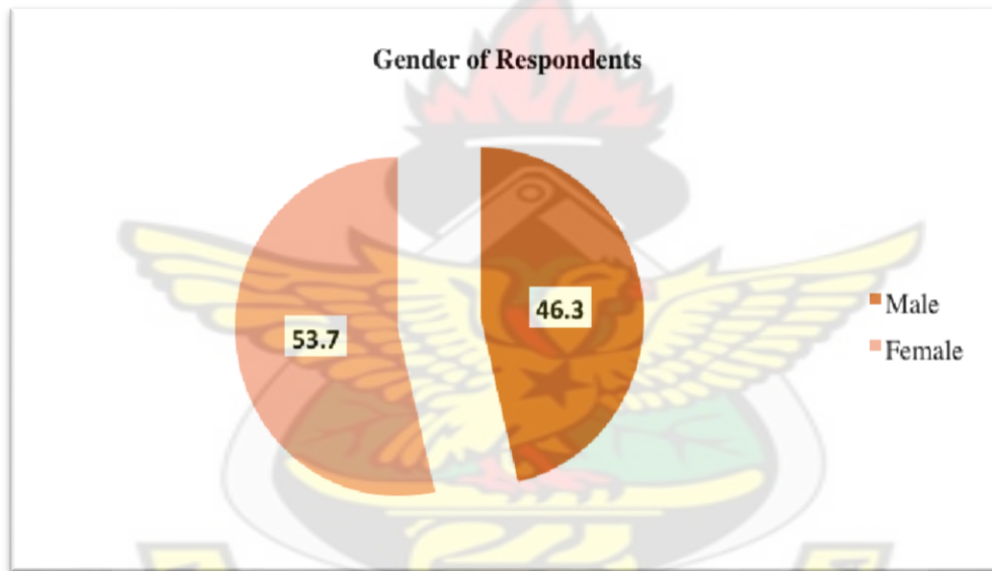
### 4.3 Characteristics of study Respondents

Total respondents were 410 and out of that, 365 were teachers while 65 were head teachers.

The gender of the respondents, their qualification as teachers and their experience in the teaching field are presented in the following sections.

#### 4.3.1 Gender of Respondents

Out of the 410 total respondents interviewed during the study, 190 were males while 220 were females. The data is presented in Figure 4.6.



*Source: Researcher's construct, 2017*

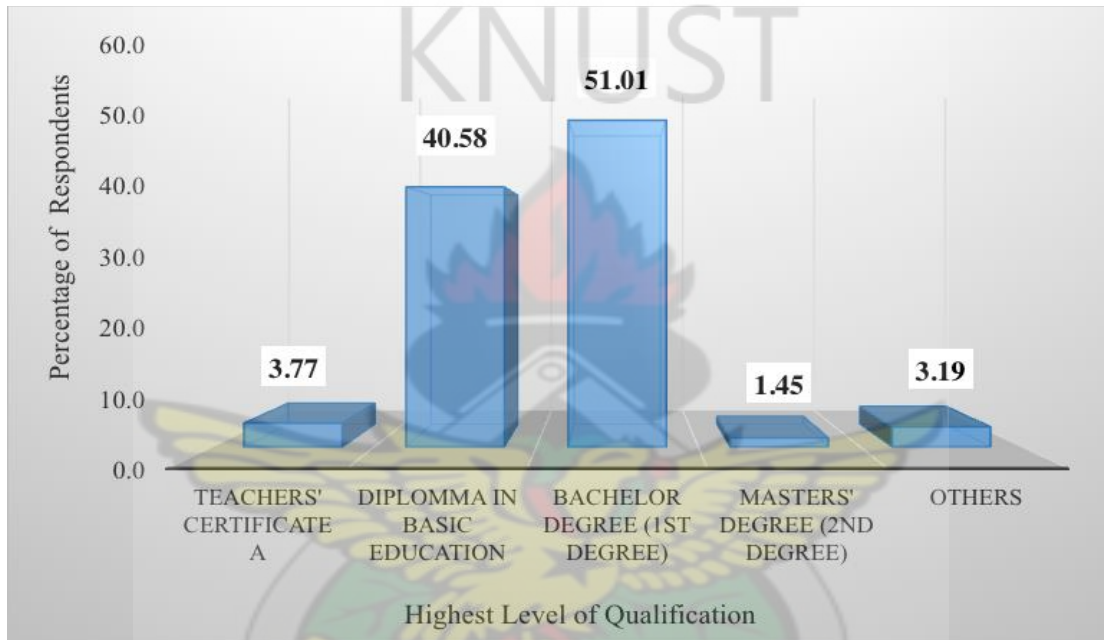
**Figure 4.6: Gender of Respondents**

The number of male headteachers and teachers made 46.3% of the total respondents while 53.7% were female teachers. The number of females in the teaching field is higher in the studied MMDs.



### 4.3.2 Qualifications of Respondents

According to the TED of the GES, teachers must have at least a Diploma in basic education to be deemed qualified to teach at the basic level in Ghana. However, some of the respondents (teachers) had had further training to increase their value. This is shown in the Figure 4.7.



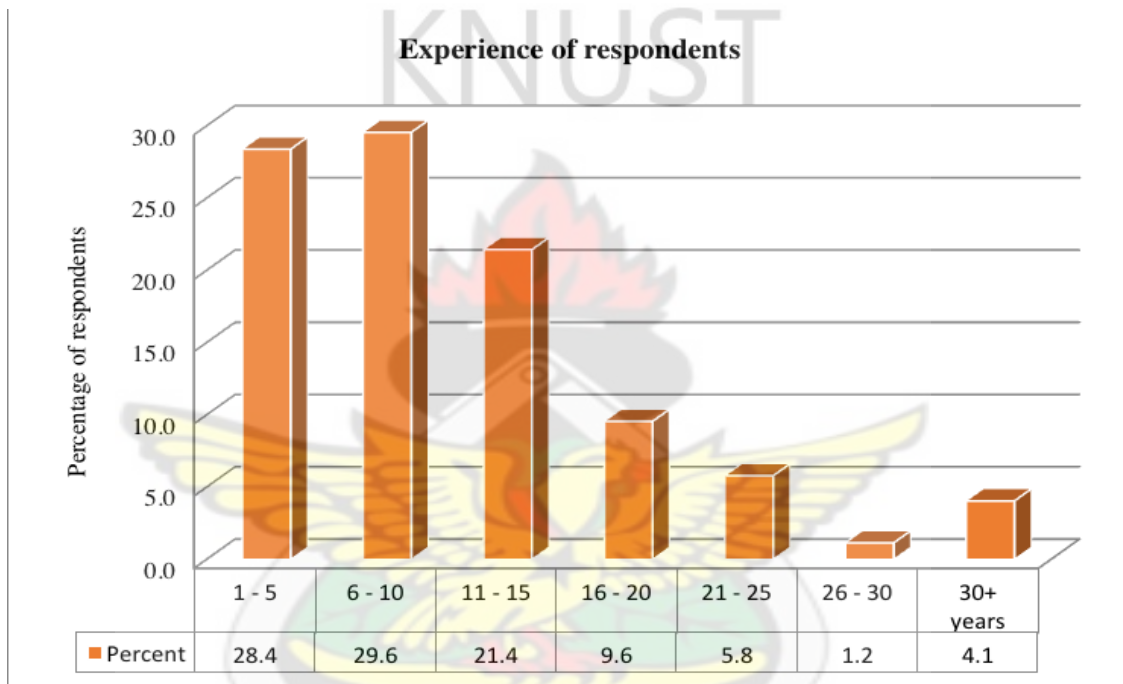
*Source: Researcher's Construct, 2017*

**Figure 4.7: Qualification of Respondent**

As shown in Figure 4.7, 51% of the respondents held bachelor's degrees representing the majority whiles 1.4% of the respondents held masters' degree representing the minority. The basic qualification thus the Diploma in Basic Education makes 48.58 % of the total respondents whiles the number of Teachers Certificate "A" holders are just 3.77 %. This shows that, a higher percentage of the teachers are making the efforts to acquire further training which is a good signal to capitalize on in making proposals to improve Creative Arts teaching and learning in the districts because the teachers are ready to learn.

### 4.3.3 Experience of Respondents

One determinant of experience in many professions is the number of years the individual has spent in that particular field. For purpose of this study, the number of years' respondents had taught at the basic level was used to determine the experience level. The result is further presented in Figure 4.8.



*Source: Researcher's construct, 2017*

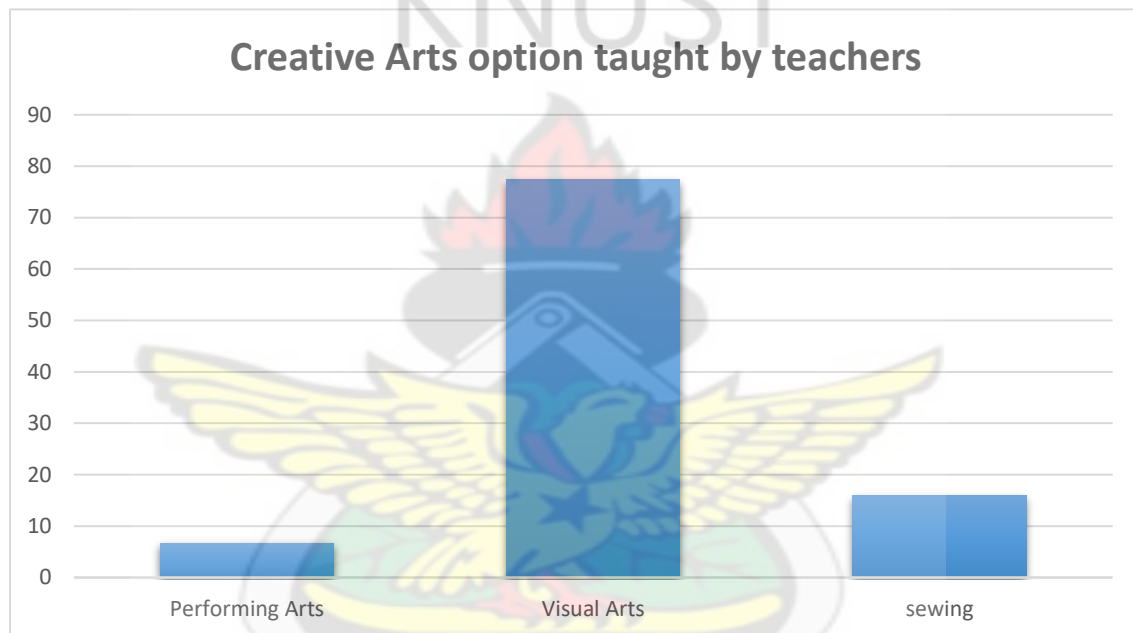
**Figure 4.8: Experience of Respondents**

Figure 4.8 shows that, the most experienced teachers who had taught for 30 years and above represented just 4.1% of the respondents. Teachers who had a relatively low level of experience, that is between 1 and 5 years represented 28.4% of the respondents. Considerable number of the teachers were observed to be experienced as (42.1%) had taught for more than 10 years. This implies that, teachers have amassed rich experience to contribute to the development of arts in the study areas.

## 4.4 Current Condition of Teaching and Learning of Creative Arts

### 4.4.1 Creative Arts Content Taught by Teachers

The Creative Arts syllabus spells out three main areas that need to be considered together under the subject (GES syllabus for Creative Arts 2007). The research revealed a greater concentration on visual arts neglecting sewing and the Performing arts branches of the subject. This is further shown by Figure 4.9.



*Source: Researcher's construct, 2017*

**Figure 4.9: Creative Arts Option Taught by the Teachers**

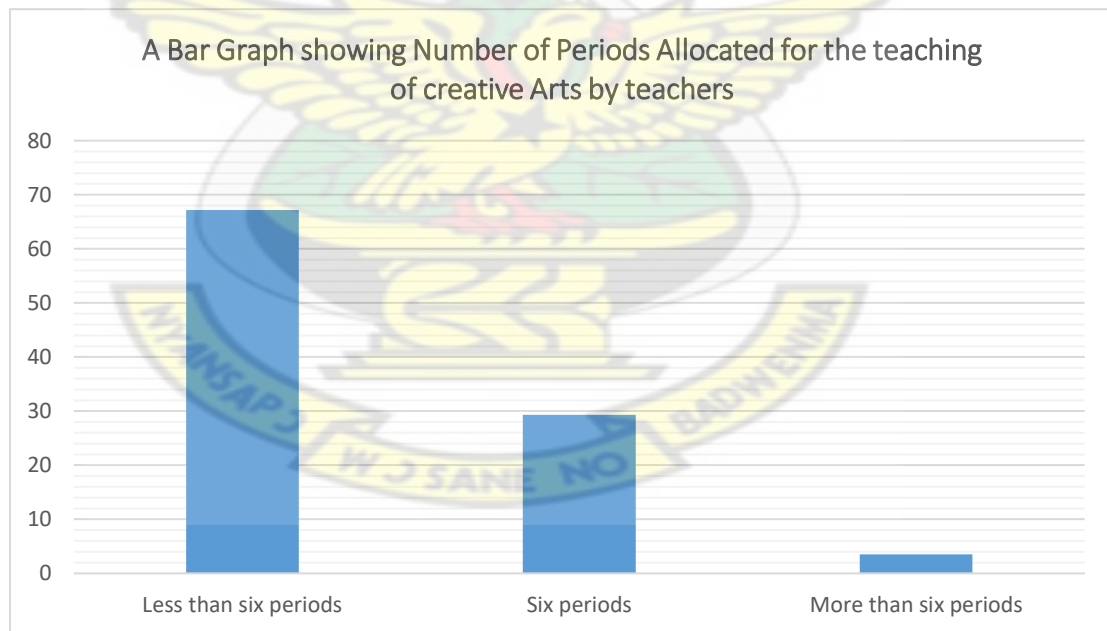
From Figure 4.9, 77.40 % of the respondents articulated they teach just the visual arts option of the Creative Arts, 6.70 % teach the subject accompanying performing arts (music dominating) while the remaining 15.90 % attaches sewing in the teaching of the subject. Teaching all the facets of the subject concurrently instill in pupils the creativity level that has been subject in the introduction of Arts in the educational curricula (Opoku-Asare et al., 2014). The current condition in the Northern Region limits pupils' exposure and further

put them below par to others in other areas in the country that are doing well in the Creative Arts and will affect their performance at higher academic levels.

#### 4.4.2 Periods Allocated for the teaching of creative arts

A maximum of six (6) periods a week of 30 minutes (three double periods of 30 minutes) is recommended for teaching Creative Arts. The six periods is put into a double period of 60 minutes. Creative Arts must be taught practically and therefore adequate time should be given to the lessons (CRDD, 2007).

The schools have allocated six periods which had been further been broken into three, thus, two periods a day for three days within a week to Creative Arts teachers. The pupils' therefore have three one-hour periods of Creative Arts weekly. Figure 4.10 shows the number of periods devoted to the study of Creative Arts in the various schools.



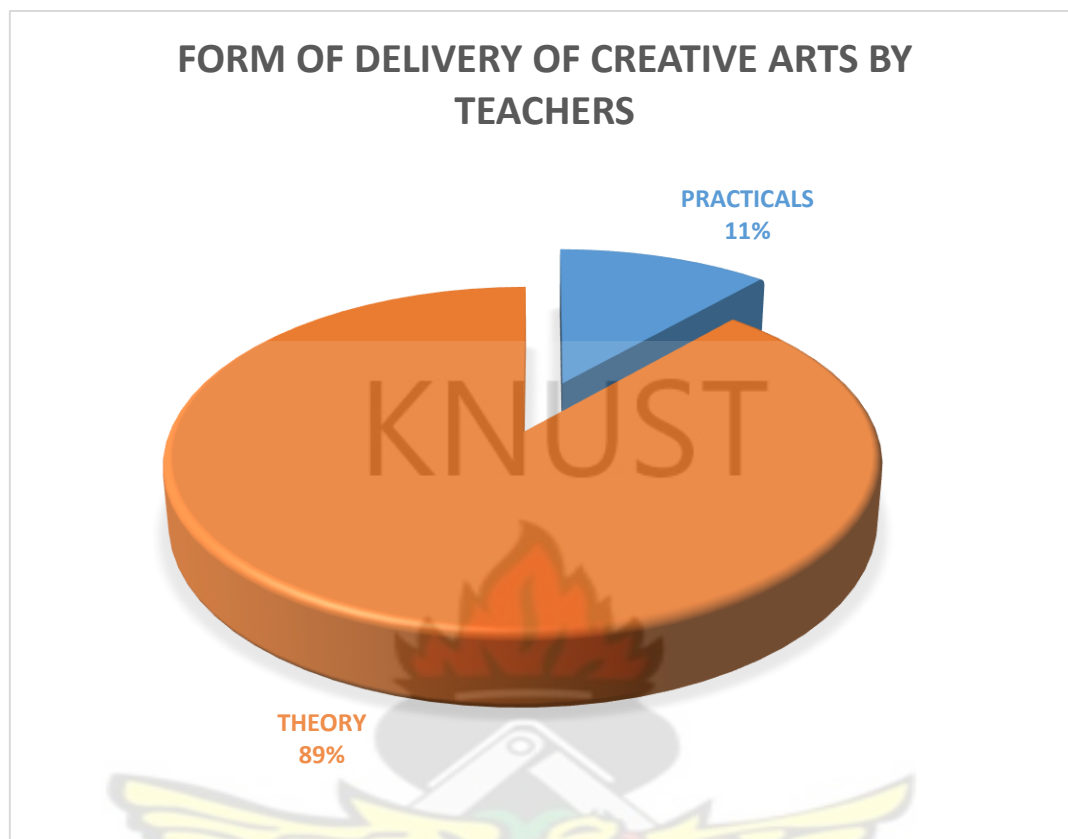
*Source: Researcher's construct, 2017*

**Figure 4.10: Number of Periods Allocated for Creative Arts**

From Figure 4.10, it can be observed that, 29.30 % teachers teach the subject for six periods within a week, only 67.20 % teaches less than 6 periods while 3.50 % teaches more than six periods in their schools. This should give them the ample time to be able to deliver subject content effectively.

#### **4.4.3 Delivery of Subject by Teachers**

The mode or form of delivery of a subject influences its effectiveness on pupils considering the uniqueness that impedes or enhances a particular method on their acquisition of knowledge (Gray et al., 2005). Creative Art was intended to foster creativity and the development among primary pupils (Opoku-Asare et al., 2015). Any form of Arts is practical in nature to induce learners' interest and become effective and profitable in the long term. This however, is not the case as higher percentage of the delivery turn to be theoretical in nature. Figure 4.11 shows the form of delivery of subject content at the schools in the districts surveyed.



*Source: Researcher's construct, 2017*

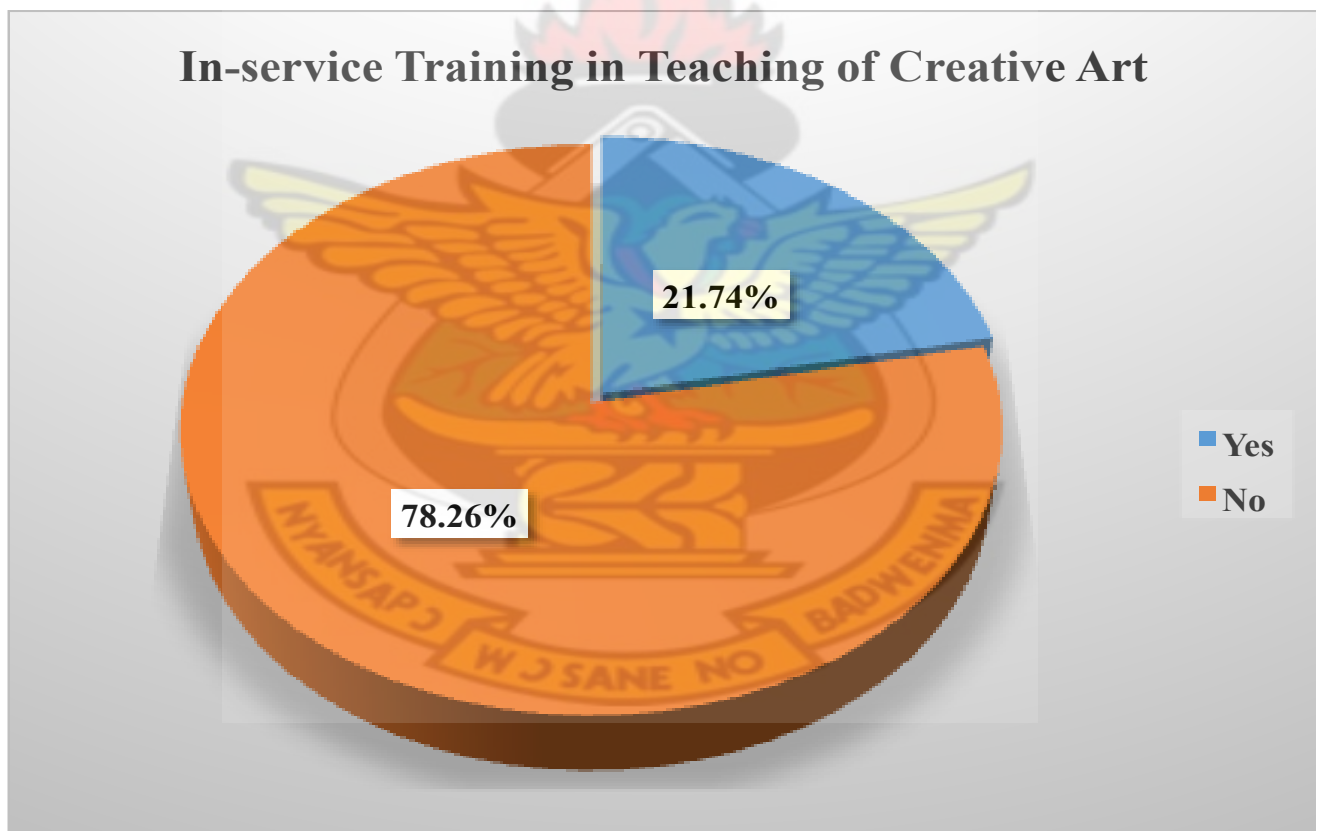
**Figure 4.11: Form of Delivery of Subject Content by Teachers**

From Figure 4.11, 89.54 % of the teachers teach theory without inculcating practical while only 11.46 % attach the practical aspect in the delivery of creative arts content. This also implies that, impact of the teaching of Creative Arts is just 11.46 % effective. The existing situation was highly attributed to the lack of Teaching and learning Materials (TLMs) for practical lesson, therefore, forcing the teachers to highlight on the theory aspects of the subject. This paradigm does not effectively help students in grasping lessons because less than 20 % of what is heard is remembered. Inferring from a theory iterated by Opoku-Asare et al (2015), students who do not learn from hearing may be turned off by prolonged speeches and may therefore not benefit from the lessons delivered by teachers in class.



#### 4.4.4 In-Service Training

Organisation of frequent in-service training for teachers helps sharpen their expertise and introduce developments that will improve teaching and learning of the subject. Arrangement of workshops for teachers will timely improve on teaching methodologies and help students learn the subject better. The research revealed that, only 75 out of the 345 teachers had partaken in capacity building seminars targeted to improve on Creative Arts teaching and learning in the study areas. Figure 4.12 is a pie chart presenting the number of teachers who had or had not received in-service training.



*Source: Researcher's construct, 2017*

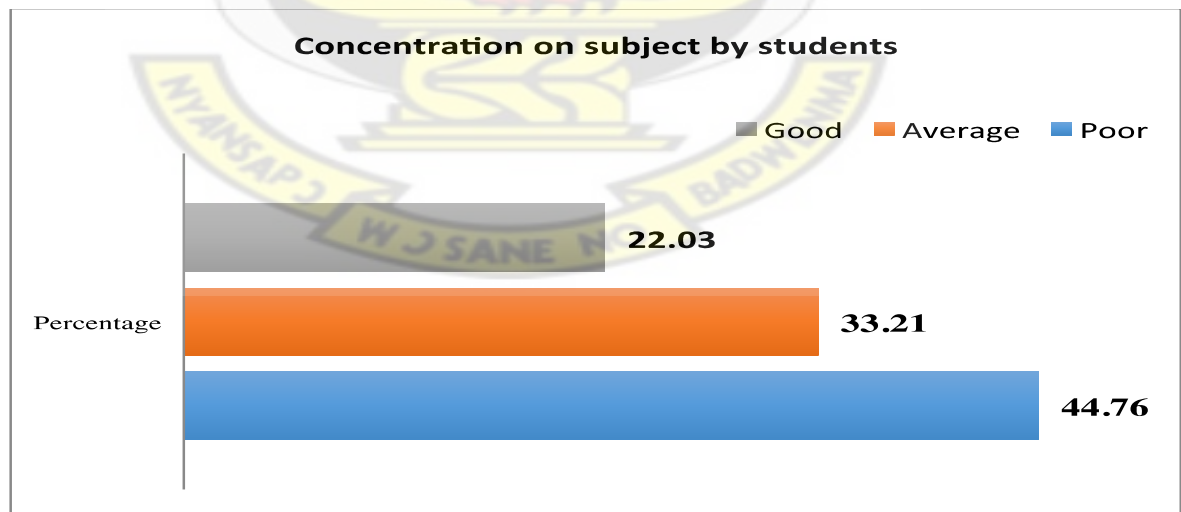
**Figure 4.12: In-Service Training Organised for Creative Arts Teachers**

From Figure 4.12, only 21.74 % of the teachers responded to have been participating in in-service training programs. The remaining 78.26 % of the respondents had not witnessed any form of in-service training intended to introduce innovative forms of teaching the subject at their various schools. The current state predicts appalling condition for the advancement of the teaching of Creative Arts.

#### 4.4.5 Teachers Assessment of Creative Arts teaching and learning

Assessing the state of Creative Arts in the study areas, the researcher used three variables to determine this objective; by considering students' concentration and interest in the subject, undertaking of assignments given after lessons and their contribution during lessons.

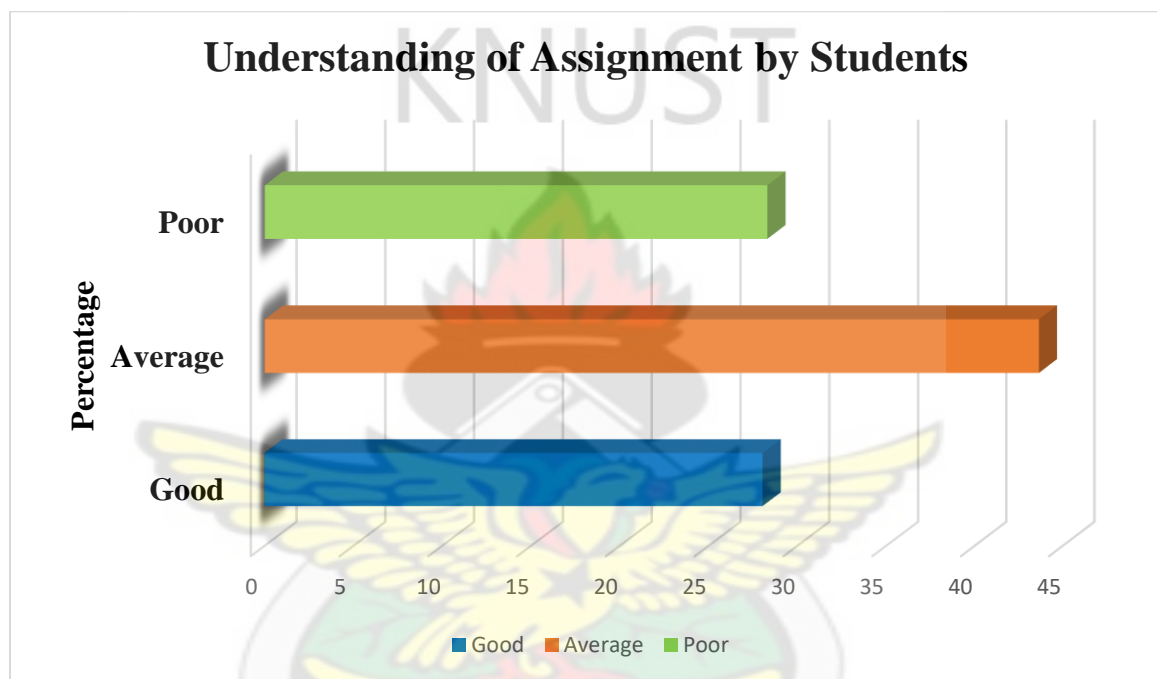
It was discovered that students' concentration on the subject is abysmal as pupils were observed to have difficulty remembering simple steps in carrying out activities. The atmosphere to intrigue pupils interest is absent as compared to other subjects. This is shown by the bar figure 4.13A.



*Source: Researcher's construct, 2017*

**Figure 4.13A: Students Concentration on the Subject**

Pupils were graded 44.76 % poor in concentration on the subject. Pupils undertake assignment given to them by their teachers but are unable to excel in it due to lack of materials to help them practice by themselves. This has also limited their creativity level and inquisitiveness to explore more on what is taught timely in the classroom. This is shown in Figure 4.13B.

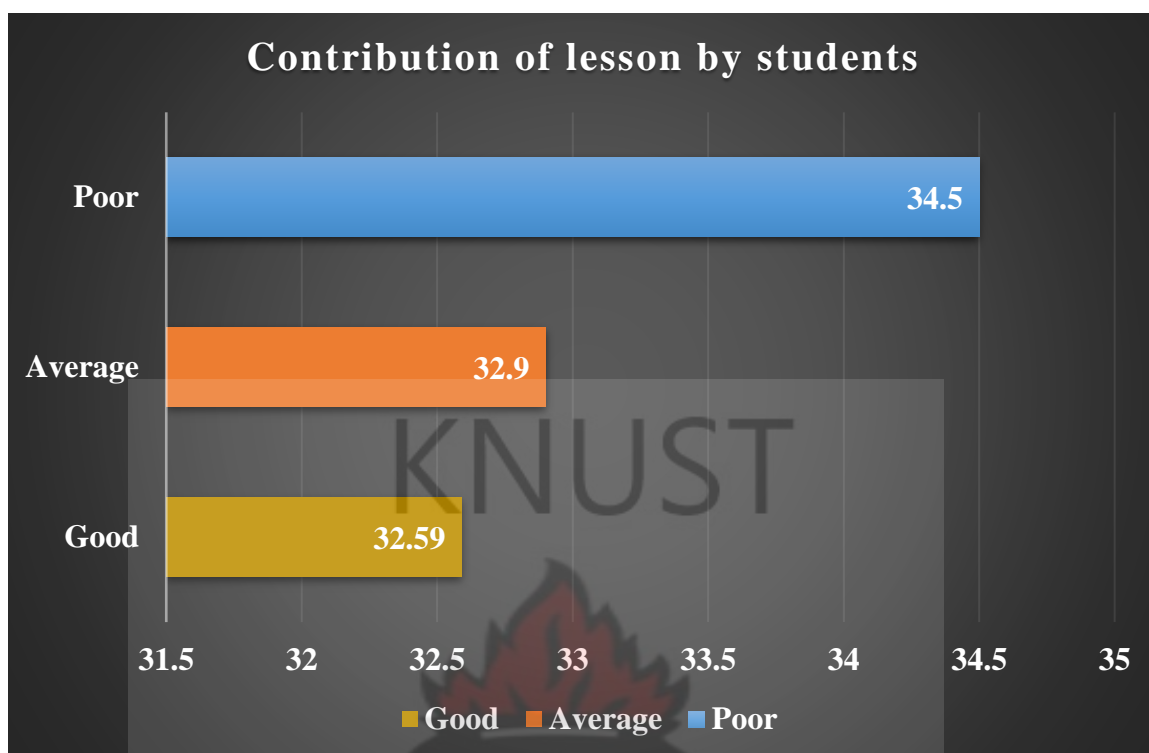


*Source: Researcher's construct, 2017*

**Figure 4.13B: Students' Performance in Assignments**

Pupils were graded 43.65 % average in undertaking Creative Arts assignment.

Pupils' contribution to lessons during Creative Arts periods was also poor as reported by the teachers. They however suggested that, the inculcation of required materials and frequent practical would help achieve positive impact. This is shown by the bar chart in Figure 4.13C.



Source: *Researcher's construct, 2017*

**Figure 4.13C: Students' contribution during lessons**

Pupils' contribution to lessons during subject's period was graded 34.5. Overall assessment was average thus 36.54 % of total respondents think the condition of the Creative Arts teaching and learning is still open for improvement while a slightly lower percentage (35.85%) stand with the fact that the state is poor and need critical adjustments to rescue it.

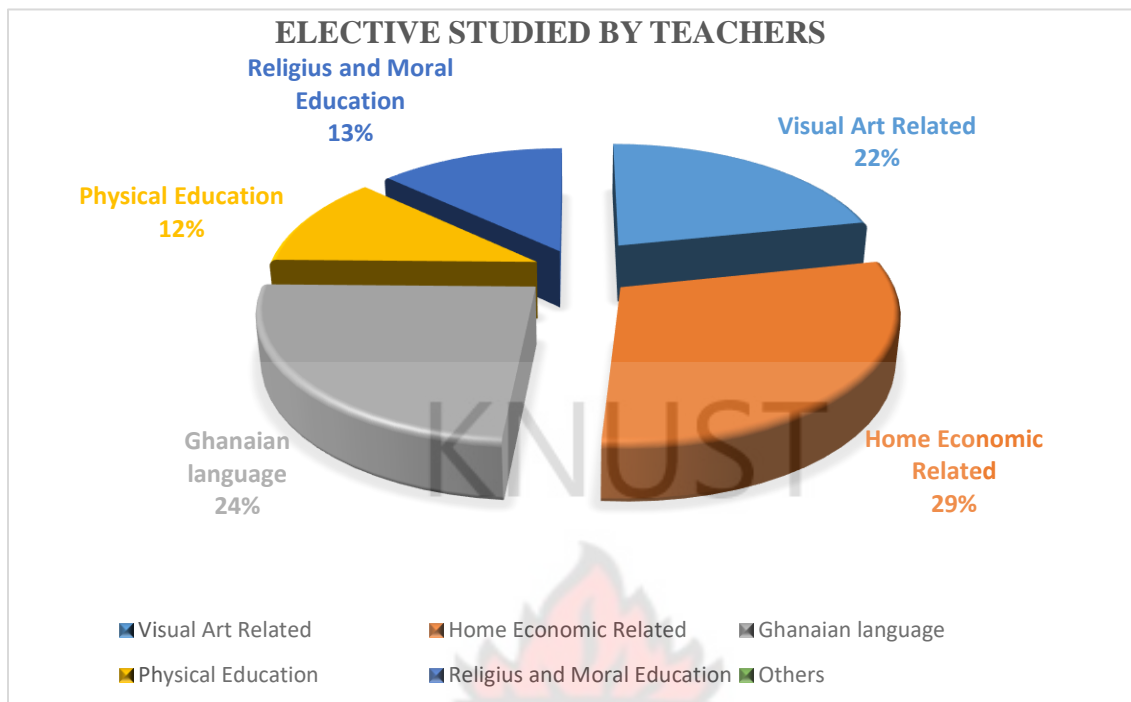
#### **4.5 Teachers' Training and Creative Arts Teaching**

The link between training and application on the job market is important although in-service training can address internal challenges but its effectiveness facilitates smooth transition and achieves higher output. Teachers are expected to teach all subjects effectively and achieve positive results by assessing pupils' performance.

Visual arts training is argued by the researcher as inadequate since students on the General programme are taken through a one credit hour introductory course throughout their first academic year at the colleges of education. The link between arts training given to trainees at the colleges of education and teaching of the subject in the classroom was the focus of determining the teaching effectiveness in the classrooms.

#### **4.5.1 Programmes Studied by Teachers**

Assessing expertise of teachers in the districts and the link with what they teach at the various schools revealed that most of them are specially trained for other subjects other than arts related subjects. Out of the 345 teachers interviewed, 290 specialised in other electives such as Ghanaian language, Religious and Moral Education (RME), Home Economics Related, and Agricultural Studies, which are not related to Pre-Vocational Skills in the Visual Arts in content. There are only 58 teachers in the five MMDs that were actually trained as art teachers. Figure 4.14 shows the electives studied by the teachers at their colleges of education.



*Source: Researcher's construct, 2017*

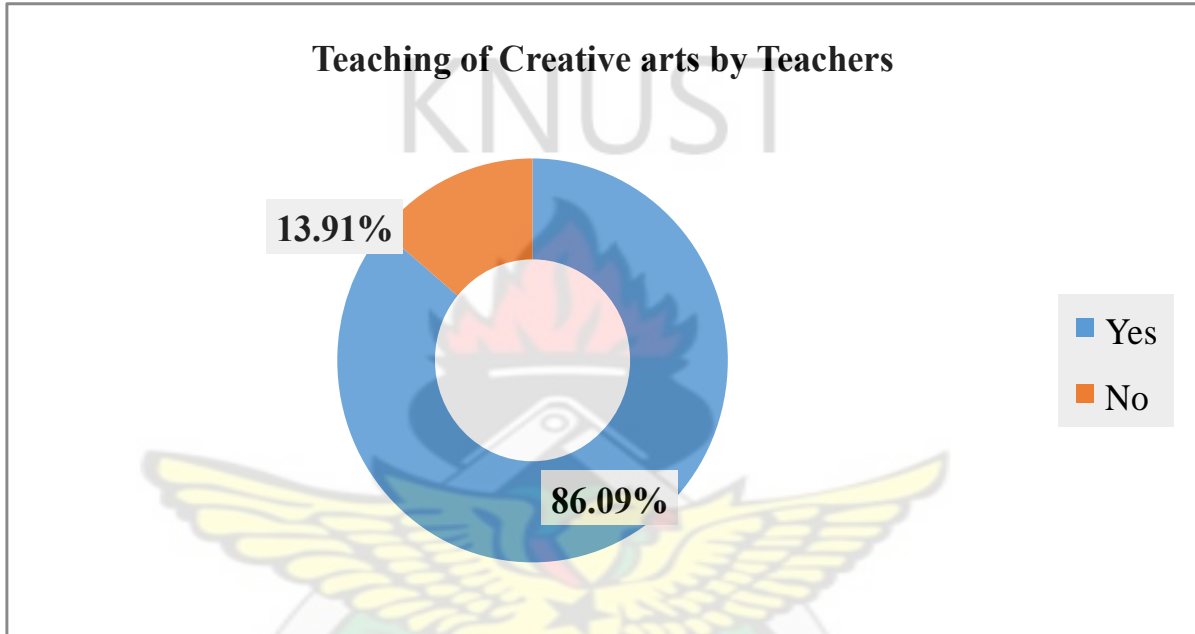
**Figure 4.14: Elective Courses studied by Respondents at College**

From Figure 4.14, only 16.81 % of the teachers studied visual arts and are well equipped to teach Creative Arts. The remaining 73.19 % mastered in electives that are not pre-vocational skills or arts related and had only undertaken just a credit hour of the Fundamentals in Visual Arts Related subject. This affirms the argument by the researcher that a credit hour lesson per week at the colleges of education, is inadequate to properly train a teacher for a subject that requires practical and theoretical engagements. This is because the teachers will be ill-prepared in the area of skills acquisition to effectively teach pupils visual art especially in the area of practical lessons.



#### 4.5.2 Teaching of the Creative Arts Subject

Out of the 345 respondents only 48 of them do not teach Creative Arts in addition to their expertise. The remaining 297 teachers teach Creative Arts. Out of the 297 teaching the subject, 87.9 % of them studied other electives not arts related. This is displayed in Figure 4.15.



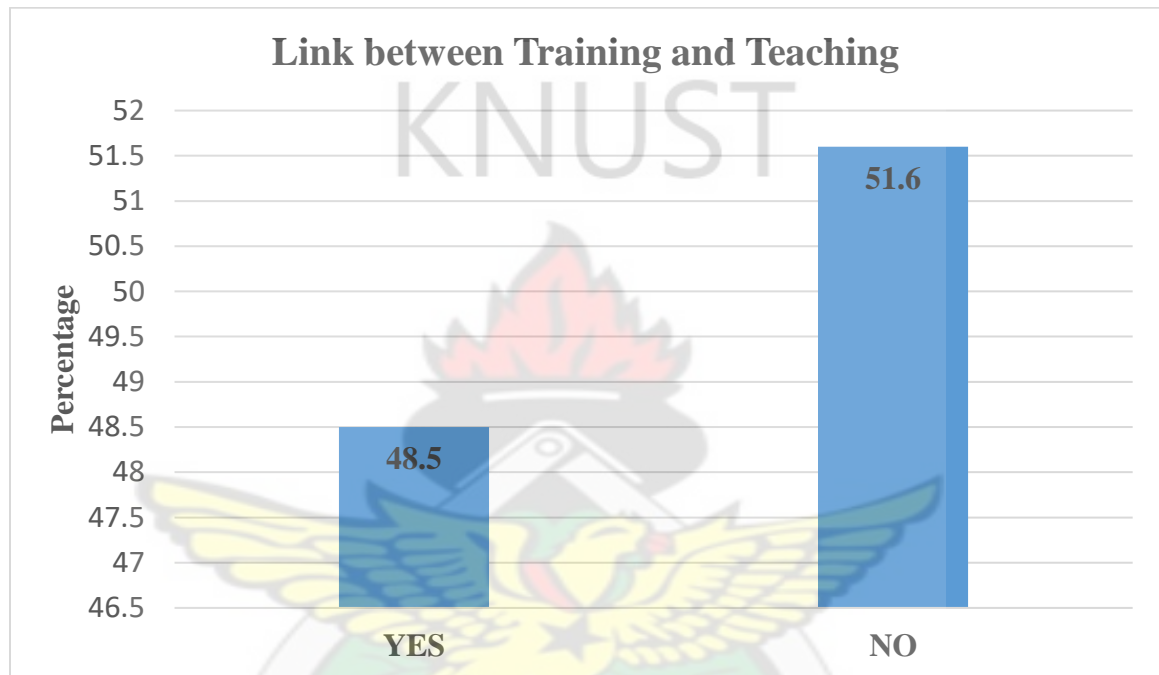
*Source: Researcher's construct, 2017*

**Figure 4.15: Teachers that Teach Creative Arts**

From Figure 4.15, 86.09 % of the total 345 teachers are Creative Arts teachers while the remaining 13.91 % teachers are relieved of the responsibility to teach the subject. This implies that, the possibility of most trained teachers being given the onus to teach the subject is high therefore, the need for the necessary measures to be in place to foster effective training.

### 4.5.3 The Link between what is learnt at the Colleges and what is Taught

The argument for the absence of a link between course content at training Colleges and the teaching field is evident. This was confirmed by 178 out of the 345 respondents. The responses are further explained by Figure 4.16.



*Source: Researcher's construct, 2017*

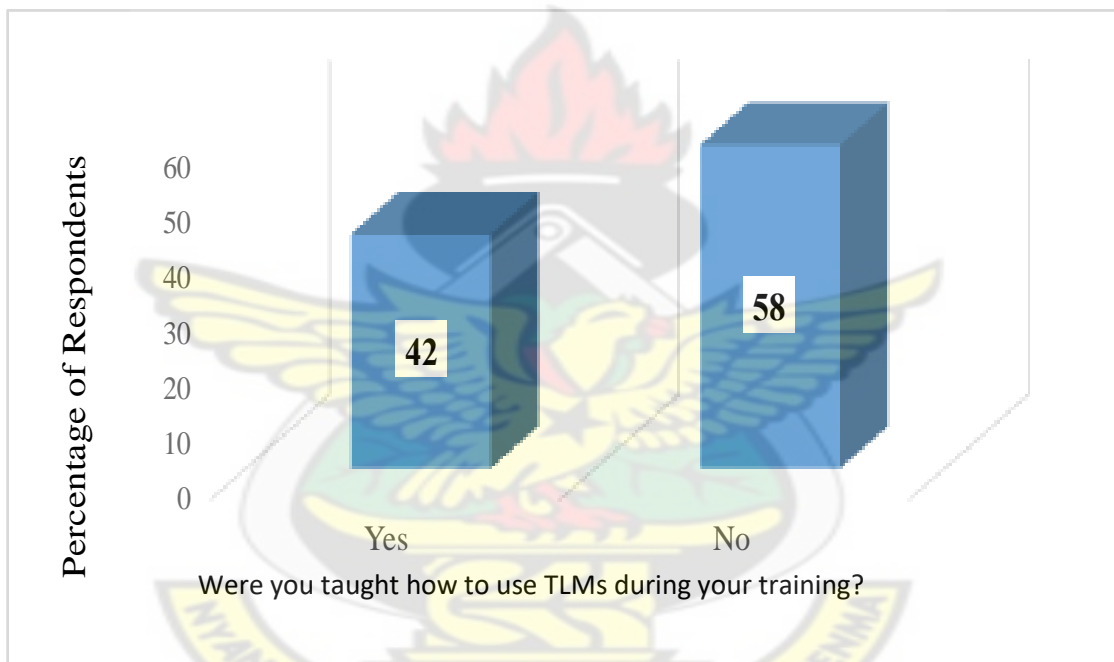
**Figure 4.16: The link between Training and Teaching of Creative Arts by Respondents**

From Figure 4.16, 51.6 % of the respondents denied any link between their training and teaching while the remaining 48.4 % of the teachers affirm the existence of such link between taught and practice. This implies the need to revisit training given to trainees at the various colleges pertaining to arts. This will oversee better Creative Arts education in

Ghana and produce graduates who will develop greater interest in the field and delve further at higher levels of the educational ladder.

#### **4.5.4 The use of teaching and learning materials during training**

The use of teaching and learning materials is integral in the effectiveness of Creative Arts education. Teachers ought to be in the position to use TLMs in the subject's facilitation to help pupils grasp what is taught in the class. The response from the field were to find out if teachers were taught how to use TLMs as displayed by the bar chart.



*Source: Researcher's construct, 2017*

**Figure 4.17: If Respondents were Taught how to use TLMs**

From figure 4.17, 58 % of respondents indicate that they were not taught how to use TLMs while the remaining 42 % had been trained on how to use it to facilitate teaching. The increasing percentage of teachers without the training will affect the practical aspect of the

arts. This is because they are not familiar with their use and will be reluctant to inculcate the practical aspect of the course that requires them to use TLMs.

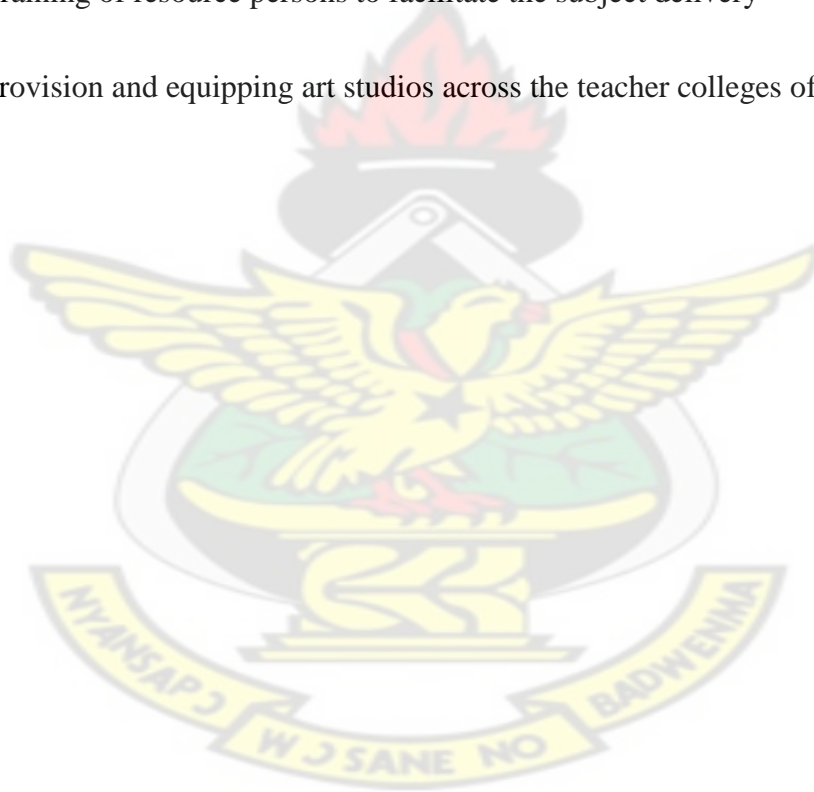
#### **4.6 Support Systems for Effective Creative Art Education in the Northern Region**

Attractive facilities and materials such as studios, books, and instructional and audio-visual aids are a major contributing element to high academic performance (Adedeji and Owoeye, 2002 as cited in Opoku-Asare et al., 2014). The current state of teaching and learning of Creative Arts in the Northern Region observed from the study demands an overhaul. The data gathered for the study confirmed that, facilities and tools that are pertinent in the teaching and learning of Creative Arts is lacking. Analysis of the results from the questionnaire disclosed that, only 37.7 % of the 345 teachers use some teaching and learning materials in teaching.

Crayons, colour pencils, poster colours, brushes, drawing boards, cloths and other teaching aids were identified to be lacking in greater number of the schools. This also accounts for the diversion from practical lessons because the tools to facilitate that are unavailable. On the observation of the pupils' preparedness towards practical lessons, teachers complained that, parents do not also support their wards to the required tools to supplement during lessons or in undertaking of assignments given out to them. This implies that, the needed medium to facilitate effective delivery of the subject is not available thereby limiting students' exposure, which affect their performance, interest and applicability in the long-term as put forward by (Opoku-Asare et al., (2014).

The discussion points to the lack of efficient support systems to enable the teachers to provide an effective service to improve the standard of Creative Arts education in the study areas. The identified support systems are:

- ✓ Provision of teaching and Learning Materials (TLMs)
- ✓ Making extra periods for practical
- ✓ Putting up measures to ensure teachers cover course content for syllabus
- ✓ Training of resource persons to facilitate the subject delivery
- ✓ Provision and equipping art studios across the teacher colleges of education.



## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Overview**

This chapter presents concise account on support systems for teaching and learning of creative arts in the Northern Region. It concludes the research by highlighting the major findings of the research, its implications and recommendations to the problems identified in the study.

#### **5.2 Key Findings**

Putting in place the ideal support systems will save the current condition and address any hindrances in the training of teachers to improve on the level of arts education in the Northern Region. In line with objectives of the research, salient observations were made as given in the outline below.

1. The condition of arts education in the region is poor due to the way lessons are delivered by teachers in the classrooms. This was observed to be mainly theoretical in nature. The content is also visual arts biased neglecting other disciplines of the subject that will contribute to effectiveness of arts education. Policies that are required to be in place to ensure improvement of teachers' capacity to facilitate teaching of the subject is absent. Although this differs by districts, they collectively manifest the conditions highlighted by this section. This limits the impact of Creative Arts education on pupils in the short term as well as the long-term benefits. If this persists, the essence of introducing the curricula will not yield intended results.



2. The study also revealed that, the contact hours at the Colleges of Education also contributes to the problem, this is because the one credit hour is not enough to adequately equip teacher trainees to be able to deliver the creative lesson very well at the primary schools.
3. The study also revealed that, the teachers who are trained as specialized teachers to teach some particular subjects are also found teaching the creative arts because they found themselves at the primary schools after completing their study.
4. The possibility of a trainee teaching the subject at the primary level is high but the possibility of a trainee specializing in arts is low. The training received by trainees from the various colleges has been adjudged as lacking the necessary models to produce confident teachers to facilitate teaching and learning. The link between theory and thought is lacking because most teachers are trained not as generalist but specialist for areas, which do not put them in the better position to facilitate teaching of arts.
5. The needed support systems for the improvement in Creative Arts education are a major setback. The increasing challenges faced by teachers in the classroom and pupil's inability to excel in the course has been attributed to the lack of teaching and learning materials as well as facilities to support other facets of the subject. Teaching and learning materials, enough trained personnel, capacity building initiatives to serve as the support base to facilitate learning at schools are lacking.

## 5.2 Conclusions

Inculcating art in education is an important way of developing talents from tender ages. The introduction of Creative Arts in the Ghanaian curriculum has made its realisation a work-in-progress. The current condition of teaching and learning of Creative Arts and parity in teachers' training and responsibilities on the job requires effective and efficient support systems that will harmoniously facilitate teaching and induce pupils' interest in the subject. The accompanying problems that affect school administrators, teachers and pupils have become a setback in achieving progress in the inculcation of arts in the basic school system. The challenges impeding effective Creative Arts education in the Northern Region are lack of support systems and the needed facilities to support effective teaching of the subject, especially the practical facets of the subject.

For example, the training that basic school teachers receive to enable them teach Creative Arts effectively does not provide them adequate content knowledge for the practical manner in which the subject should be taught. Crayons, colour pencils, poster colours, brushes, drawing boards, cloths and other teaching aids were identified to be lacking in greater number of the schools. This also accounts for the diversion from practical lessons because the tools to facilitate that are not available. The pupils are prepared to learn what practical lessons the teachers would teach them but their parents do not also support their wards by providing the required tools and materials for the lessons or for doing assignments given out to them. This implies that, the needed medium to facilitate effective delivery of the subject is not available thereby limiting students' exposure to the various benefits that the literature attribute to the study of arts, which will affect their performance, interest and creative development in the long-term.

Most parts of the Northern Region lack the necessary investment that will facilitate structural growth and results in the overall development of the region. Lack of the necessary educational funding has put Arts education in jeopardy. Inculcating effective Creative Arts training expand children's ways of exploring, communicating and understanding of their world. Giving them enough opportunity to inquire into the visual elements in their habitat help them to admire the nature of things and to channel their natural curiosity for educational ends.

With its introduction into the curricula in 2007, Creative Arts equips pupils at the primary level with rudimentary skills to build on further with basic design and technology at the junior high level and other higher levels or be able to nurture a career afterwards. To improve its condition and maximise its impact on pupils, the identified support systems that will aid effective teaching and address challenges faced by learners in the classrooms need to be made available.

Arts education faces many challenges which have affected its impact on Pupils. Pupils are not taken through the necessary practical training to equip them with the necessary development that will assist them to fully develop their potentials. This is attributed to lack of the necessary teaching and learning materials, less practical training, and the support systems that will facilitate effectiveness of the subject in the basic school curriculum.

Teachers contribution to the subject development is affected by their training which does not equip them fully to deliver. These have affected Creative Arts education in the Region.

Response to the identified impediments to effective Creative Arts education, should address the shortfalls in the training system to aid in the presentation of teachers who will

be confidently prepared to assist the subject facilitation. The identified teaching and learning materials, inculcating practical into pupils training and provision of identified support systems will guarantee effective of Arts education and advance Creative Arts training in the region.

### **5.3 Recommendations**

The current state of Creative Arts education in the study areas reveal complex challenges that need a vigorous approach to solve the identified problems.

1. Improvement in the conditions persisting in the region requires a direct involvement of authorities in the CRDD of GES to respond to the root causes in the training models developed to improve arts education in the country.
2. The courses under Visual Art are all practical based and that the National Council for Tertiary Education (NCTE) and National Teaching Council (NTC) there is the need to increase the contact hours so as to offer trainees enough time to acquire needed skills to enable teachers to teach the creative arts at the primary schools.
3. Trainees from Colleges specializing in Science/Mathematics, French and Mathematics/Technical Skills do not offer Visual Art as a course as the general teacher trainees. The researcher recommend that Visual Art should be one of the core courses for all teacher-trainees since they are posted to primary schools as Classroom Teachers who are expected to teach all subjects including Creative Arts by National Council for Tertiary Education (NCTE) and National Teaching Council (NTC).
4. National Council for Tertiary Education (NCTE) and National Teaching Council (NTC) should improve in the training models for trainees to be able to teach the

subject effectively, provision of the needed support systems to facilitate teaching and learning, inculcation of practical lessons in the teaching of Creative Arts at the basic level in the Northern Region and beefing up other needs to assist both teachers and pupils in the classrooms.

5. There must be an introduction of Visual Art in Diploma in Basic Education (DBE) in Sandwich and Distance programmes organized by institutions such as University of Education Winneba, University of Cape Coast, University for Development Studies and other Private institutions by National Council for Tertiary Education (NCTE) and National Teaching Council (NTC) because teachers who had their DBE certificates found themselves in the classrooms are also expected to teach the creative art.



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## APPENDICES

### Appendix A

#### *Classroom Observational check list*

Name: ..... Date: .....

Class observed: ..... Time: .....

<b>Legends:</b>	<b>3- Accomplished</b>	<b>2-Emphasis</b>	<b>1-Not Observe</b>
<b>Classroom structure</b>	<b>3</b>	<b>2</b>	<b>1</b>
Reviews previous day's course content			
Gives overview of day's course content			
Summarizes course content covered			
Directs student preparation for next class			
<b>Comments:</b>			
<b>Content</b>			
Appears knowledgeable			
Appears well organized			
Explains concepts clearly			
Relates concepts to students' experience			
Selects learning experiences appropriate to level of learning			
<b>Comments:</b>			
<b>Teaching methods used enable all students to learn effectively</b>			
The lesson is link to previous teaching or learning			
The ideas and experiences of the pupils are drawn upon			
A variety of activity and questioning techniques are used			
Instructions and examination are clear and specific			
High standard of visual art lesson observe			
<b>Comments:</b>			
<b>Teacher-Student Interaction</b>			



Solicits student input			
Involves a variety of students			
Demonstrates awareness of individual student learning needs			
<b>Comments:</b>			
<b>Teaching learning materials</b>			
Availability of teaching and learning materials			
Appropriate TLMs to the topic			
Mastery of the use of the TLM			
<b>Comments:</b>			

**Strengths observed:**

**Suggestions for improvement:**

**Overall impression of teaching effectiveness:**

**Observer signature:** .....

**Date:** .....

## **Appendix B**

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,**

**KUMASI**

**FACULTY OF ART, COLLEGE OF ART AND BUILD ENVIRONMENT**

**DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND**

**TECHNOLOGY**

**MASTER OF PHILOSOPHY IN ART EDUCATION**



### **QUESTIONNAIRE FOR PRIMARY TEACHERS**

#### **Introduction and Consent**

I am Alhassan Hamza, a MASTER OF PHILOSOPHY IN ART EDUCATION student at the Kwame Nkrumah University of Science and Technology, Kumasi.

I am conducting a study within the Northern Region of Ghana. I wish to request for your support in this academic work to help me assess the support systems for effective teaching and learning in basic schools with respect to creative arts.

The information required are for academic purposes and will be kept confidential as possible. I therefore appeal for your passionate participation in this study; your response will help improve the teaching of creative arts in our basic level of education. I count on your cooperation for the benefit of the individual and the nation at large.

*(Thick if appropriate ✓)*

1. Gender:

Male

☐

Female

☐

2. *(Thick were applicable ✓)*

Age:

20 – 25

☐

26 – 30

☐

31 – 35

☐

36 – 40

☐

41 – 45

☐

46 – 50

☐

50+

☐

3. What is your highest qualification?

Teacher's certificate A

☐

Diploma in basic education

☐

Bachelor degree (1<sup>st</sup> degree)

☐

Master's degree (2<sup>nd</sup> degree)

☐

Others state.....

4. How long have you been working as a teacher?

1-5 years ☐

6-10 years ☐

11-15 years ☐

16-20 years ☐

21-25 years ☐

26-30 years ☐

31+ years ☐

5. Which year did you complete teacher college of education?

2007 ☐

2012 ☐

2008 ☐

2013 ☐

2009 ☐

2014 ☐

2010 ☐

2015 ☐

2011 ☐

6. Which college of education did you complete?

TACE ☐

BBCE ☐

EPCE ☐

*Others state*.....

7. Programme of study thick (✓) the appropriate programme

General	<input type="checkbox"/>
Science and Mathematics	<input type="checkbox"/>
Technical	<input type="checkbox"/>
Early Childhood	<input type="checkbox"/>
French	<input type="checkbox"/>

8. What was your elective course of study in the second year at college?

Visual art related	<input type="checkbox"/>
Other	<input type="checkbox"/>

9. Do you teach creative arts?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

10. If **No** to question nine (9) above, thick (✓) the appropriate reason (s)

I am not an artist	<input type="checkbox"/>
I do not study visual art related as an elective course at college level	<input type="checkbox"/>
I do not know how to draw	<input type="checkbox"/>
The school do not have tools and materials for the teaching of creative arts	<input type="checkbox"/>
Creative art is not important to pupils	<input type="checkbox"/>
I do not know how to teach creative arts	<input type="checkbox"/>

11. How many period(s) is/are allocated to the teaching of creative arts?

Six periods per week ☐

Five periods per week ☐

Four periods per week ☐

One period per week ☐

Two periods per week ☐

12. Do you have any formal training apart from training from the teacher college of education?

Yes ☐

No ☐

13. Have you attended any in-service training in the teaching of creative arts before?

Yes ☐

No ☐

14. If **Yes** to the above question thirteen (13), which people or group of people organized the in-service training? Tick (✓) appropriate if applicable.

Ghana Education Service ☐

Others ☐

*In the Table below tick (✓) where appropriate*

S/N	Statement	Agree	Disagree	Neutral
15.	I regularly participate in the arts as an adult			
16.	The arts should be at the centre of the primary curriculum			
17.	In my experience, most primary schools don't devote enough time to the creative arts			
18.	In my experience, school timetables tend to be too rigid to develop children's creativity			
19.	Children need to visit museums and galleries as part of their arts education			



20.	Children need to work with artists in primary schools			
21.	I feel confident to include the arts in my own teaching			
22.	I know how to bring together different art forms in my teaching			

23. Do you use teaching aids in teaching creative arts?

Yes ☐

No ☐

24. If yes to question twenty-six (23), what kind of teaching aids do use when teaching creative arts? *Tick (✓) as many where appropriate.*

Crayons ☐

Coloured pencils ☐

Poster colours ☐

Paper ☐

Others please state.....

25. Do you see any linkage between what you learnt at college visual arts related and you teach at basic level creative arts?

Yes ☐

No ☐

26. If Yes to twenty-six (25), state any linkage between the visual arts related at the college and what you teach at the basic level. **Tick (✓) as many where appropriate**

Element and principles of art

☐

Colour work

☐

Drawing

☐

Print making

☐

Others

state.....

27. What is/are the current condition of teaching creative arts in your school?

.....

.....

.....

.....

28. How is/are the following promote(s) the teaching of creative arts? **Tick (✓) as many where appropriate**

Teaching syllabus

☐

Text book

☐

Community resources

☐

Resource persons

☐

29. Do you think that the content learnt from college equipped you to able to teach the creative arts effectively?

Yes

☐

No

☐

30. If No to the above question twenty-nine (29), what do you think is missing? ***Tick (✓) as many where appropriate.***

College visual art is more of theory than practical

☐

Content mismatch with the primary school syllabus

☐

Time allocation the teaching and learning of visual art at college not enough

☐

I do not study visual art related in the second year of my study

☐

31. What is the performance rate of students in creative arts as compared to other subjects?

Good

☐

Average

☐

Poor

☐

32. Do you think students effectively appreciate the subject as part of their Basic level syllabus by;

Yes

No

Concentrating more on the subject

☐
☐

Undertake exercises/assignment and explore more on the subject

☐
☐

Remembering more easily what they learn in creative arts

☐
☐

33. In your own assessment, how will you rate the training (Creative Arts) you received at your college.

.....  
 .....

34. In your view, what can be done to improve training of teacher-students to teach Creative Arts at the basic level effectively?

.....

.....

.....

35. What are the support systems to facilitate the teaching and learning of Creative Arts at the basic level? Are TLMs for creative arts available?

.....

.....

.....

36. Are the above support systems available?

.....

.....

.....

.....

.....

37. If yes what is/are available in this school

.....

.....

.....

.....