

**UNIVERSITY OF EDUCATION, WINNEBA**

**ASSESSMENT OF TEACHERS' INSTRUCTIONAL STRATEGIES USED IN  
CREATIVE ARTS LESSONS IN PUBLIC PRIMARY SCHOOLS IN THE  
EFFUTU MUNICIPALITY**



**GERTRUDE ESSUMAN**

**MASTER OF PHILOSOPHY**

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**A thesis in the department of Early Childhood Education, faculty of Educational  
Studies, submitted to the School of Graduate Studies, in partial fulfilment  
of the requirements for award of the degree of  
Master of Philosophy  
(Early Childhood Education)  
in the University of Education, Winneba**

**OCTOBER, 2022**

## DECLARATION

### Student's Declaration

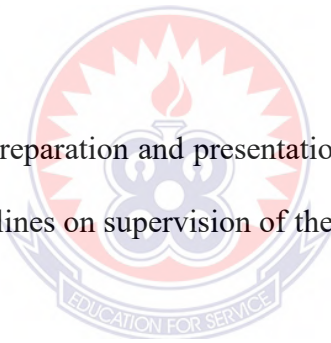
I, **Gertrude Essuman**, hereby declare that this thesis with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original research work and has not been submitted, either in parts or in whole for another degree in this University or elsewhere.

**Signature:** .....

**Date:** .....

### Supervisor's Declaration

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



**Name of Supervisor: Mrs. Justina Adu**

**Signature:** .....

**Date:** .....

## **DEDICATION**

To the Essuman family for their support and to Dr. and Mrs. Owusu Danso for their inspirations.



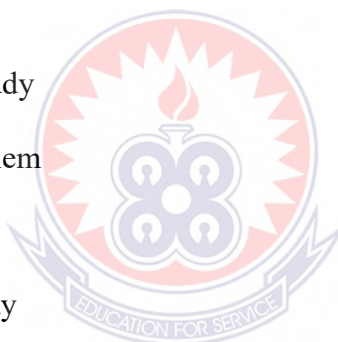
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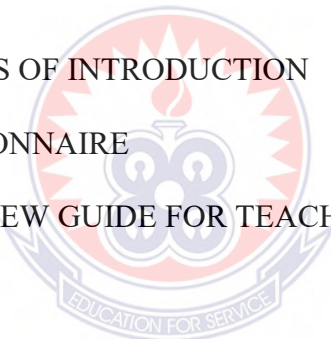
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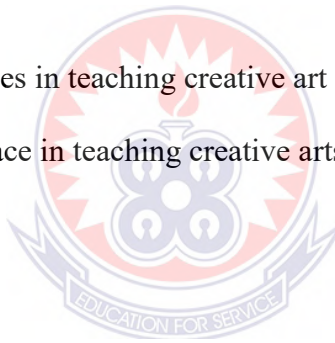


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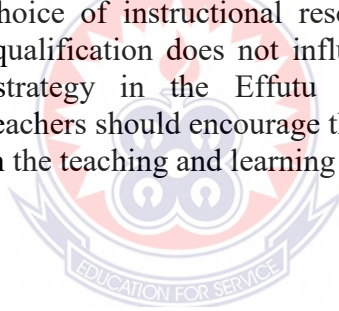
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## ABSTRACT

The purpose of the study was to assess teachers' instructional strategies used in teaching creative arts lessons in the Effutu Municipality. The study was underpinned by the pragmatist paradigm and influenced by the mixed method research approach. The sequential explanatory mixed method design was used for the study with a target population of 75 lower primary school teachers in the Effutu Municipality. The study sampled all 75 lower primary school teachers from public basic schools in the municipality using census technique. 5 teachers were purposefully sampled for the interview. The data was gathered using questionnaire and semi-structured interview guide. While the reliability of the instrument was ascertain through a Cronbach Alpha coefficient value of 0.78, trustworthiness of the interview were ensured through credibility, dependability, transferability and confirmability. The data was analysed using frequencies, percentages, mean of means, standard deviations and thematic approach. The study revealed that brainstorming, dramatization, independent learning, cooperative learning and experiential learning were the instructional strategies used in teaching creative arts lessons in the Effutu Municipality. Again, classroom size, teachers' beliefs of teaching and learning, learners' interest, availability of resources, teaching experience, time allocation, academic qualification, national curriculum, and availability of technology were factors that influence teachers' choice of instructional strategy. However, the national curriculum and learners' interest have the greatest influence on teacher's choice of instructional resources for teaching creative arts lessons while academic qualification does not influence the respondent's choice of teacher's instructional strategy in the Effutu Municipality. It was therefore recommended that head teachers should encourage the use of appropriate instructional strategies and resources in the teaching and learning creative arts.



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Overview**

This chapter comprises background to the study, statement of the problem, the purpose of the study, objectives of the study, research questions and hypothesis, significance of the study, delimitation of the study, and finally organization of the entire study.

#### **1.1 Background to the Study**

Creative Arts is an expression of what is in children's minds and their ability to see things in different ways (Robinson, 2015), while the Ghana Teaching Syllabus for Creative Arts (2007) defines Creative Arts as an amalgamation of Visual Arts (drawing, weaving, modelling, casting, carving and painting), Sewing, and Performing Arts (music, dance and drama). This word originally, means every child's art is different, based on their own imagination and choice of how and what they want to create. It is also the creativity and exploration of children's ideas which brings out their expressive side by capturing their imagination (Duffy, 2006). This gives them the freedom to appreciate the elements in nature that begin a colourful journey which allows them to create an original piece of work that is so exclusive. According to Kindler (2008) Creative Arts consist of art and craft, music, and dance.

Early learning experiences and hands-on activities provide a strong base for brain and sensory motor development in children (Prentice, 2000). These functions have a direct influence on children's creativity, expressions, learning skills, emotional and social development. For this reason, Creative Arts is considered an important element in many curriculum areas for children. It therefore provides sensory motor development and small muscle skills when children are allowed to explore by using paint brushes

and water (Prentice, 2000). The finger and hand grips are developed when children use chubby crayons and coloured pencils to sketch and colour. When children are exposed to a variety of mixed-media and natural resource materials to complete their artwork, they are able to acquire skills that help in small muscle and large motor development. Thus, teachers must support children in their choices of mediums and allow them to explore and be open-ended when they are engaged in any artwork (Prentice, 2000). The creative arts engage children across all domains cognitive, language, social, emotional, and physical, it is therefore important to develop these creative arts among learners using developmentally appropriate instructional strategies (Mayesky, 2013).

Sarfo (2007) defines instructional strategies as the procedures or set of techniques selected by the teacher to help learners experience the message that the teacher wants to put across. It also refers to the various ways or processes by which interaction between teachers and learners can be beneficial and lead to learning. However, Singh and Rana (2004) describe instructional strategies as something designed to establish interactions between the teacher, the student and the subject matter or a combination of these three to influence directly or indirectly the learning process.

The new standard-based curriculum specified that Creative Arts teachers use project-based learning, exploration, inquiry-based learning, procedural learning and experiential learning instructional strategies in facilitating teaching and learning (NaCCA, 2019). These instructional strategies can help the development of language, emotion, social, physical, cognitive, creativity and also children's spirituality, attitude and value (Loy, 2011; Rebecca, 2011, Pekdemir & Akyol, 2015; Cooper, 2016). All

these can be successful when there is a good combination of the Instructional strategies and instructional resources.

Instructional resources have been observed as a powerful strategy to bring about effective teaching and learning. The importance of quality and adequate instructional resources in teaching and learning can occur through their effective utilization during classroom teaching and learning process. Instructional resources therefore include all the tools, materials and everything that teachers use to make the teaching and learning more interesting and memorable. (Adeogun,2001).

The teaching of creative arts in the Ghanaian basic schools can be quite tricky due to the lack of requisite preparation for implementing the syllabus which has also plunged its teaching and learning into crisis (Boafo-Agyeman, 2010). This is because the primary school teachers who teach the creative arts at the basic level are generalist teachers (Boafo-Agyeman, 2010). According to Ampeh (2011) these teachers have difficulty identifying the appropriate instructional strategies and activities relevant to the achievement of the objective that will enhance the creative development of Ghanaian children as specified in the Creative Arts syllabus (Zakaria, 2010; Ampeh, 2011; & Osei-Sarfo. 2012).

According to Cornelius (2004) and Barnabas (2005) if quality creative art excels, it will contribute to poverty alleviation and the sustainability of social and economic development of the nation via job creation. However, realistic as this may be, there are inherent problems that creative art is facing in its development. Notable among them are shortage of qualified art teachers, inadequate teaching facilities, funding, poor governance, and social identity.

According to Simonton (2000) People who work with young children need to understand creativity and have the skill to help and encourage children to express their creative natures. Teachers should be able to identify creativity in children and be able to help them develop a willingness to express this creativity. The most important thing to realize about creativity is that everyone possesses a certain amount of it. Some people are little more creative, some are little less, and no one is uncreative. (Simonton,2000). It is therefore the duty of the teacher at the early stage of the children to use the best instructional pedagogies to bring out the creativity in him or her.

Young children tend to be highly open and creative unfortunately many adults want children to conform. As outside pressure from adults grow, the children's encouragement closes on them (Alderson, 2008). They find it less and less rewarding to express interest in things, to be curious, to be creative in investigating their world. To avoid this, it is important to find ways of encouraging a child's creativity. Through appropriate teaching pedagogies that will help teach about one's own creative expression (Alderson, 2008).

Aidoo, Agbovi, Gbeglo, Musah, and Wiafe (2009) opine that in recent times, Ghana has embarked upon a constructive national transformation programme which demands identification of important areas of national development such as agriculture, industry, science and technology, education, health, culture, democracy, and the economy. For the nation's forward march, there is the need to prepare the human resource in all related areas of development. A very crucial element of national development is national creativity. Today, in our attempt to speed up national development, there is the need to lay a strong foundation for national creativity through creative Arts

(Adams, 2005). However, creativity can also be fostered through other subjects in the curriculum. The focus of creative Arts is critical and creative thinking and responding to performance, problems solving and socioeconomic progress. Primary school teachers must take a critical look at the instructional strategies used in teaching learners in their various schools.

Aidoo et.al, (2009) explained that Creative Arts are essential to the development of emotion material, spiritual and intellectual life. Opportunities to actively participate in creative or artistic process (singing, playing and instrument drawing, carving, acting, dancing, composition, and appreciation) enhance the growth of imagination and self-expression. Creative Arts gives way to reinforcing social behaviour and unity of direction, finding the social heritage and making a uniform country. Apart from opening the inventive capability of the individual and innovative. the arts are the establishment for the advancement of abilities in plan and innovation which in this manner leads to mechanical turn of events. Ghana could change from relying on others as far as advances and completed items are concerned, with the improvement of its own native development and furthermore train its residents to imaginatively enhance public assets. In like manner start to enhance our native music, dance, and dramatization through the creative arts if appropriate instructional pedagogies are used in teaching at the basic level.

Creative arts are very crucial at this stage of child development because it helps children develop across many domains and developments. Early childhood educators therefore, have the main role to plan creative activities with the child's overall development in mind.



Young children learn through motor experiences and sensory exploration (Schirmacher, 2002; Timmermans, 2005). Creative Arts experiences contribute to the development of both fine and gross motor skills. For example, gross motor development is influenced when children use paint or clay. When children paint on canvases hanged on an easel, they use their entire arms and upper torso as they make large, sweeping motions with their brush (Schirmacher, 2002). The wider the brush, the more movement the child must apply. Like painting, clay is also important for gross motor development. When children tear or roll or twist. They are using their entire arms and hands. These types of experiences allow children to gain control of the gross motor muscles prior to perform motor development. There are many ways in which children develop fine motor skills through art experiences. The most popular materials that contribute to fine motor development include cutting with scissors, collage, painting, and drawing. Creative arts also contribute to a child developing their hand and finger muscles that are needed to hold a pencil, manipulate a computer mouse, or make other related fine motor movements.

During the early years, the child's brain is making neural and rate. The child's play that includes movement, language, drawing, related forms of art, contribute to all their senses being engaged. This supports the writing of the brain process needed for successful learning. There is a strong connection between art and what the child knows (Eisner, 2002). Creative arts serve as a key to a child's thinking. Look at a child's work and you will find out what they know about their world, what they consider important, and how they choose to represent it (Schirmacher, 2002). This is dominant when children begin to draw objects (Craig, Kermis, Digdon, 2002). The kind of instructional strategies teachers use should develop children's self-confidence, as well

as enhance their communication and critical thinking skills which are vital throughout life (Singh & Gera 2015).

Creative arts contribute to the development of critical thinking and learning skills recognition and development, mental representations of what they observe or imagine from their world and symbolic representations. Children and adults create symbols of their experiences to think about them, problem solve, and make sense of experiences. This symbolization process is necessary for thought to take place (Timmermans, 2005). Drawing with children can represent what they know about the world. It illustrates, choose to translate ideas and experiences into a visual language. This is their way of thinking aloud. Children are exposed to visual arts materials which are an aspect of creative arts at an early age, their critical thinking skills and abilities develop (Cornett & Smithrim, 2001). Problem-solving become noticeable as children use symbols to represent their ideas in art and they begin to develop rules about how they work with the materials. For example, when children work in specific sequences (drawing of head, eyes, nose and then mouth) and have specific rules about space and location of elements in their drawings, a problem-solving process is being used. Similarly, when children work with paints and modelling materials, they explore the attributes of the materials. This leads them to discover cause and effect, balance, symmetry, solidity, fluidity, absorption, and dilution, these skills are not developed in isolation, and they are taught using the appropriate instructional strategies (Craig et al. 2002).

As children explore artefacts and have discussions about them, they share information that supports them in becoming valuable members of a community. These will be beneficial, if the Creative Arts teachers in the basic one to three use instructional

pedagogies such as project-based learning, exploration, inquire-based learning, procedural learning and experiential learning instructional strategies in facilitating teaching and learning (NaCCA, 2019). These teaching strategies will build supportive environments in which they will build their self-esteem. When appropriate teaching pedagogies are used in teaching creative arts it helps them to take pride in the works of arts they create, develop problem-solving skills, especially when children are challenged with experiences such as three-dimensional problems that are inherent in sculpting experiences. Teachers therefore, need to use the appropriate use appropriate instructional strategies to help the children to acquire these skills.

## **1.2 Statement of the Problem**

In many advanced countries, Creative Arts subjects are instructed as central in the school educational plans at the essential degrees of training (Artwatch Ghana, 2017). Parts of Creative Arts like music, dance, drawing, demonstrating, and projecting are accustomed at the foundation stages which sustain and produce the full of feeling, psychomotor and intellectual areas of the student (Artwatch Ghana, 2017). Arts are inevitably providing all rounded education for learners and has resulted in legislations that make the teaching and learning of the creative arts compulsory in many advanced nations of the world (Artwatch, 2017). An observation made by the researcher at the Effutu Municipality revealed that Creative Arts, which involve the creation of objects where the practical considerations of use are essential, has become a problem of the pupils in the primary schools in the Effutu Municipality. The curriculum specifies that Creative Arts teachers use these instructional strategies in “facilitating teaching and learning; project-based learning, exploration, inquiry-based learning, procedural learning and experiential learning” (NaCCA, 2019, p. x). This, according to neurosciences, will in turn bring about the development of skills like communication,

collaboration, critical thinking and creativity. Nevertheless, it seems as though the teachers in the study area have inadequate required knowledge and skills in using the strategies outlined by National Council for Curriculum and Assessment (NaCCA). The researcher's interactions with some of the teachers in the Effutu Municipality reveals that, the creative arts lesson delivery is not effective in the early childhood classes, this was because many of the children lack skills in writing, cutting, gluing, and tearing, so they find it difficult in using simple art tools (drawing and writing tools) and have no interest in the creative art works. The teachers also indicated that this was a reflection of the instructional strategies used in teaching the creative arts at the early grade. However no empirical study has been conducted to support claims made by teachers in the Effutu Municipality, there is therefore the need to assess the instructional strategies used in teaching creative arts lessons in public primary schools in the Effutu Municipality. Teachers often used teaching methodologies and strategies that are inappropriate in relation to the capabilities and age of the children (Artwatch Ghana, 2017).

Nonetheless, the creative arts have not received much attention at the basic level of Ghana's educational system at the Primary School. At this level, class teachers are supposed to teach all subjects including Creative Arts in classes assigned to them, but many lack knowledge in the subject (Artwatch Ghana, 2014). As a result, Creative Arts and Basic Design and Technology are taught by generalist teachers who have little or no knowledge about the subjects (Boafo, 2010; Opoku-Asare, Tachie-Menson & Ampeh, 2015). Due to this, many teachers at that level do not teach the subject at all (Artwatch, 2014; Boafo, 2010). Those who make attempt at teaching the subject treat it as hobbies or activities for pleasure (Artwatch Ghana, 2014). Teachers feel overburdened and overwhelmed by the exigency placed upon them to teach an

“overcrowded” curriculum of subjects (Alter et al., 2009). Many primary teachers in Ghana are unwilling to teach Creative Arts which they perceive as ‘an additional subject for whom they lack the requisite skills and knowledge (Ampeh, 2011; Boafo-Agyemang, 2010). This emphasizes the professional gap in Ghana’s system of education which places the delivery of the new Creative Arts curriculum in the hands of generalist classroom teachers when the subject was introduced in 2007 and has since not trained specialist teachers to take over from the generalist teachers in primary schools (Boafo-Agyeman, 2010).

The Artwatch Ghana Report (2014) indicated that teachers do little or nothing significant about the Creative Arts at the early grades. However, the report failed to point out which instructional techniques they use in their teaching of Creative Arts. Teachers in the Effutu Municipality are not excluded from this problem. As a teacher in the Effutu Municipality, it was observed that, most of the teachers showed little or no interest in the Creative Arts at the early grades. This was because teachers lack knowledge in that subject. At a workshop held by the Institute for Teacher Education and Continuing Professional Development (ITECPD) at Windy lodge in August 2018, a teacher raised an issue that teachers do not have the passion in teaching creative arts, and teachers often use instructional strategies that are inappropriate in relation to the capabilities and age of the children. This study, therefore, sought to assess the instructional strategies used in creative arts lessons in primary schools in the Effutu Municipality.

### **1.3 Purpose of the Study**

The study sought to assess teachers’ instructional strategies use in creative arts lessons in Public Primary Schools in the Effutu Municipality.

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

The following objectives were developed to guide the study to:

1. investigate the various instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality.
2. find out the factors that influence teacher's choice of instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality.
3. examine the resources that are available for teaching creative arts lessons in Public Primary Schools in the Effutu Municipality.
4. to ascertain the challenges teachers face when teaching creative arts lessons in Public Primary Schools in the Effutu Municipality.

#### **1.5 Research Questions**

The following questions were formulated to guide the conduct of the study:

1. What are the various instructional strategies used for teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?
2. What factors influence teacher's choice of instructional strategies used for teaching creative arts lessons in Public Primary Schools in the Effutu Municipality.
3. What resources are available for teachers the teaching of creative arts lessons in Public Primary Schools in the Effutu Municipality?
4. What challenges do teachers face using instructional strategies for teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?

### **1.6 Significance of the Study**

The study would be of great benefit to improving the appreciation and teaching of creative arts in Public Primary Schools. Once conducted, it would raise awareness among teachers at the early grade level (lower primary) and instil a consciousness of the importance and place of creative arts in children's development and learning. It would expose early grade teachers to appropriate instructional approaches they can adopt to better their art lessons which would improve teachers' confidence and competence in teaching creative arts. The findings of the study would guide curriculum planners on improving and integrating appropriate instructional techniques in the creative arts curriculum. Young learners whose artistic abilities and talents have been left unattended to would see a paradigm shift as teachers would be gingered to take the role and deliver in the field of child art. The overall impact of the study would be its prospective ability to change perceptions and approaches to teaching creative arts at the Primary Schools.

### **1.7 Delimitations of the Study**

The study was conducted in the Effutu municipality in the Central Region of Ghana. The study focused on about seventy-five (75) teachers from twenty-five (25) public schools in the municipality. The teachers who were involved in the study were strictly selected from public Primary Schools (lower primary) within the Municipality. Although there may be other factors contributing to the teaching of creative arts in Primary School education, this study concentrated or delimited to only the instructional strategies used in teaching creative arts lessons.

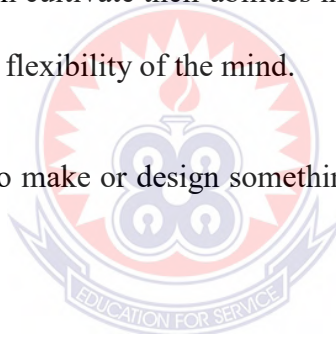
## 1.8 Definition of Terms

**Instructional Strategies:** The basic procedure of how the content is elaborated during the teaching process.

**Arts:** It is understood as any activity or product done by people with a communicative or aesthetic purpose, something that expresses an idea, an emotion or, more generally, a world view. It is a component of culture, reflecting economic and social substrates in its design.

**Creative Arts:** The creative arts are activities that engage a child's imagination or ideas and can include activities such as art, dance, drama, puppetry, and music. They stimulate and help children cultivate their abilities in every domain, and they are open-ended activities, fostering flexibility of the mind.

**Creativity:** The ability to make or design something new or as the ability to produce new and useful ideas.



**Critical thinking:** Ability to make careful theoretical analysis before passing Judgment on something or issue.

**Imagination:** The process of creating a mental picture of something that is unlike things one has seen.

**Technique:** A unique way to create artwork, often by following a step-by-step procedure.

**Generalist teacher:** They are teachers who teach most of the subjects that a child studies in school.



### **1.9 Organisation of the Study**

The study comprises of five chapters. Chapter one includes the background to the study, statement of the problem, purpose of the study, research objectives, research questions, significance of the study and delimitations. Chapter two reviewed related literature on the topic under study. Chapter three focused on the methodologies which include the research design, research population, sample and sampling procedures, research instruments, data collection procedures and data analysis procedures. Chapter four covered presentation of data and discussion of results and chapter five covered the summary, conclusions, and recommendations.



## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Overview**

This part of the study reviews the relevant literature. The review covers four thematic areas: (a) potential theories relating the study; (b) The Multiple Intelligence Theory and the social constructivist theory; (c) conceptual framework for the study and (d) creative arts lesson delivery and knowledge gaps.

#### **2.2 Theoretical Framework**

#### **2.3 The Constructivist Theory Verses Theory of Multiple Intelligence**

Pieces of published theories exist in literature to explain the intelligence of learners (students). This part of the study compares these theories to select the suitable for this study. Literature informs of (a) the theory of multiple intelligences (Howard Gardner, 1983) and (b) constructivist theory (Vygotsky, 1934); as the promising theories for explaining teachers approach to the teaching of creative arts.

##### **2.3.1 The Theory of Multiple Intelligence**

Developed by Dr. Howard Gardner in 1983, the Theory of Multiple Intelligences (MI) is no single, unified intelligence but rather a set of relatively distinct, independent and modular multiple intelligences (Chongde & Tsingan, 2003; Indrawati, 2021). According to Erkan and Uster, (2012) MI diverges from certain traditional conceptions. To these authors, Gardner argued for a notion of intelligence that included non-cognitive abilities. He defined intelligence as the ability to solve problems or to fashion new products that are valued in at least one culture. The major claim in the theory is that the human intellect is better described as consisting of a set of semi-autonomous computational devices, each of which has evolved to process

certain kinds of information in certain kinds of ways. Haggarty (1995) stated, MI theory offers a richly diversified way of understanding and categorizing human cognitive abilities, and combinations of abilities, heightening our awareness of what makes learning possible for individual students.

Kagan and Kagan (1998) described MI theory as a powerful “catalyst” in education. It is revitalizing the search for more authentic, student-centred approaches to curriculum, instruction, and assessment. From their perspective, MI theory can be used to meet three visions: (a) to match teaching to the ways students learn, (b) to encourage students to “stretch” their abilities to develop all their intelligences as fully as possible, and (c) to honour and celebrate diversity. Science teachers can assist students in learning science, learning about science, and learning to do science by maximizing the development of all the intelligences using instructional and assessment strategies and curriculum to support all the intelligences.

Armstrong (2009) also points out; Gardner provided a means of mapping the broad range of abilities that humans possess by grouping their capabilities into eight comprehensive categories of intelligences but for the purpose of the study the researcher focused on these five as these relates to the study; Spatial Intelligence, Bodily-Kinesthetic Intelligence, Musical Intelligence, Interpersonal Intelligence and Intrapersonal Intelligence.

#### **2.3.4 Spatial Intelligence**

As Armstrong puts it, it is the ability to perceive the visual-spatial world accurately and to perform transformations on those perceptions. Spatial Intelligence involves sensitivity to colour, line, shape, form, space, and the relationship between these elements. It includes the capacity to visualize, to graphically represent visual and

spatial ideas, and to transfer these to concrete representations in art forms. This intelligence begins with the sharpening of sensory motor perceptions. As the intelligence develops, hand-eye coordination and small-muscle control enable the individual to reproduce the perceived shapes and colours in a variety of media. Artists transfer images in their minds to physical objects. In this way, visual perceptions are mixed with prior knowledge, experience, emotions, and images to create a new vision for others to experience. In addition, it gives one the ability to manipulate and create mental images to solve problems (Armstrong, 2009). However, in creative arts children are taught to develop the capacity to express themselves through listening, observing, and making of items through visual by identify natural and man-made objects in the environment for tracing and painting and development of ideas.

### **2.3.5 Bodily-Kinaesthetic Intelligence**

This intelligence covers expertise in using one's whole body to express ideas and feelings to produce or transform things. It includes specific physical skills such as coordination, balance, dexterity, strength, flexibility, and speed (Armstrong, 2000). According to Bellanca, intelligence enables us to control and interpret body motions, manipulate physical objects, and establish harmony between the mind and the body. In addition, as Gardner expresses characteristic of this intelligence is the ability to use one's body in highly skilled ways for expressive as well as goal-directed purposes. Characteristic as well is the capacity to work skilfully with objects; both those that involve the fine motor movements of one's fingers and hands and those that exploit gross motor movements of the body. This is related to the study because in creative arts children are taught how to understand and use the body, materials, tools/instruments in safe responsible way and performing arts.

### **2.3.6 Musical Intelligence**

This intelligence is the ability to create, comprehend and appreciate music. It is the capacity to perceive, discriminate, transform, and express musical forms. Musical intelligence includes sensitivity to the rhythm, pitch or melody and timbre or tone colour of a musical piece. One can have a figural or “top-down” understanding of music: a formal or “bottom-up” understanding or both. This intelligence starts with the degree of sensitivity one has to a pattern of sounds and the ability to respond emotionally. As students develop their musical awareness, they develop the fundamentals of this intelligence. This is related to the study because in creative arts, learners are taught to create their own music which requires critical thinking and express one’s own views and feelings which in turn develop the child’s intelligence.

### **2.3.7 Interpersonal Intelligence**

This is the intelligence of social understanding, or the ability to understand and relate to others. Interpersonal Intelligence includes verbal and nonverbal communication skills, collaborative skills, conflict management, consensus-building skills, and the ability to lead and motivate others. Empathy for feelings, fears, anticipations and beliefs of others and desire to help others are important character traits of those with a strong interpersonal intelligence. According to Armstrong (2009), this intelligence is considered the ability to perceive and make distinctions in the moods, intentions, motivations, and feelings of other people. This can include sensitivity to facial expressions, voice, and gesture; the capacity to discriminate among many kinds of interpersonal cues; and the ability to respond effectively to those cues in some pragmatic way. This is related to the study because in creative arts when children are taught to role play important adult in their lives, or dramatize something, they make sure their audience understands whatever is being portrayed through

gestures, facial expressions, and eye contact. Also, they learn interpersonal skills when they work efficiently with others, share ideas, and appreciate own or other people's arts works.

### **2.3.8 Intrapersonal Intelligence**

This intelligence is self-knowledge and the ability to act adaptively based on that knowledge. It includes having an accurate picture of oneself, one's strengths and limitations, awareness of inner moods, intentions, motivations, temperaments, and desires, as well as the capacity for self-discipline, self-understanding, and self-esteem. As Bellanca puts it, individuals with strong intrapersonal intelligence can understand their emotions and draw on them to direct their behaviour. They thrive on time to think and to reflect. This intelligence enables learners to take responsibility of their own learning. In Gardner's words, "the intrapersonal intelligence amounts to little more than the capacity to distinguish a feeling of pleasure to one of pain and, based on such discrimination, to become more involved in or to withdraw from a situation. When working in the mode of this intelligence, one focuses on and functions in terms of self-knowledge, self-regulation, and self-control, exercising their meta-cognitive skills. This is related to the study because in creative arts when children are taught to role play a scene, or dramatize something, they make put their selves in the shoes of their audience.

### **2.3.10 Bodily-Kinaesthetic**

An ability to use one's own body to create products or solve problems (Kornhaber, 2019). The ability to use the body skilfully and handle objects. According to Gardner (1983) theory of multiple intelligences, every person has different intelligences and learns in different ways. Children with Bodily Kinaesthetic Intelligence love activity

and movement. Their body is their tool for learning, experiencing and expressing (Hoeskstra, 2014). They tend to be good at:

- Gross motor activities: a natural sense of how the body should act and react in a demanding physical situation
- Good overall physical coordination
- Physical control, balance, agility, grace, suppleness, speed
- Outdoor activities, dancing, and sports
- Fine motor activities involving one's fingers and hand-eye coordination
- Performing actions in an ordered manner
- Using their body in highly differentiated and skilled ways for a goal-directed purposes
- Creating things with their hands
- Enjoyment of exhilarating experience

These types of learners typically have the following traits:

- Learn and remember by “doing,” rather than hearing or seeing
- Explore independently with objects or tasks versus listening about the object or task
- Work and create with their hands
- Learn best through movement and experimentation

The Montessori classrooms also offer varied learning experiences. Children who are strong at the bodily kinaesthetic level feel at home since they can use fine and gross motor skills during the day. They are not required to sit still for most of the day, thus avoiding the creation of issues related to concentration and behaviour. Children, who are born to move, need to have that opportunity, otherwise all sorts of blockages

and issues can develop. By means of teachers offering an individualised balance of freedoms and boundaries, children are channelled towards constructive movement, thereby helping the child to connect thinking and movement. Within this environment, children have the opportunity to become purposeful movers (Hoeskstra, 2014).

Howard Gardner developed this theory from 1983 onwards and provided a lot of research that helps us understand how children learn differently. Intelligence is not a single ability. Montessori realised this and developed a carefully planned learning environment with optimal conditions to help develop a wide range of cognitive abilities and skills. Intelligences ‘influence’ each other. Therefore, each intelligence needs to ‘have a place’ in the learning environment with plenty of opportunities to develop.

In the context of this study, Bodily-kinaesthetic is relevant to the study because, Gardner explains that Bodily-kinaesthetic learners are hands-on learners and grasp information more easily by doing, exploring, and discovering, which is the focus of discussion in this study. Creative arts make use of the gross and fine motor skills, when children are drawing, cutting, tearing, pasting, and painting, there are developing their fine motor skills for future development. When they are engaging in performing arts such as drama and dance, they develop their gross motor for proper balance, and they also explore and discover things for themselves.

### **2.3.11 Visual-Spatial**

The ability to perceive the world accurately and to recreate or transform aspects of that world. It is also the ability to visualise space and objects within the mind’s eye. People who prefer to use this kind of intelligence would rather draw a picture than write a



paragraph. They notice colour, shapes and patterns and how light falls on the object and comprehend mental models.

Spatial-visual intelligence has been described as an ability to visualize or create an image which characterize the spatial world. According to Haley (2004) spatial intelligence considers the ability to mentally reconstruct or modify the outlook of objects in space, concluding with the representation of ideas (Sadeghi & Farzizadeh, 2012). Individuals with highly developed spatial intelligence are also sensitive of colours, shapes, and forms.

### **2.3.12 Interpersonal**

The ability to understand people and relationships. According to Gardner (1983) individuals with this intelligence can communicate and relate well with others.

The relevance of the theory of multiple intelligence to this study is seen in how the theory provides bedrock for appreciating the multiplicity and diversity of intelligence and how that appreciation can be tapped into and used by creative arts teachers in identifying, promoting, and encouraging students' creativity. In this study, the theory of multiple intelligence provides a basis for analysing teachers' approach to teaching creative art lessons. When teachers appreciate the need for diversity and creativity, they will have a disposition towards allowing children to express themselves in creative arts lessons. Teachers' appreciation for promoting the unique individual intellectual capabilities will lead them to adopting differentiated approach to teaching creative arts. Thus, teachers with understanding in and appreciation for multiple intelligence will adopt multiple instructional approaches in teaching creative arts. Another natural consequence of the theory of multiple intelligence to this study is that it will provide a background for analysing not only how teachers teach creative arts

but also the materials they use in giving instructions. Thus, the theory will provide basis for analysing why teachers will use different instructional materials in teaching creative arts.

#### **2.4 The social constructivist theory**

Lev Vygotsky (1934), the originator of social constructivism, gives emphasis to the importance of interaction with others such as peers, teachers, and parents to build knowledge. In constructivist theory, individuals create their own new understandings on the basis of an interaction between what they already know and believe and ideas and knowledge with which they come into contact (Richardson, 2003). Constructivism is a theory which is based on observation and scientific study, about how people learn. It says that people construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences (Bereiter, 1994).

When we encounter something new, we must reconcile it with our previous ideas and experience, changing what we believe, or discarding the latest information as irrelevant. In any case, we are active creators of our own knowledge. To do this, we must ask questions, explore, and assess what we know. In the classroom, the constructivist view of learning can point towards several different teaching practices. In the most general sense, it usually means encouraging students to use active techniques (experiments, real-world problem solving) to create more knowledge and then to reflect on and talk about what they are doing and how their understanding is changing. The teacher makes sure s/he understands the students' pre-existing conceptions and guides the activity to address them and then build on them (Oliver, 2000). It is important for educators to understand constructivism, it is equally important to understand the implications this view of learning has for teaching and

teacher professional development (Tam, 2000). Constructivism's central idea is that human learning is constructed, that learners build new knowledge upon the foundation of previous learning. This view of learning sharply contrasts with one in which learning is the passive transmission of information from one individual to another, a view in which reception, not construction, is key.

Two important notions revolve around the simple idea of constructed knowledge. The first is that learners construct new understandings using what they already know. There is no tabula rasa on which new knowledge is etched. Rather, learners come to learning situations with knowledge gained from previous experience, and that prior knowledge influences what new or modified knowledge they will construct from new learning experiences (Phillips, 1995).

The second notion is that learning is active rather than passive. Learners confront their understanding considering what they encounter in the new learning situation. If what learners encounter is inconsistent with their current understanding, their understanding can change to accommodate new experience. Learners remain active throughout this process: they apply current understandings, note relevant elements in new learning experiences, judge the consistency of prior and emerging knowledge, and based on that judgment; they can modify knowledge (Phillips, 1995).

According to Driscoll (two thousand), constructivism learning theory is a philosophy which enhances students' logical and conceptual growth. The underlying concept within the constructivism learning theory is the role which experiences-or connections with the adjoining atmosphere-play in student education. The constructivism learning theory argues that people produce knowledge and form meaning based upon their experiences.

Two of the key concepts within the constructivism learning theory which create the construction of an individual's new knowledge are accommodation and assimilation. Assimilation causes an individual to incorporate new experiences into the old experiences. This causes the individual to develop new outlooks, rethink what were once misunderstandings, and evaluate what is important, altering their perceptions. Accommodation, on the other hand, is reframing the world and new experiences into the mental capacity already present. Individuals conceive a particular fashion in which the world operates. When things do not operate within that context, they must accommodate and reframing the expectations with the outcomes.

Tam (2000) lists the following four basic characteristics of constructivist learning environments, which must be considered when implementing constructivist instructional strategies:

1. Knowledge will be shared between teachers and students.
2. Teachers and students will share authority.
3. The teacher's role is one of a facilitator or guides.
4. Learning groups will consist of small numbers of heterogeneous students.

Basic characteristics of constructivist learning environments are relevant to the study because, teachers must be able to provide a wide variety of instructional approaches to learners from different socio-economic environments Tam (2000). This will enable teachers to give supports to learners who are slow in performing task to be able to meet their needs. When this is done, teachers will see themselves as facilitators in the activities of the school and assist in decisions such as choosing the appropriate instructional materials and preparing a conducive environment for learners to construct their own understanding.

The constructivist theory is related to the study because the study aligns itself to the belief that learning is a social and collaborative activity where people create meaning through their interactions with one another. Teachers create learning contents, so that students can actively construct and adopt their own meanings of the concepts. In doing this, their social interaction allows for multiple views on the content and multiple representations of reality.

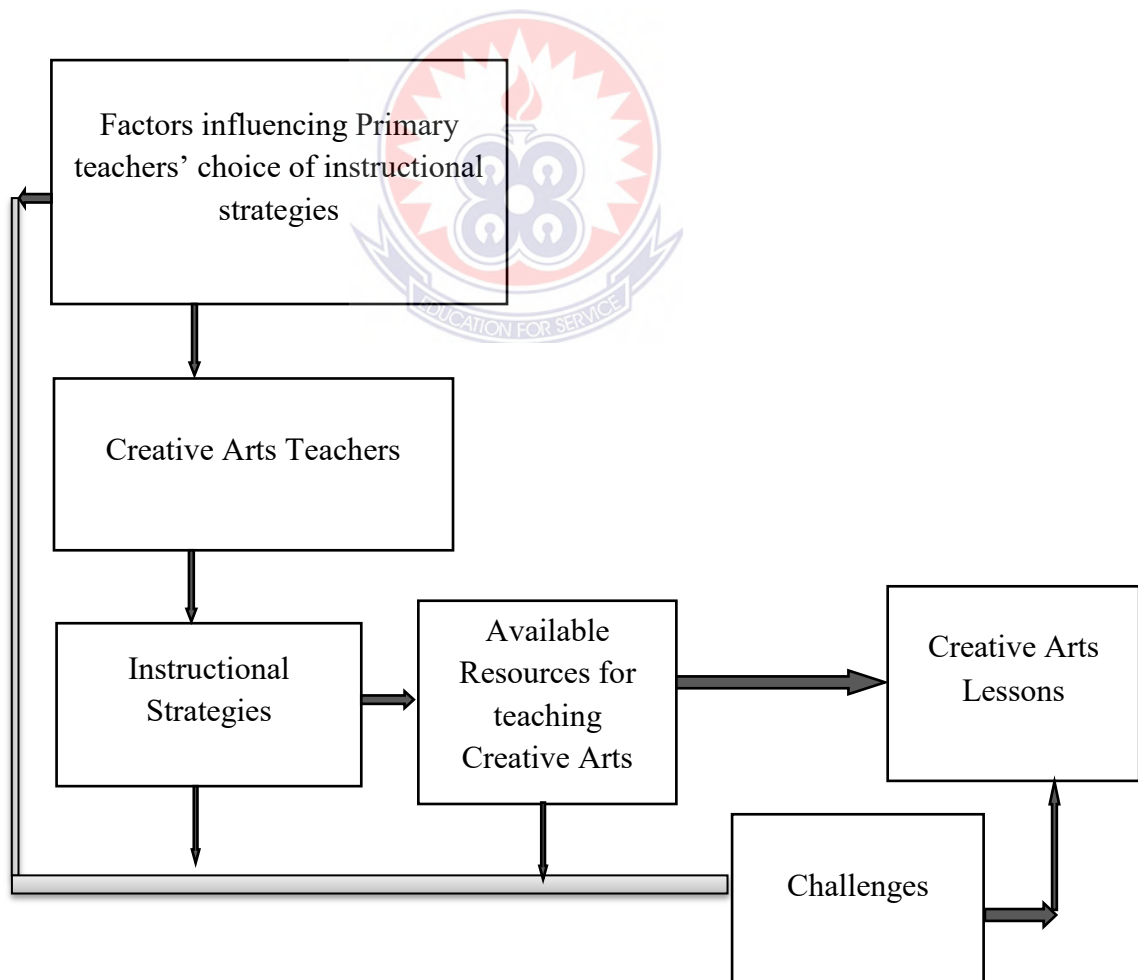
Most importantly, the social constructivist theory suggests that learning is a collaborative process in which learners construct knowledge and meaning through interaction with others and their environment. In the context of teaching creative arts, this theory can inform instructional strategies in several ways:

- Encouraging collaboration: Teachers can encourage collaboration among students by organizing group projects, discussions, and critiques. By working together, students can learn from one another and construct their own understanding of the creative arts.
- Providing opportunities for exploration and experimentation: Teachers can provide students with opportunities to explore and experiment with different mediums, techniques, and styles. By doing so, students can construct their own knowledge and meaning of the creative arts.
- Fostering reflection: Teachers can encourage students to reflect on their learning by asking questions such as “How did you come up with that idea?” or “What inspired you to create that?” This can help students to reflect on their own creative process and construct their own understanding of the creative arts.

- Creating a supportive environment: Teachers can create a supportive environment in which students feel comfortable sharing their ideas and creations with others. This can help to build confidence and encourage students to construct their own understanding of the creative arts.

Overall, social constructivist theory can be applied to teachers' instructional strategies used in teaching creative arts by emphasizing collaboration, exploration, reflection, and a supportive environment. By doing so, teachers can help students to construct their own knowledge and meaning of the creative arts, rather than simply transmitting information to them.

## 2.5 Conceptual Framework



**Figure 1: Researcher's Constructed Conceptual Framework**  
 Source: Researcher's construct

The researcher conceptualizes that there are various factors that influences primary school teachers' choice of instructional strategies in teaching creative art lessons. These factors which include level of teaching experience, class size and academic qualification informs the teachers on the kind of instructional strategies to select in delivering creative art lessons. Example, if the teachers are not trained well in creative arts education, it will affect how they deliver it. Again, the kind of strategies teachers adopts informs them on the kind of resources to select to deliver the content. If there readily available resources, it aids the teachers in delivering creative arts lessons which in turn makes the lesson smooth and successful. However, if there are limited or no available resources; creative arts lessons become unsuccessful.

It is worthy to note that there some level of challenges that are associated with factors influencing primary teachers' choice of instructional strategies, instructional strategies, resources for teaching creative arts. Even so, if teachers employ some strategies to ameliorate the challenges lead to making creative arts lessons successful. But the teacher's inability put in measures to address the challenges will make creative arts lessons unsuccessful.

## **2.6 Empirical Review**

### **2.6.1 Concept of Creativity**

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

More recently, creativity is further defined as a combination of abilities, skills, motivations, and attitudes. Amenuke et al., (1991) assert creativity as a way of making something new. It involves inventing new things or ideas.

Amenuke et al., (1991) explained that a creative person can use his imagination to make, form or design something new. A creative person is curious, eager to learn and find out new things about the environment. He can explore or try out new things and ideas.

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

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



Creativity also refers to the person who produces the work. To combine this variety of definitions, we can say that creativity involves the generation of innovative ideas or the recombination of known elements into something new, providing valuable solutions to the problem. It also involves motivation and emotion.

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

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

Basic elements of the concept of creativity include intelligence, intense interest, and knowledge, originality of ideas, creative construct, non-conformity, courage, and persistence. Creativity can manifest itself in various stages. Some of them are in the forefront and some in the background. The author makes distinction between exception creativity. The former may give rise to important works which are significant for the whole society and bring fame, while the later occurs in everyday life activities involving certain degree of originality such as writing poems or developing valuable collections. The character mentioned above is essential for achieving exception creativity however lesser degree of these is required for everyday activity, as

in this case the requirements are not so high when important works are created. Determination of the individual and a stimulating environment including the family, education and schools play a significant role.

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

The concept of creativity in creative arts is often celebrated and highly valued, but it also has its limitations and critiques. Some of these critiques include:

- **Subjectivity:** Creativity is often seen as a subjective concept that is difficult to define and measure. This subjectivity can lead to challenges in assessing and evaluating creative work, as what is considered creative to one person may not be seen as creative to another.

- Cultural biases: The concept of creativity can be influenced by cultural biases and norms. What is considered creative in one culture may not be seen as creative in another, and this can lead to a lack of diversity in the creative arts.
- Emphasis on novelty: The concept of creativity often places a strong emphasis on novelty and originality, which can lead to a neglect of traditional and established forms of creative expression.
- Limited view of creativity: The concept of creativity can also be limited to certain forms of creative expression, such as visual arts or music, and can neglect other forms of creativity, such as problem-solving or innovation.
- Individualistic focus: The concept of creativity is often focused on individual achievement and can neglect the role of collaboration and collective creativity in the creative arts.

In conclusion, while the concept of creativity is highly valued in the creative arts, it is important to acknowledge its limitations and critiques, including subjectivity, cultural biases, limited views of creativity, and an individualistic focus. By acknowledging and addressing these critiques, we can work towards a more diverse and inclusive understanding of creativity in the creative arts.

### **2.6.2 Teachers' Perceptions of Creativity**

The perception of creativity emerges from the perception of its meaning (Runco & Johnson, 2002). It can be a subjective mental construction of meaning rather than the reproduction of reality (Morais & Azevedo, 2011). This is because individuals tend to see creativity through different lenses and their conception of creativity tends to be related to their practice and will consequently impact how they attempt to encourage creativity in the classroom.

From a pragmatic view, several reports have shown the numerous understandings, attitudes, and practices of teachers towards developing creativity in different cultural contexts. Tam (2000) explored the perceptions of 162 Singapore teachers and the results revealed that creativity was perceived as novelty, uniqueness, imagination, and emotional and intellectual expression. Davies et al. (2004) studied the perceptions of creativity among a group of Postgraduate Diploma in Education trainees. The results revealed that the teachers have narrow views of creativity as art-based work involving imagination, expression, and new ideas. In South Korea, the perception of creativity was studied by Hong and Kang (2010); the results revealed that creativity was perceived as newness and creative problem-solving. Ariffin and Baki (2014) examined the teachers' beliefs and observed actual practices to establish the factors that influence preschool children's creativity in Malaysia. The findings showed that teachers viewed creativity as involving artwork and being related to the ways of expressing emotions and unexpected ideas. Ariffin and Baki reported the teachers' beliefs that ample freedom and flexible learning, open-ended questions, time, and learning materials help to promote children's creativity. Moreover, Zeteroglu, et al. (2012) studied the perceptions and opinions of preschool teachers on creativity in Turkey. The results demonstrated that 59.1 percent of the preschool teachers said that creativity is the ability to produce different, authentic, original product, and to do different things, while 35.5 percent of the teachers viewed creativity as the ability to have different and authentic ideas, think and perceive differently, deal with problems creatively and have freethinking. The research also pointed out opinions about creativity, which involved the building up of individual and social development, self-confidence, thinking and problem-solving skills, and quality of life. Looking at the Thai context, unfortunately, there has been a lack in recent times of empirical study of

Thai teachers' knowledge, perceptions, and attitudes towards creativity and culture. Most knowledge of creativity within Thai education, as presented in the research framework, focuses on examining creative traits such as flexibility, originality, fluency, and elaboration (Torrance, 1965) and imagination (Torrance, 1993) while studies about teacher's views of creativity and culture are scarce.

Therefore, scholars have argued that there is a paradox regarding teachers' perceptions, beliefs, and their actual practices. Fryer and Collings (1991) conducted a study on perceptions of creativity with 1028 British teachers. Their findings showed that creativity was perceived differently, yet it was primarily recognised in terms of imagination, originality, and self-expression. Fryer and Collings noted that even though teachers believed that creativity can be developed; they did not mention any teaching methods to promote it. This is confirmed by Hegde et al. (2009), who stressed that stated developmental practices are not necessarily associated with actual behaviours and practices. It can thus be said that teachers may believe in the significance of children's creative development while failing to demonstrate the necessary and related characteristics in the classroom. Similarly, Cropley (1999), Scott (1999), and Alkus and Olgan (2014) have made interesting points that although teachers realise the concepts and value of creativity, the favourite pupils in the classroom are those who are less disruptive and demonstrate less creative behaviour during the learning processes. Joubert (2001) also discusses that teachers do attempt to apply the concept of creativity in their practice but some of them feel uncomfortable about teaching creatively since it is associated with risk-taking or unfamiliar learning plans. This shows the barriers that limit children's creativity may derive from teachers, biases regarding creativity only in terms of the intellectual domain (Lee & Seo, 2006)

and the lack of support from school administrators and parents (Aslan & Cansever, 2009).

As can be seen, several reports have shown the numerous understandings, attitudes, and practices that teachers adopt when looking at developing creativity and creative learning. Teachers' perceptions of creativity present what they are, what they do, and what the consequential expectations of importance are for the learners in their classrooms.

### **2.6.3 The Foundation of Creative Art Education**

According to Dewey (1936), the creation of a work of art is not so much about the piece of work itself, but what the artist learns while creating. Dewey understood the deep connection between creating, experiencing, and learning in education. Gullatt (2008) asserted, "This form of learning allows students the opportunity to expand their imaginations and creativity while gaining new information". Concerning art and the effect of the experience, Dewey stated, "Aesthetic experience is a manifestation, a record, and celebration". It is this independent, artistic experience, often only understood by the artist, which makes art both meaningful and difficult to measure. The difficulty in measuring artistic learning and creativity has been a detriment to the furthering of art education. Subjects that are easily tested have the advantage of quickly showing progress or the need for remediation (Gullatt, 2008). Progress in art instruction often shows itself in the form of creativity, in addition to technical artistic skill. Dewey wrote, "Since the actual work of art is what the product does with and in experience, the result is not favourable to understanding". The difficulty in measuring learning or an increase in creative thinking has made the study of the effect of art on creativity virgin ground. In Dewey's time, high stakes testing mandates were unknown.

Yet there is an underlying tone in Dewey's (1936) statement that because the creation of art and the experience gained from it cannot be easily measured, the elusiveness of the process becomes its own obstruction. Dewey understood that the difficulty in measurement of aesthetics would one day lead to the lack of funding allotted to art programs in Ghanaian schools

#### **2.6.4 Ways to Foster Creativity in the Classroom**

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

- **Embrace creativity as the part of learning:** create a classroom that recognizes creativity. You may want to design an awards or bulletin boards to showcase different ways of solving a problem, or creative solution to a real-world scenario. Creativity is very important when it comes to teaching and learning activity in the classroom. Embracing creativity in learning could result a positive impact on one's cognitive and affective way of thinking and feeling. Moreover, it makes learning easier and makes the ease. Creativity as part of learning may also result in better output improves performance of the learner and brings development to a nation at large. E.g., when an educator is teaching a topic like "colours," a student could be asked to bring different types and colours of rocks to class and grind them to form their own forms of colours. This form of innovative ideas and creativeness could make the learner more knowledgeable and understands issues much easier and helps create a lively environment within the classroom to enhance teaching and learning.
- **Use the most effective strategies:** He found that the most successive approaches use creative art, media-oriented-programs, programs that incorporated cognitive and emotional functioning were the most successful.

Using effective strategies, learning could be taught through various forms. He indicated that, it could be either verbal or visual forms as ways of creating an effective strategy. Creativity is needed for effective delivery of lessons to learners. E.g., teaching aids should be concretized and visualizing lessons to learners in the classroom using the laptop and projector. These forms of impacting knowledge make learning more understandable and emotion function among learners as stated by Torrance 1970.

- **Thinking of creativity as a skill:** much like resourcefulness and inventiveness, it is less a trait and more proficiency that can be taught. If we see it is way, our job as educators becomes to find ways to encourage its use and break is down into smaller skill sets. Psychologist tends to think of creativity as Big-C and little C. Big-C drives big societal ideas, like a new literacy style. Little C is more of a working model of creativity that solves everyday problems. Both concepts can be included in our classroom. Thinking of creativity as a skill in promoting creativity among learners helps to enhance the psychomotor domain of an individual. It helps the learner to acquire more ideas and to produce extra-ordinary works. Therefore, awareness of the importance of being creative. These could be achieved in the classroom by creating a serene environment for learners to share ideas and to exhibit their own talents and skills.
- **Participate in or create a new program to develop creative skills:** Participation in or creating a new program to develop creative skills. Create minds could be exploited when learners take active part in activities. Educators should encourage learners or provide a platform for student to come out with their own intention e.g. One could organize an “Art club” where learners



(Artists) could come together to produce new art forms and share ideas together. Moreover, engage student in frequent practical activities to help learners improve upon their level of creativity.

- **Use emotion connection:** Research suggests that the best creativity instructions tied in the emotion of the learner.
- **Encourage curiosity:** consider what is important to students. Student's interests are a great place to start on what drives their own thinking tank find inspiration from their world. Try to step into their viewpoint to find what motivate them. Encouraging curiosity and arousing learners' interest in a lesson is the best way for a student to come out with something new and make him/her productive. This could be achieved by engaging student from the "known to unknown" principle of teaching. A good educator is the one who can teach students to develop in their field of creativity and skills. Development of skills and having the sense of creativity means to be able to leave learners brainstorming and coming out with questions such as "Why, How, What, When," etc. spout out of the mind of the learner.
- This could be achieved by creating and building up the confidence of the learner through the sharing of the life history of great people (artist) and how they made it in life etc.
- **Give student time to ask question:** organization such as creativity, culture, education, suggests teacher's incorporation opportunities for students to ask questions. Intentionally designs lessons that allow for wondering an exploration. Student learns better when they interact with their peers or an educator. They tend to come out with issues causing barriers in their way of understanding certain facts. Therefore, it is necessary for the educators to

provide the platform for learners to ask question. This could be achieved by organizing a debate among learners to come out with their ideas on setting issues. Moreover, certain organization such as “Creativity” gives the learner an opportunity to create new things for people to come out with their own views and answers. Forming of cultural groups. Learners tend to come out with questions and be curious to learn more. These and many others make students to come out with question and helps develop their way of thinking and become creative.

- **Allow space for creativity:** Design some classroom environment must be a Place for exploration, such as a thinking table, a drama stage, a drawing table, or a space for group to discuss ideas. As a good educator you must allow student some space for creativity. The learner must be allowed to bring out their ideas since creativity is all about bringing and inventing new things. Therefore, the educator should provide the necessary material for learners to explore with them. Besides creativity must be real. When they are given that space, they think deep and bring out a new skill.
- **Establish express freedom:** The classroom environment must be a place where a student feels safe to share novel ideas, allow for flexibility and create norms that foster creative approach. Establishing expressive freedom in the best way for a learner to become creative and to be more productive- providing learners with the space to operate helps them to feel secure in the classroom. It helps to up let the confidence of the learner since the learner is not under any form of pressure. It helps peers to share ideas and to learn from each other.
- **Be familiar with standards:** Knowing the standard inside and outsides help find creative solution in approaches a lesson. Teaches can adopt them and work

within the current framework. Some topics allow for flexibility and use of creative approaches. Being familiar with the standard of your students helps the educator to approach different kinds of teaching strategies and be able to calculate the level of space each learner in the classroom can absorb with creation of innovative solution or teaching method to help learner to improve upon their level and their way of understanding. The educator must make sure they create the necessary measures to also cater for individual differences since learners come as they have different family background so as they have different ways of understanding certain things.

- Gather outside resource.
- Visit a creative classroom and a video about how a creative classroom works: Educators should visit or have and watch videos on how creative classrooms environment look like to help improve, learn and together information. Videos could be viewed to get information, ideas, about how the classroom environment feels and how they adopt to the place (classroom). It helps the educator to be inventive and motivate in his delivery of lessons to learners.
- Exploring different culture is an excellent vehicle for inspiring creative thinking: Exploring different cultures could be the best way to foster creativity in a classroom setting as people from different places and with different way of thinking and exhibit their ways of living. It helps learners to gain more ideas, share and be more creative.
- Understand that creativity is important to children's future in the job market. Creativity partnership discusses how 60% of English student will work in job that is not yet today's created in "market student must innovative and create their own jobs. Collard suggests teachers focus on teaching particular skill or

set of behaviour, rather than preparing student for specific careers. Imparting knowledge to learners to be creative is the outmost vision of every educator to help students to compete in the job markets. Therefore, all the necessary ideas, motivate needed by the learner should be made available.

- **Teach creative skills explicitly:** According to Collard “creative skills aren’t just about good ideas; they are about having the skills to make good ideas happen” He suggests creative skill should include five (5) major areas: these are follows.
- Imagination
- Being discipline or self-motivated
- Resiliency
- Collaboration
- Giving responsibility to students. Have them develop their own projects

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

### **2.6.5 The learning environment for the development of creativity**

Early childhood education has been emphasised globally during this century, but the origins of this interest can be traced back to the nineteenth century. The concept of early childhood education is seen as ‘learning as growth’ (Craft, 2005). It means child development or children’s growth unfolds through interaction with physical environments. The ideas are derived from the pioneer pedagogue Friedrich Froebel (1887, 1895), who initially proposed the idea of the kindergarten, which means ‘child garden’ (Craft, 2005). It focused ideally on using both indoor and outdoor space as learning areas. As well as teachers or early childhood practitioners are seen as ‘gardeners’ that grow their young pupils.

Accordingly, it is essential to consider the classroom environment since children spend a lot of time in daily routines. To support a creative environment, it is acknowledged that the key to quality environment for young children is based on their interests and needs, and it offers opportunities for children’s diversity to be expressed (De Bruin-Parecki, 2008; Greenberg & Rodriguez, 2007). This study has adopted the key characteristics of a quality environment for preschool children noted by the IRIS Centre (2015), including the physical, social, and temporal environment. The aspect of physical environment refers to the use of materials, equipment, space and the layout of the classroom, which practitioners can alter to support the child’s learning across developmental domains. The accessibility of the environment involves providing different toys and materials to stimulate and improve creative thinking, creating ample time and space, and placing the learning objects within easy access so that children can play and explore them on their own or with their peers. The term social environment refers to the way the classroom environment influences or impacts on the interactions between teachers and children. A well-organised social environment supports the

positive interaction between children and adult, fosters positive peer relationships, and gives opportunities for adults to cultivate children for them to reach their creative development. Finally, the temporal environment refers to the timing, sequence, and length of routines and activities that appear throughout the school day. This can influence children to learn about a new world, to engage with new situations and have the sense of security to play with and explore new and original ideas.

The learning environment is the element that influences the creative person, process and product which help or hinder creative manifestations. In preschool settings, developing children's creativity includes managing the relationships between children and the stimuli in their social and cultural contexts that prompt them to become curious, to make choices regarding activities, and to work creatively. Wellhousen and Crowther (2004) suggested the quality of environment is an important factor for inspiring children, giving opportunities for them to work individually or group work to plan and work freely. Amabile and Gryskiewicz (1989) suggested that the following eight elements of the environment promote creativity: adequate freedom, challenging experiences, appropriate resources, a supportive facilitator, diverse and communicative colleagues, recognition, a sense of cooperation, and a supportive organisation.

Positive school contexts influence children's achievement and lead to positive interaction, healthy emotional development, and prevention and reduction of antisocial behaviour (Haynes, 1998). Marshall (2004) highlights the key characteristics of a creative environment provided in schools, including the physical environment such as learning resources, school documents and human resources, such as the classroom teacher. Duffy (2006) noted the creative environment includes a range of materials and equipment; an accessibility to materials and equipment; an opportunity to engage, to

combine and create their own ideas, product, and representation; opportunities to play alone, with peers, or with an adult; a display and resources reflecting a variety of learning and cultural context; and time to play and explore material, equipment, and events.

The important concept, nevertheless, is that not only do the items or physical environment play an important role in fostering creativity but the people do too, such as the adult or their peers, and the social context has an essential influence on promoting children's creativity. These environmental issues were analysed as an essential part of the findings of this study. Therefore, the researcher looks at two levels of context: the macro-level, focused on school curriculum and pedagogy; and the micro level, focused on an individual classroom, the teachers and learner interactions, and the classroom environment. This chapter thus examines a wide range of research on creativity and school context, which includes curriculum, pedagogy, activities, the role of teachers, and classroom context. These have proved to be key factors that influence learning and learners' feelings, attitudes, and actions (Treffinger et al., 2013). Subsequently, the discussion on teaching and learning for creativity and classroom climates in developing children's creativity is addressed.

Classroom climates can offer flexible opportunities and freedoms to make learning creative and memorable. Sternberg and Williams (1996) recommended the role of the teacher was to set classroom climate to encourage sensible challenges, provide ample time for children to work with creative activities, and reward creative behaviours and products. Runco (1990) and Starko (1995) indicated that teachers should support unaccustomed ideas and allow freedom of thought and choices. At the same time, Fleith (two thousand) contested that teacher could effectively promote creativity by

establishing a relaxing atmosphere in the classroom. According to Alkus and Olgan (2014), a relaxing climate helps children to express their feelings and ideas without any pressure from the teacher. Dababneh, et al. (2010) agreed that the classroom environment should offer opportunities to observe, predict, explore, experiment, investigate, infer, and analyse new ideas.

In agreement with Davis and Rimm (2004), the actualisation of creativity in children requires decent learning conditions, which should include freedom, mental safety, and accepting mistakes and disagreement, to lead their creative expression. In fact, adults sometimes limit children's creativity by being overly didactic or prescriptive. Several factors can negatively influence the encouragement of promoting creativity in the classroom such as the pressure for educators to focus on mathematics or literacy skills (Melloue, 1996; Prentice, 2000). Vygotsky suggested that adult, therefore, should act as facilitator, supporters, or models of creative person and person for developing creativity.

In summary, it can be said that the teacher's various roles, such as teacher-child interaction, setting the emotional climate, and activity preparation, have the potential to help children's social and cognitive development. Linking to the principles in the curriculum, positive interaction and attitudes, and efficient actual practices could form an efficient learning environment and an atmosphere which encourages children to become more active explorers and influence their creativity.

## **2.7 Instructional Strategies for Teaching Creative Arts**

### **2.7.1 Concept of instructional strategies**

Instructional strategy is a concept, guideline, approach, or main line to conduct measure and evaluate instruction. Therefore, an instructional strategy needs to



consider many instructional components before it is implemented, such as learners, learning objectives, contents, learning context, overall context, conditions, and lecturers' skills in selecting learning principles, techniques to accomplish the learning objectives they specified. The principles of designing instructional strategies are aligned with both lecturers' teaching skills and learners' learning styles (The royal institute, 2012).

Songkhram (2013) stated that instructional strategies of creating innovation could change learners to innovators. To better develop students' characteristics, Padkasem, et al. (2013) recommended the use of case study, problem-based learning, project-based learning, as well as role model and service learning in classroom teaching to engage students in active learning. Creativity affects how to deliver instruction, which is essential in design courses and innovation creation courses in pre-service preparation. Creativity is a crucial thinking skill to create educational innovation, which is novel, valuable, and useful in education. Past research showed that developing a systematic instructional model focusing on enhancing creative thinking could effectively improve students' ability to creativity (Prompan, 2007) and creative problem solving (Kanchanachaya, 2012).

However, the previous research did not focus on integrating creativity in creating innovation in education. This research aimed to study the instructional strategies that support creation of creative and innovative education. The results would find the appropriate ways for teaching and be the guideline to support and develop learners' competence to design and create innovation with more creativity and higher quality.

## 2.7.2 Strategies Used in Teaching Creative Arts

Sarfo (2007) defines instructional strategies as the procedures or set of techniques selected by the teacher to help learners experience the message that the teacher wants to put across. It also refers to the various ways or processes by which interaction between teachers and learners can be beneficial and lead to learning. However, Singh and Rana (2004) describe instructional strategies as something designed to establish interactions between the teacher, the student and the subject matter or a combination of these three to influence directly or indirectly the learning process.

Delacruz (1997) also defines instructional strategies as a comprehensive instructional approach that can be used to shape subject matter, design instructional materials and events and guide student's activities. As Delacruz (1997) points out, there are two general methods of teaching: the direct and indirect methods.

**1. Direct Method:** It is an approach in which pupils are told what they need to know. This method is effective for explaining ideas, dealing with abstractions that cannot be shown through concrete lectures and demonstrations which are the most direct and formal teaching methods.

### **Demonstration**

Demonstration means performing an activity so that learners can observe how it is done to help prepare learner to transfer theory to practical application. Moreover, demonstration strategy involves the teacher showing learners how to do something (Adekoya & Olatoye, 2011).

The advantageous of demonstration are to (a) help people who learn well by modelling others; (b) promote self-confidence; (c) provide opportunity for targeted questions and

answers; and (d) allow attention to be focused on specific details rather than general theories.

The disadvantageous of demonstration: (a) is of limited value for people who do not learn best by observing others; (b) may not be appropriate for the different learning rates of the participants; and (c) requires that demonstrator have specialized expertise if highly technical tasks are involved.

2. **Indirect Method:** In this method pupils are challenged to examine, investigate, and explore. This method is called inquiry or discovery method. Here the teacher's role is to organize a series of activities in which the pupils are to investigate to resolve a problem. For example, group discussion, brain storming, independent learning project based learning, exploration, inquire-based learning, procedural learning, experiential learning and among others.

**Project-based learning** is a student-centred form of instruction which is based on three constructivist principles: learning is context-specific, learners are involved actively in the learning process and they achieve their goals through social interactions and the sharing of knowledge and understanding (Cocco, 2006). It is considered to be a particular type of inquiry-based learning where the context of learning is provided through authentic questions and problems within real-world practices (Al-Balushi & Al-Aamri, 2014) that lead to meaningful learning experiences (Wurdinger, et al., 2007).

**Inquiry-based learning** is an approach to teaching that allows students to discover, explore, create, and construct their own knowledge (Bella, et. al, 2009). As compared to guided or direct instruction, inquiry-based learning is unguided or minimally guided

instruction. Inquiry-based learning uses a more open-ended structure of the classroom. Instead of students receiving knowledge from the teacher, the teacher acts as a facilitator, helping students to construct their own knowledge (Bella, et. al, 2009). The teacher begins with a topic, concept, idea or question as a starting point for students' path to learning. The teacher then facilitates or even collaborates with the students as they explore and learn using available resources. The teacher is one of those resources, but especially in the digital age, he or she is not the only means for students to construct their knowledge (Mitra & Dangwal, 2010).

**Experiential learning** is a holistic philosophy of education based on the notion that an individual's life experiences, education and work play a central role in their learning and understanding of new knowledge (Fry et al., 2009; Kolb & Kolb, 2009). It is not a set of tools and techniques to provide students with a range of experiences, as it is frequently misunderstood to be. Rather, it positions learning as a continuous process in which students bring their own knowledge, ideas, beliefs and practices – at different levels – to their understanding and interpretation of new information. In turn, this transformative process shapes the changes in their understanding and interpretation of theory, beliefs, values and practice (Ambrose et al., 2010; Cooper, et al., 2010)

Experiential learning can be used as a method of instruction to support a personalised approach to learning in a higher education context that often values the student undertaking learning in a variety of campus-based, project-based, work-integrated and community contexts (Kolb & Kolb, 2009).

### **Group Discussion**

In this teaching strategy, small groups of 5-10 address case-based tasks, exchanging points of view while working through a problem-solving process. In this teaching

strategy process, Srinivasan, Wilkes, Stevenson, Nguyen, and Slavin (2007) explained that the group focuses on creative problem solving, with some advance preparation. Discovery is encouraged in a format in which both students and facilitators share responsibility for settling cardinal learning points.

Group Discussion has some advantageous. They can be (a) actively involves participants and stimulates peer group learning; (b) helps participants explore pre-existing knowledge and build on what they know; (c) facilitates exchange of ideas and awareness of mutual concerns; and (d) promotes development of critical thinking skills.

On the other hand, Group Discussion has some disadvantageous. It (a) can potentially degenerate into off-task or social conversations; (b) can be a challenge to ensure participation by all, especially in larger groups; and (c) can be frustrating for participants when they are at significantly distinct levels of knowledge and skill.

### **Brainstorming**

Brainstorming is a process for generating multiple ideas/options in which judgment is suspended until a maximum number of ideas has been generated. Al-maghrawy in Al-khatib (2012) also defines that brainstorming as a group creativity forum for general ideas.

Moreover, Sayed in Al-khatib (2012) purposed some importance of brainstorming for the students. Those are: (a) helping students to solve problems; (b) helping students to benefit from the ideas of others through the development and build on them; and (c) helping the cohesion of the students and building relationships among them and assess the views of others.

In addition, brainstorming has some advantageous, they are: (a) actively involving learners in higher levels of thinking; (b) promoting peer learning and creates synergy; (c) promoting critical thinking; and (d) helping groups reach consensus.

On the other hand, there are some disadvantageous of brainstorming. (a) Requiring learner's discipline; (b) may not be effective with large groups; and (c) can lead to "group think."

### **Independent Learning**

Independent learning is a teaching strategy designed to enhance and support other instructional activities. Learning activity is typically done entirely by the individual learner (or group of learners) using resource materials. It may be done using computer/web-based technology. Alberta Learning (2002) also defines independent learning as an individualized learning experience that allows students to select a topic focus, define problems or questions, gather, and analyse information, apply skills, and create a product to show what has been learned.

The advantageous of independent study: (a) fosters independent learning skills; (b) allows learners to progress at their own rate; and (c) enhances other learning experiences.

The disadvantageous of independent study: (a) may be disconnected from immediate objectives; and (b) may be difficult to identify/access appropriate materials.

### **Techniques**

Techniques are activities performed to achieve the method. It is a change of stimulus variation as a lesson progress (Delacruz, 1997). According to Edusei (2001), stimulus variation refers to teacher actions, both planned and spontaneous, that develops and

maintains a high level of attention on the part of the students during the lesson. A teacher can use the technique of pupil's active participation in projects, group or role play successfully in problem solving method. Hence methods and techniques of teaching are related.

### **Strategies**

Delacruz (1997) describes instructional strategy as detailed smaller scope of specific instruction behaviour. In other words, strategy is the sequencing or ordering of the techniques that teachers select to teach a particular lesson (Barth, 1990). According to Dynneson & Gross (1999), strategies used by teachers normally clarify and expand Pupils understanding and enhance pupils' active participation in the learning process. What this means is that in a lesson, the strategy could be a brief storytelling, followed by grouping, discussing and role play.

Creative Arts comprises art and craft, music, and dance (Kindler, 2008). The Creative Arts syllabus for Primary Schools in Ghana (Curriculum Research and Development Division (CRDD) of Ghana Education Service, 2007) describes Creative Arts as 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, modelling, casting, and sewing. School teachers are expected to teach these subjects in an integrated manner.

Though uniquely different in appearance and method from each other, the creative arts disciplines employ similar cognitive processes, allowing language and thought to be expressed through a variety of representations. The creative arts are represented not in the ordinary sense of language as writing on a page but in visual, kinaesthetic, aural,

and tactile forms. Engaging children in the creative arts allows them to communicate in potentially profound ways (Eisner, 2002).

As Russell-Bowie (2009) posit, the arts can embody and communicate emotions, ideas, beliefs and values, and meanings through aesthetic forms and symbols that evoke emotive responses to life, with or without words. The key to effective education in Creative Arts is the expertise to guide children to communicate through abstract symbols and to decipher the communications of others (Alter et al., 2009). Creative Arts is a significant aspect of learning that is essential to the development of emotional, material, spiritual and intellectual lives of the child (Kindler, 2008). As Bogen & Bogen (2003) have explained, creativity can be encouraged through students doing various creative exercises that make them think and generate creative ideas in different ways. Although this may not turn pupils into artists, the strategy can help to shape their creative development as they learn the skills required for solving problems they may encounter in future endeavours.

Children cannot be taught to be creative by direct instruction but by exploring and experiencing environments that nurture creativity (French, 2007; Robinson, 2001; Upitis, 2011; & Zimmerman, 2009). Critical thinking and creative processes draw from knowledge and skills that allow children to see things in new and different ways and to think unconventionally, to break boundaries and go beyond information provided (Jeffrey & Craft, 2004; Schirmacher & Englebright Fox, 2009). However, it appears that due to centrally controlled approaches to pedagogy, the opportunity to foster creative learning, teach creatively and teach for creativity is reduced (Craft, 2003; Fetherston & Lummis, 2012; Jeffrey & Craft, 2004; Robinson, 2001, 2006, 2010).



There are several critiques of the strategies used in teaching creative arts. Some teaching strategies in creative arts can place too much emphasis on technique, which can limit students' creativity and self-expression. Students may feel pressured to conform to specific techniques rather than exploring their own ideas and approaches. Another critique of teaching strategies in creative arts is the lack of diversity in the curriculum. Traditional Western art forms and styles are often given more emphasis, while art from other cultures and perspectives may be neglected. The overemphasis on assessment and grades can also be a critique of teaching strategies in creative arts. When students are solely focused on meeting specific criteria, it can limit their creativity and experimentation. There is also the issue of limited access to materials and resources: some students may not have access to the same materials and resources as others, which can limit their ability to explore and experiment in the creative arts.

In conclusion, there are several accounts of the strategies used in teaching creative arts. By addressing these critiques, we can work towards more inclusive and effective teaching strategies in the creative arts.

## **2.8 Factors That Influence Teacher's Choice of Instructional Strategies.**

### **2.8.1 Generalist Teachers**

Generalist teachers, according to Alter *et al* (2009), are teachers who lack the requisite training and experience to teach the Creative Arts effectively. Although generalist teachers in primary schools are hardworking, they have limited comprehension of materials and tools, and lack knowledge about art (Holts, 1997 as cited in Ampeh, 2011). The curious nature of children gives them the opportunity to explore and experiment and to find new materials that add to their wealth of knowledge. Generalist teachers cannot support or foster pupils' ability to think in sound, to solve musical

problems, and for that matter, teach Creative Arts effectively. With respect to music, Wiggins, and Wiggins (2008) assert that generalist teachers lack both the requisite content knowledge of music and the pedagogical knowledge to teach music effectively to benefit their pupils. By virtue of their training, Oreck (2004) asserts that generalist teachers who teach Creative Arts experience anxiety about the subject because they find Creative Arts lessons involving from the preparation stage through the presentation stage to closure of lessons. They consider the primary curriculum a far too demanding responsibility that is beyond the expectation of generalist teachers (Alexander et al., 1992 as cited in Ampeh, 2011) who lack the training, personal experience, and artistic ability to teach the arts effectively (Alter *et al.*, 2009).

The dilemma of generalist teachers extends to lack of confidence for and competence in teaching the Creative Arts (Bartel et al., 2004). As Boafo-Agyemang (2010) also rightly points out, engaging pupils in the disciplines of the Creative Arts requires specialist teachers who can attend to different learning strands within the syllabus. This, according to Alter *et al.* (2009), is what generalist teachers cannot do.

Even those teachers who understood the importance of Creative Arts to their pupils' learning and creative development often ignore the teaching of Creative Arts for lack of artistic skills; they prefer using instructional periods allotted to Creative Arts on the school timetable to teach English, Mathematics, and Integrated Science (Ampeh, 2012). Teaching in the early childhood schools level demands that the teachers have a good mastery of the subject matter so that they can effectively deliver the content in a comprehensive manner to their pupils. Tamakloe et al. (2005) maintain that a mastery of the subject matter and its methodology instil confidence in the teacher and reflects on the learner's ability to learn.

### **2.8.2 Resources That Are Available for Teaching Creative Arts Lessons**

According to Farombi, (1998), instructional materials include textbooks, audio-visual, software, and hardware of educational technology. He further opines that the availability, adequacy, and relevance of instructional materials in classrooms can influence quality teaching, which can have positive effect on students' learning and academic performance. According to Oni (1992), instructional resources are teachers' strategic factor in organizing and providing education. This is so because they help to elaborate a concept that the teacher could not, without an instructional material. This allows students to learn more comfortably therefore influencing positively their academic performance.

Balogun (1982) commented that art education programmes cannot be taught effectively without the existence of equipment for teaching. This is because instructional materials help those who learn to develop problem-solving skills and scientific attitudes. Elaborating further on the same point, Ajayi and Ogunyemi (1990) emphasize that when instructional materials are provided to meet relative needs of teaching process, students will have access to the reference materials mentioned by the teacher, and each student will be able to learn at his or her own pace. The overall result is that students will perform much better.

Instructional resources are considered important in teaching and learning in all levels of education because textbooks and other resource materials are basic tools. Absence or inadequacy makes teachers handle subjects in an abstract manner, portraying it as dry and non-exciting (Eshiwani, 1984). For example, textbooks, charts, maps, audio-visual, and electronic instructional materials such as radio, tape recorder, drums, costumes, television, and video tape recorder contribute much to making learning

more interesting (Atkinson, 2000). The importance of instructional resources is also evident in the performance of students (Adeogun, 2001).

According to Adeogun, schools, whose teachers use more instructional resources perform better than schools, whose teachers do not use instructional resources. This corroborated the study by Babayomi (1999) that private schools performed better than public schools because students and teachers are provided with sufficient and quality teaching and learning resources. From this importance, schools at all levels of education have been advised to have quality and adequate instructional facilities to raise academic performance of their students.

The advice emanated from the fact that instructional facilities have a potent factor to qualitative education. The dictum is that “teaching is inseparable from learning, but learning is separable from teaching.” This means that teachers do the teaching to make the students learn, but with quality and adequate instructional facilities, students can learn without the teachers. According to Akande (1985), learning can occur through one’s interaction with one’s environment. Environment here refers to instructional facilities that are available to facilitate students learning outcome. Instructional resources such as the size of classroom, sitting position and arrangement, availability of tables, chairs, chalkboards, shelves on which instruments for practicals, are important in the teaching transaction (Farrant, 1980; Farombi, 1998). According to these scholars, availability of instructional resources can work best if other conditions are met such as the quality of classroom. Moreover, teachers lack essential skills to make quality teaching and learning aids.

According to a National Audit report, some schools are completely lacking material resources such as textbooks, charts, audio-visual, and electronic instructional materials such as radio, tape recorder, television, and video tape recorder.

### **2.8.3 Challenges Teachers Face When Teaching Creative Arts**

Although the National Policy on Education (2004) has recognized the teaching of art at all levels of education, the subject is faced with shortage of the supply of qualified art teachers (Cornelius, 2004; Barnabas, 2005). There is the need for a deliberate and purposeful training of creative arts teachers for the nation's school system. There are many schools that do not have qualified staff to teach creative art.

The other problem areas affecting creative art education, is inadequate teaching facilities and limited accessibility to modern instructional facilities. Research in art education (Gofar, 2000; Barnabas, 2005), shows that, most schools are faced with the issue of lack of art materials and purpose-build art studios in pre-school through secondary and colleges of education for the teaching of creative art. Because of the facilities not available, the teaching of creative art is at best an exercise in futility. The student-artist cannot acquire artistic skills without the materials. Most schools especially the rural areas do not have access to information communication technology (ICT) which could alleviate shortage of instructional resources. As we are in a new era, there is an increased awareness of the need to use modern scientific approach in teaching and learning processes in our schools.

At present, there is a universal recognition of information and communication technology as a major force in the dissemination of knowledge (Aina, 2013). Majority of teachers who were trained early 1990's and backward do not have skills in the field of Information and Communication Technology. Where there are skilled teachers,

other problems naturally include problem of installation, maintenance, operation, network administration and local technicians to service or repair these equipments and the other facilities. In most of the rural schools, most of the facilities are non-existent, hence the traditional chalk and duster approach still dominates in schools (Obasi, 2008).

Another challenge that teachers face when using instructional strategy is lack of clear policy and monitoring mechanisms to ensure that enough funds are provided to schools for purchasing instructional resources and these funds are used for the intended purpose. As Onche (2014) comments, government's Policy towards efficient provision of these aspects of educational resources has not been encouraging and has always not been well planned, monitored, supervised, and evaluated with rural schools as the back bench of implication of these policies. This also constitutes problems in the learning, and teaching of creative art in Ghana, is the ambivalent negative attitude of Ghanaian society and even the government towards the subject. This situation has created for teachers of creative art a serious dilemma of reconciling an already falling standard of education. Mbahi (2000) noted that, there is the misconception in the society that because creative art is a practical work and not academic, that creative art teacher is inferior in personality and should not claim the same status with his colleagues in the academic areas. This has affected enrolment in creative art teaching. It has also led to the non-availability of trained creative art teachers with requisite experience. Also, the lack of recognition of its importance by the populace and even the government is another problem facing the subject.

The students' negative attitudes are another problem in terms of material value and position in education. Many students and parents see the subjects in terms of material

value. Issues like personal interest, attitudes, types of education attained, one's lifestyle and capabilities are ignored. Subjects like medicine, science, and engineering, among others are therefore considered by students and parents (Mbahi, 1999).

Poor salary is also another challenge that teachers face. Teachers like most civil servants in country are poorly paid. This becomes a hindrance for them to purchase their own teaching resources or acquisition of new ideas, skills, and knowledge by failure in enrolling for further educational programmes including Information and Communication Technology (ICT). With this, the academic and intellectual capacities of teachers and learners are bound to be affected during classroom interaction (Onche, 2014). Lack of sufficient skills and creativity may hinder teachers to improvise their own instructional resources.

There is the problem of inadequate curriculum planning and development. We are in the age of computer and information technology that require a complete reformation or reviewed of school curriculum. Creative art programmes at all levels of education need this review of curriculum. Many of those who participate in curriculum planning are not educationists but subject specialist. Curriculum specialists should be given the chance to review curriculum. Those who have obtained an Art Education degree understand the procedures and development of the creative art processes. In addition to this, those who are looking for a job with this degree will be equipped to understand how students learn and process information. Individuals who have an Art Education degree will be able to make a connection between creative art and history, creative art, and emotion as well as creative art and life in their careers. The ability to make these connections will enable them to be more effective as they introduce creative art to their students. Introducing pre-school children through secondary school and college

students to creative art and how it connects with the world is jobs that is rewarding too many who have an arts Education degree. Guiding students to express themselves through creative art provides art teachers a way to create value for aesthetics.

Teaching creative arts can be both rewarding and challenging for educators. Some of the challenges that teachers may face when teaching creative arts include:

- **Limited resources:** Art supplies and materials can be expensive, and schools may not have the budget to provide all the necessary resources for creative arts classes. This can limit the variety of materials that students have access to, and can make it difficult for teachers to plan engaging lessons.
- **Time constraints:** Teachers often have a limited amount of time to teach creative arts, and may struggle to fit everything they want to cover into the curriculum. This can lead to a rushed or superficial approach to teaching creative arts.
- **Lack of training and support:** Teachers may not have received formal training in the creative arts, or may not have access to professional development opportunities to improve their skills. This can make it challenging for teachers to effectively teach creative arts, and may result in a lack of confidence in their abilities.
- **Student engagement:** Some students may be hesitant to participate in creative arts classes, either because they feel self-conscious about their skills or because they are not interested in the subject matter. This can make it challenging for teachers to create a positive and engaging classroom environment.
- **Assessment:** Assessing creative arts can be difficult, as it can be subjective and hard to quantify. Teachers may struggle to effectively evaluate students' work, which can make it challenging to provide meaningful feedback.



In conclusion, teaching creative arts can be challenging for a number of reasons. By addressing these challenges and finding creative solutions, teachers can create a positive and engaging learning environment for their students.

#### **2.8.4 Summary of the Literature**

The chapter discussed applicable literature on the subject of the theoretical framework, conceptual framework and empirical literature. The following subtopics addressed the chapter: The Constructivist Theory Verses Theory of Multiple Intelligence, The social constructivist theory, conceptual framework, empirical review, instructional strategies used in teaching creative arts, the factors that influence teacher's choice of instructional strategies , resources that are available for teaching creative arts and challenges teachers face when teaching creative arts lessons.



## CHAPTER THREE

### METHODOLOGY

#### 3.1 Overview

This chapter explains how the study was conducted. It covers the research approach, research design, population, sample and sampling procedures, instrumentation, data collection procedures, ethical considerations, and data analysis procedure.

#### 3.2 Philosophical Underpinning

The Philosophical underpinning of this research is Pragmatism which is based on the belief that theories can be both contextual and generalizable by investigating them for ‘transferability’ to another situation (Shannon-Baker, 2016). The pragmatic researcher is equally able to maintain both subjectivity in their own reflections on research and objectivity in data collection and analysis. This distinction is important because pragmatism has been described as offering specific ideas as to what constitutes knowledge but does not purport to present an entirely encompassing worldview (Biesta, 2010).

#### 3.3 Research Approach

The mixed-method approach was adopted for the study. Creswell and Plano (2011) noted that the mixed-method approach involves collecting data using both quantitative and qualitative methods in a single and many studies to understand the phenomenon of interest. The mixed-method approach is not required to choose between qualitative or quantitative methods but rather, to determine how both qualitative and quantitative methods would answer one’s research questions (Graff, 2016). Creswell (2003) also stressed that data collection in a mixed-method approach involves gathering both numeric data and qualitative data so that the final database would represent both

qualitative and quantitative information. The mixed-method approach was used for this study because the researcher wanted to obtain data on the targeted sample for the study. This was intended to further help the researcher to compare the participants' responses to check if the respondents had similar or different answers to the research questions.

### **3.4 Research Design**

According to Creswell (2005), research design describes the procedures and methods used to gather data. It also lists and describes the instruments used for the collection of data. Aaker (2002) also defines a research design as the detailed blueprint used to guide a research study towards its objectives. The study adopted the sequential explanatory research design to assess the instructional strategies used in creative arts lessons in primary schools in the Effutu Municipality. The mixed-methods sequential explanatory design consists of two distinct phases: quantitative followed by qualitative (Creswell et al., 2003). In this design, the researcher first collected and analysed the quantitative (numeric) data. The qualitative (text) data were collected and analysed second in the sequence and helped to explain, and elaborate on, the quantitative results obtained in the first phase. The second phase builds on the first, quantitative phase and the two phases are connected in the intermediate stage in the study. The approach is advantageous because the quantitative data and results provide a general picture of the research problem; more analysis, specifically through qualitative data collection, is needed to refine, extend, or explain the general picture (Creswell, 2013).

### **3.5 Population of the Study**

A study population refers to the entire group of people to whom researchers wish to generalise the findings of a study, including persons who did not participate in the

study (Creswell & Creswell, 2018). Sidhu (2002) posits that population is a group of individuals that have one or more characteristics in common and of an interest to the researcher. The Effutu Municipality is made up of three circuits for the purposes of education management namely Winneba East, Winneba West and Winneba Central. The target population for the study consisted of all the 75 public lower primary school teachers within the Municipality. However, the accessible population consisted of only the 75 public lower primary school teachers within the Municipality.

### **3.6 Sample and Sampling Techniques**

A sample is a proportion or subset of a larger group called a population. A good sample is a miniature version of the population of which it is a part just like it, only smaller' (Fink, 2003). Effutu Municipality was conveniently selected as a study site because the university offers early childhood education, and they have a practice school where most of the early childhood student teachers go there for teaching practice. The sample size for the study included all 75 public lower primary teachers from the Winneba East, Winneba West, and Winneba Central, however teachers from the upper primary and JHS in the selected areas were excluded from the study. Also because of ease of access with respect to information, reduce time and to get as many respondents as required. The sample was made up of twenty-six (26) class 1 teachers, twenty-four (24) class 2 teachers, and twenty-five (25) class 3 teachers in public primary schools within the Municipality.

Census sampling was used to select 75 public lower primary school teachers for the study. This is because all 75 teachers are expected to teach creative arts in their respective schools and they all agreed to participate in the study and also the size was manageable to the researcher. Moreover, census sampling technique was used because

it allowed the researcher to gather information about every member of some group, called the population. Census sampling technique is where a researcher selects all the members of the population as the sample (Borg & Gall, 2007).

After the quantitative phase, purposive sampling technique was used to select five (5) teachers out of the sample for interview purposes. Teachers who had ten or more years' experience in teaching at this level were purposefully sampled to be interviewed. The purposive sampling technique was used in order for the researcher to intentionally select informants or participants based on their ability to elucidate a specific theme, concept, or phenomenon. This was because the researcher sought to better understand the findings of the quantitative results. According to Cohen and Marion (2000) purposive sampling refers to handpicking cases to be included in the sample who are knowledgeable enough based on their judgment or their typicality to provide relevant information on a given phenomenon.

### **3.7 Data Collection Instruments**

Instrument for data collection is a tool that is used by researchers for collection of data in social science research (Bhandarkar & Wilkinson, 2010). It is related not only to instrument design, selection, construction, and assessment, but also the conditions under which the designated instruments are administered (Hsu & Sandford, 2010).

Two instruments were used to gather the necessary data from the participants. These were closed-ended questionnaire and semi-structured interview guide. Questionnaire is a well-established tool within social science research for acquiring information on participant social characteristics, present and past behaviour, standards of behaviour or attitudes and their beliefs and reasons for action with respect to the topic under investigation (Bulmer, 2004). Questionnaires were used to collect data from the

teachers with regards to research questions 1, 2, 3, and 4 because questionnaires can gather data from a potentially large number of respondents within a shorter time when especially the population is easily accessible (Amedahe & Gyimah, 2005; Deng, 2010).

The questionnaires were divided into two main parts; part one was on the demographic characteristics of the respondents, while the second part was designed into four main sections: section A to D. The 4 sections cover the following areas: Section A; the perspectives teachers share in the various instructional strategies used in teaching creative arts (items Nr. 1, 2, 3, 4, 5, 6; Cronbach's alpha 0.775). Section B; This area covers the factors that influence teachers choice of instructional strategies used in teaching creative arts (items Nr, 7, 8, 9, 10, 11, 12, 13, 14, 15; Cronbach's alpha 0.780). Section C; resources available for teachers in teaching creative arts in early childhood classrooms (Items Nr. 16, 17, 18, 19, 20, 21, 22; Cronbach's alpha 0.771). Section D; consisted of the challenges teachers face when teaching creative arts (items Nr.23, 24, 25, 26, 27; Cronbach's alpha 0.816). The items were the closed-ended type to ensure easy and rapid response to the questions.

The interviews conducted were at the respondents' workplace. According to Easwaramoorthy and Zarinpoush (2006), interview is a conversation for gathering information. A research interview involves an interviewer, who coordinates the process of the conversation and asks questions, and an interviewee, who responds to those questions. Interviews can be conducted face-to-face or over the telephone. The interviewer focuses on the content specified by the research objectives for a systematic description, prediction, or explanation of the phenomenon under study (Bryman, 2006). The semi-structured interview guide was used because it allowed for deeper

probing of issues from respondents on the research questions. The interview was designed in a single section to probe further interviewees responses.

### **3.7.1 Validity**

For face validity, instruments were given to colleague early childhood practitioners for peer review and content validity was done by the researcher's supervisor and experts in the field of early childhood education for review. The researcher was guided by the assertion of Creswell and Creswell (2018) which state that expert judgement is one of the surest ways of ascertain validity of an instrument.

### **3.7.2 Reliability**

In other to ensure reliability of the instruments, a pilot test of the instrument was conducted on some selected teachers in Pomadze. This was because they had similar characteristics just as the teachers at Effutu Municipality. A questionnaire was used to collect data and were analysed and was used for the reliability test. Cronbach's Alpha reliability test was conducted to check the level of reliability for the items on the various constructs. The Cronbach's alpha calculated at an alpha value of 0.78. According to Hair et al. (2016), a Cronbach's alpha value of range of 0.7 to 0.8 suggests a good strength of reliability. Hence, the questionnaire was considered reliable and appropriate to collect the relevant data to answer the research questions for the study.

### **3.7.3 Trustworthiness**

Trustworthiness or rigour of a study refers to the degree of confidence in data, interpretation, and methods used to ensure the quality of a study (Polit & Beck, 2014). In each study, the researcher should establish the protocols and procedures necessary for a study to be considered worthy of consideration by readers (Amankwaa, 2016).

Several criteria of trustworthiness exist, but the best-known criteria are credibility, transferability, dependability, and confirmability as defined by (Lincoln & Guba, 2005).

### **Credibility**

In this study, to ensure the credibility of the study, method triangulation as a type of triangulation was used, thus the interview methods. In qualitative studies, reliability is just a match between data collected from the field and what is really happening in the natural setting (Bogdan & Biklen, 2007). To ensure credibility, responses for the interview were recorded and played to participants to listen immediately after the interviews were conducted to make sure what were recorded were really the participants' views. Again, the interviews were conducted in the natural setting of the participants which is the office of the participants in the institution. Macmillan and Schumacher (2001) indicated that participants' in-depth interviews need to be conducted in natural settings to reflect the reality of life experiences more accurately than do laboratory settings.

### **Dependability**

According to Lincoln and Guba (1981), dependability "seeks means for taking into account both factors of instability and factors of phenomenal or design induced changes"; this means taking note of the changes in data and those made by the researcher during the process of data analysis (p. 299). In other words, it means description of the research process, to allow for replication (Marrow, 2005), even though the intent is not to generate the same results (Shenton, 2004). Ensuring dependability of the study implies that the researcher would take cognisance of the extent to which necessary research ethics and practices are observed (Shenton, 2004).



To achieve dependability for the study, the researcher needs to provide detailed description of the research process vis-à-vis the design, data gathering and methods used (Marrow, 2005; Shenton, 2004). In view of this, the researcher planned in clear terms the instruments used for data collection, and the method and general design for the study at the beginning of this chapter. To ensure research ethics, the researcher obtained clearance for the study from the research Head of Early Childhood Education Department of UEW, as well as permission from the Effutu Municipal Education Directorate; these gave the researcher a nod to proceed with the research and access to the schools.

### **Transferability**

According to Morrow (2005), this implied the extent to which the findings from a particular study can be applied to wider situations. Shenton (2004) however, contended that since qualitative studies consider only a small population, it is difficult to say that their findings can be applied to wider situations. Guba (1981) posited that the findings can only be applied when the situations and populations are considered to be similar to those used in the study. To determine this, Shenton (2004) suggested that the researcher provided adequate information on the general design and approach of the research, so as to guide readers to make informed decisions on its transference. In line with this, Graneheim and Lundman (2004) proposed that there should be a clear description of the context, sample and sampling procedure, processes of data collection and analysis, as well as explicit and intense presentation of findings of the research, which may be done by way of inserting direct quotations from the transcribed data into the research report.

In view of this, earlier in the chapter, the researcher provided details of the context, sample, sampling technique, data collection and analysis of the study, which made it easy for the reader to decide on its transferability. Also, the researcher included direct quotes from the transcribed text, so as to add to the richness of the findings that were presented. While the researcher stated as part of the limitations of the study that its findings may not be generalized to other situations, as suggested by Morrow (2005), the steps as proposed guided the reader to determine the transferability or otherwise of the study.

### **Confirmability**

Confirmability of qualitative research means ensuring that the findings reflect the experiences of the participants and not the prejudices or bias of the researcher (Shenton, 2004). In other words, “findings should represent, as far as is (humanly) possible, the situation being researched rather than the beliefs, pet theories, or biases of the researcher” (Gasson, 2004, p. 93).

To ensure dependability, data analysis was done by reading the transcripts over and over again, such that the researcher became familiar with the ideas therein, which was evident in the description of the data analysis process, which was presented in the report. Also, the researcher provided a justification for the methodology used for the study by referencing appropriate authors and gave a clear description of the manner in which the data were collected and analyzed, such that the reader finds it easy to decide on the acceptability of the findings. Furthermore, the researcher used triangulation by varying the sources of the data that were collected. The use of questionnaire and interview in this study, allowed method triangulation of the data. Method triangulation is a method of cross-checking data from multiple methods of data collection (Lincoln

& Guba, 2005). The use of triangulation in this study therefore increased the validity of the result.

#### **3.7.4 Pre-testing**

The pre-test was conducted with a sample of thirty (30) teachers from Pomadze by the researcher after which the necessary modifications were made before the questionnaires were finally administered. The questionnaires were administered to teachers by the researcher and the answered questionnaires were retrieved from respondents on an agreed date. Pomadze was used as the site for the pilot test because the teachers have similar characteristics with teachers from Winneba and the proximity of the town from Winneba.

#### **3.8 Data Collection Procedure**

In conducting a study, Creswell (2005) advises researchers to seek and obtain permission from authorities in charge of the site of the study because it involves a prolonged and extensive data collection. In line with this, a letter of introduction was obtained from the Head of Department of Early Childhood Education of the University of Education, Winneba. This letter was used to seek consent from the Effutu Municipal Director of Education to conduct the study. The questionnaires were self-administered to the sampled teachers in each sampled school and retrieved on an agreed date. This was done to ensure high coverage, completion, and return rate. The interviewees were contacted to verify the appointment before engaging them. The face-to-face interview was done personally with the participants on the agreed date and time convenient for the participants. The data was gathered on the 14<sup>th</sup> of March to the 18<sup>th</sup> of March 2022. After the collection and analysis of the quantitative data, the

researcher has seen the need to interview some selected teachers to confirm the questionnaires that was answered and it lasted between 30 to 40 minutes.

### **3.9 Data Analysis Procedure**

Responses from respondents in the questionnaire were tallied to get the number of respondents who answer each set of items. SPSS (Statistical Product and Service Solutions (IBM SPSS, 20) statistical tables and frequencies in percentages were used to analyse the quantitative data obtained which were presented in a tabular form in accordance with the research questions. Again, the data were analysed using mean of means and mean of standard deviation based on the responses recorded for each of the items on the questionnaire that were given to the respondents. The computation was done with the use of the SPSS (Statistical Product and Service Solutions version 20). The coding of the items was done in line with the scale provided under each of the tables (Strongly Agree =4, Agree =3, Disagree =2, strongly Disagree =1).

The biographic data was analysed using frequency and percentages while the research questions 1, 2, 3, and 4 were analysed using means, mean of means and standard deviation.

The qualitative analysis was done using thematic analysis. The researcher analysed the interview data manually into themes. Thematic analysis is a process by which themes or trends within the data set are identified, analysed, and reported (Braun & Clarke, 2006). The transcriptions were checked by matching what was transcribed to what was heard on the recordings and making corrections where they were identified. Each interview was transcribed and coded as soon as possible after the interviews when the information presented in the interview was fresh in the evaluator's mind. The data was analysed based on themes considering important comments, common trends, as well as

the commonalities and thematic differences. The thematic contents were formulated based on the research questions and the data gathered were grouped and analysed under each thematic content, and then discussed with the findings of other related studies. The data analysis is highly interpretative in qualitative data, in the sense that it is more of a reflexive, reactive interaction between the researcher and the decontextualised data that is already interpretations of a social encounter (Reicher & Taylor, 2005).

### **3.10 Ethical Considerations**

Researchers need to protect their research participants or respondents; they must develop a trust with respondents or participants to promote the integrity of research, guard against misconduct and impropriety that might reflect on their institution or organizations (Cresswell, 2009). In compliance with these requirements, the researcher assured the respondent or participants of confidentiality as their responses were only for academic purposes. Also, the questionnaires for the study made no provision for the name of respondents; rather, the questionnaires were coded to prevent identification of information by respondents. Thus, the study ensured that all ethical issues concerning confidentiality, and anonymity of participants were adhered to. Respondents were again made aware that they are free to leave or walk away from the study at any point without any penalty.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.0 Overview

This chapter presents the results obtained and discusses the findings of the study. The results are presented, interpreted, and discussed in relation with relevant literature. The study sought to assess instructional strategies used by teachers in teaching creative arts in lower primary classrooms within the Effutu Municipality. The results are presented and analysed in two sections namely section A and section B. Section A deals with the demographic data while the section B concerns the analysis of main data (quantitative and qualitative).

#### 4.1 Section A: Socio-Demographic Data of Respondents

This section shows the socio-demographic data on respondents' gender, age, designated class, academic qualification, professional qualification, and years of teaching experience. Tables 1 to 6 summarize the socio-demographic data of the respondents.

**Table 1: Gender of Respondents**

Sex	Frequency	Percentage (%)
Male	11	14.7
Female	64	85.3
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**

Data From Table 1, shows the number of males and females who participated in the study. It is seen that 11 (14.7%) of the respondents were males while 64 (85.3%) of the

respondents were females. This implies that majority of teachers at the lower primary schools in the Effutu municipality are females.

**Table 2: Age of Respondents**

Age	Frequency	Percentage (%)
Below 20 years	1	1.3
21-30 years	17	22.7
31-40 years	39	52.0
41-50 years	17	22.7
More than 50 years	1	1.3
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**

From Table 2, it can be observed that 1 (1.3%) of the respondents were less than 20 years, 17 (22.7%) of the respondents were within the age range of 21-30 years while the respondents within the age range 31-40 years were 39 (52.0%). Also, seventeen of the respondents representing 22.7% were within the age range 41 to 50 years and 1 (1.3%) of the respondents were 51 years and above. This implies that majority of the early childhood teachers in the public primary schools in the Effutu Municipality are between 31-40 years.

**Table 3: Designated Class of Respondents**

Class	Frequency	Percentage (%)
Class 1	26	34.7
Class 2	24	32.0
Class 3	25	33.3
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**

From Table 3, 26 (34.7%) of the respondents were designated to teach at class 1, 24 (32.0%) were designated to teach in class 2 while 25 (33.3%) of the respondents were designated to class 3. This implies that the designated class of majority of the respondents is class 1.

**Table 4: Academic Qualification of Respondents**

<b>Academic Qualification</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Certificate	1	1.3
Diploma	21	28.0
Bachelor's Degree	47	62.7
Master's Degree	6	8.0
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**

Data was collected on the academic qualification of the respondents and presented in Table 4. From the table, 1 (1.3%) of the respondents were certificate holders, 21 (28.0%) were Diploma holders while, majority, 47 (62.7%) of the respondents were degree holders. Master's degree holders were 6 (8.0%) and none of the respondents hold other academic qualifications. This means that the academic qualification of majority of the respondents is degree.

**Table 5: Professional Qualification of Respondents**

<b>Professional Qualification</b>	<b>Frequency</b>	<b>Percentage (%)</b>
Certificate in ECE	3	4.0
Diploma in ECE	19	25.3
Degree in ECE	24	32.0
Masters in ECE	20	26.7
Others	9	12.0
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**



The data presented on Table 5 showed that 3 (4.0%) of the respondents hold certificates in Early Childhood Education (ECE), 19 (25.3%) hold Diploma in Early Childhood Education while, majority, 24(32%) of the respondents were degree in Early Childhood Education holders. The respondents who hold master's degree in Early Childhood Education were 20 (26.7%) and 9 (12.0%) of them hold other professional qualifications. This implies that the professional qualification of majority of the respondents hold degree in Early Childhood Education.

**Table 6: Years of teaching experience of Respondents**

<b>Years</b>	<b>Frequency</b>	<b>Percentage (%)</b>
1-5 years	19	25.3
6-10 years	32	42.7
11-15 years	5	6.7
16-20 years	19	25.3
<b>Total</b>	<b>75</b>	<b>100.0</b>

**Source: Fieldwork (2022)**

Table 6 presents data on years of teaching experience of the respondents. From Table, it can be observed that 19 (25.3%) of the respondents had 1-5 years teaching experience, 32 (42.7%) of the respondents had 6-10 years teaching experience and 5 (6.7%) of the respondents had 11-15 years of teaching experience. The numbers of respondents with 16-20 years of teaching experience were 19 (25.3%). The data from table implies that majority of the respondents had 6-10 years of teaching experience.

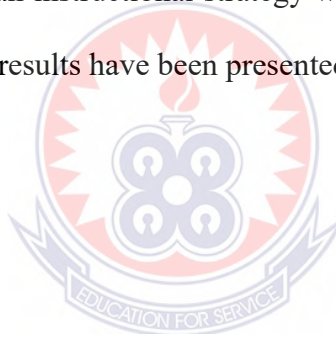
### **Analysis of Main Data**

This section presents the results for the analysis of the main data. The results of the main data have been presented according to the research questions formulated for the study. Again, the responses for each research question were presented in this section.

## **4.2 Analysis of Quantitative Data-Phase I**

### **Research Question 1: What are the various instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?**

The respondents were asked some questions to indicate the various instructional strategies they employed in teaching creative arts lessons. In answering this question, some statements (item 1-6) were provided which respondents had to indicate their degree of agreement or disagreement. The data were analysed and discussed using mean and standard deviation. A mean score of 2.50 and above indicates the use of an instructional strategy in teaching creative arts lessons and mean score of 2.49 and below indicates that an instructional strategy was not commonly used in teaching creative arts lessons. The results have been presented in Table 7.



**Table 7: Instructional Strategies Used in Teaching Creative Arts Lessons**

<b>Instructional strategy</b>	<b>N</b>	<b>Mean</b>	<b>Std. Dev.</b>
I use brainstorming when teaching creative arts	75	2.84	1.040
When teaching creative arts, I employ cooperative learning as a teaching strategy	75	3.11	0.938
Dramatization is used when I am teaching a creative arts lesson	75	3.03	0.936
I engage learners in nature walk when teaching creative arts	75	3.24	0.867
I employ independent learning when teaching creative arts	75	2.47	1.057
Experiential learning is used when I am teaching a creative arts lesson	75	3.01	0.878
<b>Total Mean/Std. Dev.</b>	<b>450</b>	<b>17.7</b>	<b>5.716</b>
<b>Mean of means/Std. Dev.</b>	<b>75</b>	<b>2.95</b>	<b>0.953</b>

**Source: Fieldwork (2022)**

Data on Table 7 shows the instructional strategies used by the respondents in teaching creative arts lessons. As evident in Table 7, it was found that majority ( $M=2.84$ ;  $SD=1.040$ ) of the respondents agreed that they engage learners in nature walk when teaching creative arts. Majority of the respondents also agreed ( $M=3.11$ ;  $SD=0.938$ ) to the statement ‘when teaching creative arts, I employ cooperative learning as a teaching strategy’.

Most of the teachers agreed ( $M=3.03$ ;  $SD=0.936$ ) with the statement that “Dramatization is used when I am teaching a creative arts lesson”. It was also found

that teachers agreed ( $M=3.03$ ;  $SD=0.936$ ) to the use of experiential learning in teaching creative arts lessons.

From Table 7, it was found that most of the teachers agreed ( $M=3.24$ ;  $SD=0.867$ ) to the statement that they use brainstorming when teaching creative arts.

To the statement 'I employ independent learning when teaching creative arts,' it was found that most of the few of the respondent agreed ( $M=2.47$ ;  $SD=1.057$ ) to the statement.

From Table 7, it can be observed that majority of the respondents use instructional strategies in teaching creative arts, especially, the use of nature walks in teaching creative arts lessons. This is confirmed by the mean of mean score of ( $M=3.01$ ;  $SD=0.878$ ). The standard deviation score indicates that most of the respondents' response concerning the items was similar and clustery around the mean score. This implies that the respondents use brainstorming, dramatization, independent learning, cooperative learning, and experiential learning in teaching creative art lessons. The use of these instructional strategies will promote self-confidence and motivation, provide opportunity for targeted questions and answers helps participants explore pre-existing knowledge and build on what they know; facilitates exchange of ideas and awareness of mutual concerns; and promotes development of critical thinking skills.

The findings were confirmed by the findings of Dynneson and Gross (1999), which stated that, strategies used by teachers normally clarify and expand pupils' understanding and enhance pupils' active participation in the learning process. The findings of the study are also in support of Songkhram (2013) which stated that instructional strategies of creating innovation could change learners to innovators. To

better develop students' characteristics, Padkasem, Niyomsrisomsak, and Rodjarkpai (2013) recommended the use of case study, problem-based learning, project-based learning, as well as role model and service learning in classroom teaching to engage students in active learning. In general, it was observed that majority of the respondents employ the use of instructional strategies such as cooperative learning, dramatization, nature walk and experiential learning in teaching creative art lessons. This may be due to the knowledge of these instructional strategies due to their professional qualification.

**Research Question Two: What factors influence the choice of instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?**

In answering this question, some statements (item 7-15) were provided to which respondents had to indicate their degree of agreement or disagreement. The data were analysed and discussed using mean and standard deviation. A mean score of 2.50 and above indicate factors that influence their choice of instructional strategies used in teaching creative arts lessons and mean score of 2.49 and below indicates that an instructional strategy was not in use in teaching creative arts lessons. The results have been presented in Table 8.

**Table 8: Factors that influence the choice of instructional strategies used in teaching creative art lessons.**

<b>Instructional strategy</b>	<b>N</b>	<b>Mean</b>	<b>S.d</b>
I consider the classroom size before selecting a creative arts instructional strategy	75	3.05	1.012
My beliefs regarding creative arts teaching and learning influence my choice of an instructional strategy	75	2.91	2.579
I consider learners interest when selecting an instructional strategy	75	3.16	0.876
The resources available is considered before I choose an instructional strategy	75	3.24	0.778
My teaching experience influences my choice for an instructional strategy	75	2.87	0.890
I choose an instructional strategy considering the time allocated for the creative arts lesson	75	3.12	0.793
My academic qualification influences the choice of instructional strategy to be used	75	2.43	1.021
I am guided by the national curriculum when selecting an instructional strategy	75	3.49	0.601
Availability of technology influences my choice for an instructional strategy	75	2.95	0.914
<b>Total Mean/Std. Dev.</b>	<b>675</b>	<b>27.22</b>	<b>9.464</b>
<b>Mean of means/Std Dev.</b>	<b>75</b>	<b>3.02</b>	<b>1.052</b>

**Source: Fieldwork (2022)**

Table 8 presents results of data collected from respondents on factors that influence their choice of instructional strategies used in teaching creative arts lessons. From the table, majority of the respondents (M=3.05; SD=1.012) agreed that classroom size is a

factor that influences the kind of instructional strategy used in teaching creative art lessons.

Majority of the respondents, (M=2.91; SD=2.579) agreed that their beliefs about teaching and learning influence their choice of instructional strategy. It was found that (M=3.16; SD=0.876) agreed that they consider learners' interest when selecting an instructional strategy. Most of the teachers agreed (M=3.24; SD=0.778) with the statement that they consider resources available before choosing an instructional strategy. To the statement "My teaching experience influences my choice for an instructional strategy," it was found that most of the teachers agreed (M=2.87, SD=0.890) to the statement. Also, majority of the respondent agreed (M=2.43; SD=0.21) to the statement "My academic qualification influences the choice of instructional strategy to be used". This implies that, academic qualification does not influence the choice instructional strategies used by the respondents in teaching creative arts lessons. Responding to the statement "My teaching experience influences my choice for an instructional strategy," majority of the respondents (M=2.87; SD=0.890) agreed that their teaching experiences influences their choice of instructional strategies. Majority of the respondents (M=3.12; SD=0.793) agreed that they choose an instructional strategy considering the time allocated for the creative arts lesson, majority of respondents indicated that they are guided by the national curriculum when selecting an instructional strategy. The statement has the highest mean and standard deviation of 3.49 and 0.601, respectively. The standard deviation score indicated that the respondents have similar responses to the statement. Again, majority of the respondents agreed (M=2.95; SD=0.914) that availability of technology influences their choice of instructional strategy.

Generally, it can be observed from the data that, among classroom size, teachers' beliefs of teaching and learning, learners' interest, availability of resources, teaching experience, time allocation, academic qualification, national curriculum and availability of technology, the national curriculum and learners' interest have the greatest influence the respondents choice of instructional strategy while academic qualification does not influence the respondents choice of instructional strategy. This implies that teaching and learning of creative arts is meaningful, enjoyable, and interesting. According to Osei-Sarfo (2012), when instructional materials are chosen in connection to student's interest, class size, and relevance to teaching and learning, students are forced to become active participants in the teaching and learning process. Also, the finding is in line with the findings of Bofo-Agyeman (2010) which stated that many primary school teachers depend on the curriculum or syllabus for using appropriate instructional materials and activities relevant to achievement of the objective of enhancing the creative development of Ghanaian children.

**Research Question 3: What resources are available for teachers in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?**

In answering this question, some statements (item 16-22) were provided which respondents had to indicate their degree of agreement or disagreement. The data were analysed and discussed using mean and standard deviation. A mean score of 2.50 and above indicate the availability of resources and a mean score of 2.49 and below indicates the absence of resources. The results have been presented in Table 9.



**Table 9: Availability of Resources in teaching creative art lessons**

<b>Instructional strategy</b>	<b>N</b>	<b>Mean</b>	<b>Sd</b>
I use drum when teaching creative arts	75	3.05	1.012
I use costumes when teaching creative arts	75	2.91	2.579
I use scissors when engaging learners in creative arts activities.	75	3.16	0.876
I teach creative arts with design cutting tools	75	3.24	0.778
I use television when teaching creative arts	75	2.43	1.021
I use audiocassette when teaching creative arts	75	3.12	0.793
I use ink and brushes when teaching creative arts	75	2.43	1.021
<b>Total Mean/Std. Dev.</b>	<b>525</b>	<b>20.34</b>	<b>7.073</b>
<b>Mean of means/Std. Dev.</b>	<b>75</b>	<b>2.91</b>	<b>1.010</b>

**Source: Fieldwork (2022)**

Table 9 presents results of data collected from respondents on resources available for teaching creative art lessons. From the table, majority of the respondents (M=3.05; SD=1.012) agreed that they use drum when teaching creative arts. Also, responding to the statement ‘I use costumes in teaching creative arts lessons, Majority of the respondents (M=2.91; SD=2.579). With a mean and standard deviation of 3.16 and 0.876, majority of the respondents agreed to the statement, ‘I use scissors when engaging learners in creative arts activities. Further, majority of the respondents (M=3.24; SD=0.778) agreed that they teach creative art with design cutting tools.

However, few of the respondents ( $M=2.43$ ;  $SD=1.021$ ) agreed to the statement 'I use television when teaching creative arts lessons. This may be because of inadequate fund towards the provision of teaching and learning resources. Responding to the statement. 'I use audiocassette when teaching creative arts, majority of the respondents ( $M=3.12$ ;  $SD=0.793$ ) agreed to the statement. However, few of the respondents ( $M=2.43$ ;  $SD=1.021$ ) agreed that they use ink and brushes when teaching creative arts.

The data presented on the table implies that majority of the respondents make use of design cutting tools, audiocassette, drum, scissors, and costume. This may be because of the availability of these instructional resources. The availability and use of these instructional materials will improve students' performance. However, few of the respondents make use of television, ink, and brushes. This implies television and ink, and brushes are not available. The availability and use of instructional materials will improve pupils understanding. According to Adeogun (2001), the importance of instructional resources is also evident in the performance of students. It is, therefore, necessary for steps to be taken to provide the respondents with the instructional materials that are not available (television, ink, and brushes). This finding confirms Farombi (1998), which opined that the availability, adequacy, and relevance of instructional materials in classrooms can influence quality teaching, which can have positive effect on students' learning and academic performance.

**Research Question 4: What challenges do teachers face when using instructional strategies in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?**

In answering this question, some statements were provided which respondents had to indicate their degree of agreement or disagreement. The data were analysed and

discussed using mean and standard deviation. A mean score of 2.50 and above indicate the existence the challenge and a mean score of 2.49 and below indicates the absence of the challenge. The results are presented in Table 10.

**Table 10: Challenges teachers face in teaching creative arts**

<b>Instructional strategy</b>	<b>N</b>	<b>Mean</b>	<b>Sd</b>
Inadequate qualified staff to teach creative arts lesson is a challenge	75	2.81	0.988
Inadequacy of teaching and learning facilities for teaching creative arts	75	2.96	0.883
Inadequate funding for purchasing instructional resources is a challenge	75	2.81	0.988
Learners' negative attitudes towards the teaching and learning of creative arts is a challenge	75	2.55	0.924
Inadequacy of curriculum planning and development	75	1.92	0.850
<b>Total Mean/Std. Dev.</b>	<b>375</b>	<b>13.05</b>	<b>4.633</b>
<b>Mean of means/Std. Dev.</b>	<b>75</b>	<b>2.61</b>	<b>0.925</b>

**Source: Fieldwork (2022)**

From the data in table 10, it can be observed that majority of the respondents ( $M=2.81$ ;  $SD=0.954$ ) agreed that there is inadequate qualified staff to teach creative art lessons. This confirms the findings of Cornelius (2004) that creative art is faced with shortage of the supply of qualified art teachers.

Also, with a mean and standard deviation score of 2.96 and 0.883 respectively, majority of the respondents indicated that there is inadequacy of teaching and learning facilities for teaching creative art lessons. This represents the highest mean. It therefore implies that inadequate qualified staff in teaching creative arts lessons is a major challenge indicated by the respondents. Further, inadequate funding for purchasing instructional resources is another challenge agreed by majority of the respondents ( $M=2.81$ ;  $SD=0.988$ ). This implies government is failing to provide fund towards the purchase of instructional resources to aid pupils understanding of creative arts lessons. This finding confirms the findings of majority of the respondents who agreed that there were inadequate teaching and learning materials for teaching creative arts lessons. Again, majority of the respondents ( $M= 2.55$ ;  $SD= 0.924$ ) agreed to the statement ‘Learners’ negative attitudes towards the teaching and learning of creative arts is a challenge.’ This will affect pupils understanding of creative art lessons.

However, few of the respondents indicated that, inadequate planning and curriculum development was a challenge. This implies that, planning and development of a curriculum is not a challenge in teaching creative art lessons.

The data implies that, inadequate teaching and learning facilities, inadequate qualified staff, inadequate funding towards the preparation of instructional materials and learner’s negative attitude towards the teaching and learning of creative art lessons were the major challenge facing creative art teachers in the Effutu Municipality. However, inadequate teaching and learning facilities was the major challenge. This finding is confirmed by Barnabas (2005), which stated that problem areas affecting creative arts education, is inadequate teaching facilities and limited accessibility to modern instructional facilities. Research in art education shows that, most schools are

faced with the issue of lack of art materials and purpose-build art studios in pre-school through secondary and colleges of education for the teaching of creative arts. Because of the availability of some facilities, the goal of the curriculum is likely not to be met.

#### **4.3 Thematic Analysis of Qualitative Data-Phase II**

The information obtained from the interview is presented below. This section provides the experiences of some respondents used for the survey. The interview results aimed at presenting the voice of the participants in the study, to add strength to the quantitative data, and to ensure a thorough assessment of teacher instructional strategies used in creative arts lessons in primary schools in the Effutu Municipality. In the process of presentation, the views of the participants are interspersed with essential quotations to expound their personal views to the extent as their behaviour is concerned. The data sought not only to explore and explain the quantitative findings but added depth and richness to the study. It is worthy of note that only vital responses are provided for the analysis.

All names provided in the analysis are participants' pseudonyms and not their real names. The data had been analysed based on themes (thematic analysis). The analysis was based on four (4) research question. What characterizes the data is the widespread agreement of the respondents on the issues. There was absolute unanimity in the responses to several of the questions or items, and this degree of unanimity gave much power to the results. The purpose of the study was to assess instructional strategies used by teachers in creative arts lessons in primary schools in the Effutu Municipality. Participants views on the topic based on the four research questions were classified into for major themes. These themes included:

1. Instructional strategies used in teaching creative arts.

2. Factors that influence choice of instructional strategies used in teaching creative arts.
3. Resources available for teaching creative arts
4. Challenges teachers' face when teaching creative arts.

### **Research Question One**

What are the various instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?

### **Theme 1: Instructional Strategies used in Teaching Creative Arts.**

To answer the research question 1, the participants were asked to mention some instructional strategies they use in teaching creative arts lessons and why they use such strategies. The following excerpts throw more light on the theme under discussion:

*"...Creative arts are more of activity based so I use the activity method, demonstration, role play and sometimes I use the discussion method. The creative arts are more of activities and the learners we are handling learn more by doing and seeing so I use these methods for them to have a feel of whatever they are learning..."* (T1).

*"... Think pair share, dramatization, brainstorming etc. are some of the instructional strategies I used in teaching for them to understand the concept...."* (T1).

*"... Field trips, Reading, nature walk, whole class discussion and involving them in practical etc. Creative arts are more practical, and they need to have a feel of it. For example, taking them on a field trip or nature walk for them to understand the topic under discussion..."* (T2).

*“... There are several strategies used in teaching creative arts, some includes Brain storming, exploration, modelling, roleplay, cooperative learning, discussion, think pair share, group discussion, and experimenting...” (T3).*

It can be seen from the foregoing extracts that majority of the participants use with brainstorming, discussion, demonstration and think pair share in teaching creative art lessons. This confirms the mean values of these instructional strategies in the quantitative analysis. The use of these resources implies that there will improve the academic performance of pupils. According to Landaverde (2013) instructional strategies allow learners to understand the information that is being communicated to them. The finding is supported by the finding of Connors (2011) that instructional strategies when used help teachers and learners to achieve the expected teaching and learning objectives or behaviour.

### **Research Question Two**

What factors influence their choice of instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?

### **Theme 2: Factors that influence choice of instructional strategies used in teaching creative arts.**

There are many factors that can have influence a teachers' choice of instructional strategies. The participants have these to say about the factors that influence choice of instructional strategies used in teaching creative arts.

#### **Sub Theme 1: Textbook**

*“... Textbooks are unavailable. In one way or the other it has a great impact on the lesson, because if I overlook those things the lesson will not be delivered well...” (T4).*

*“... Lack of Textbooks is an influencing factor because I don't have any knowledge about it, unless I get textbooks to read and understand ...” (T5).*

### **Sub Theme 2: Lack of instructional resources and materials**

*“...Lack of resource persons, inadequate materials. Since the resources are not available, it makes the teaching difficult ...” (T4).*

*“... Class size, learners' interest and lack of teaching and learning materials ...” (T3).*

It is evident from the foregoing extracts that lack of class size, textbooks, inadequate resource persons and attention disorder are factors that influence the choice of instructional strategies used in teaching creative art lessons. The findings confirm the finding of Osei-Sarfo (2012) which states that instructional materials are chosen in connection to student's interest, class size, and relevance to teaching and learning, students are forced to become active participants in the teaching and learning process.

### **Research Question Three**

What resources are available for teachers in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?

### **Theme 3: Resources available for teaching creative arts**

The availability of resources and materials for teaching plays a key role in the learning process. It helps pupils to understand what is taught and increase class participation. To make the teaching and learning of creative art interesting, resources must be readily available. In this direction, the participants were asked question on the availability of instructional resources for teaching creative art lessons. The participants have the following to say about the availability of resources in teaching creative art lessons. The excerpts below represent the views of participants.



*“... I use samples of learner’s artworks. For example, drawings, paintings, paper bags, posters, etc. To support specific learning objective in creative arts, again, to facilitate teaching and learning and further understanding of specific topics ...” (T3).*

*“... Poster colours, manila cards, clay, drums, tape, the learners sometimes bring cloth from the house, and I sometimes use my laptop...” (T1).*

*“...I use colours, crayons, cardboard, clay, laptop etc. To make them understand the topics...” (T1).*

*It depends on the topic you are teaching, sometimes the learners bring their own resources and sometimes too I bring those that I can provide, for example, drums, cloth, crayon, shells, hair gear etc. When you see you remember so when I use those resources for example the cloth used in dancing, whenever the child will be asked the materials the Fante’s and Effutu’s use in their dance, the child will not find it difficult because they have experienced how they dress (T3).*

The comments from the participants indicated that there are some instructional resources that are available in the schools. The use of these instructional resources will improve pupil’s academic performance. The instructional resources available include laptop, learners’ artworks, crayons, and drums. However, these resources are not enough, so pupils are asked to bring or prepare other unavailable instructional resources. This finding confirms findings from Farombi (1998), who opined that the availability, adequacy, and relevance of instructional materials in classrooms can influence quality teaching, which can have positive effect on students’ learning and academic performance.

#### **Research Question Four**

What challenges do teachers face when using instructional strategies in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality?

#### **Theme 4: Challenges teachers' face when teaching creative arts**

The teaching and learning of creative arts have over the years has come with their own self-imposed and system-imposed challenges which negate the efforts of teachers in the realization of outcomes. For this and many more reasons, the study gathered some the views of participants on the challenges teachers encounter in their quest to teach creative arts. When the participants were asked to comment on the most recurring challenges and why they think it is a challenge, all of them mentioned lack of textbooks, unavailability of teaching and learning resources or materials, teacher knowledge and large class size. The following expressions show summaries of the above themes:

*"... Lack of textbooks, because the textbooks are not there, it makes teaching and learning of creative to be very difficult and sometimes organizing and controlling becomes a problem. It really a challenge because of the lack of textbooks and other materials, so I think if they make the materials available, teaching of creative arts will be very effective..." (T5).*

*"...Large class size, inadequate materials like textbooks etc. It is a challenge because we have large class size and the materials for teaching are not there to facilitate teaching..." (T1).*

*“...Lack of teaching and learning materials. It is a challenge because it does not help you as a teacher to achieve your target, your target is to impact some knowledge into their lives...” (T2)*

*“...Teacher’s knowledge. Because if you are not well vested in the subject you will only teach the topics you are comfortable with and leave the difficult ones ...” (T2).*

Inadequate teaching and learning resources appear to be a major challenge to the teaching and learning of creative arts. This is in line with the findings of Barnabas (2005), which stated that a problem area affecting creative art education is inadequate teaching facilities and limited accessibility to modern instructional facilities. Research in art education shows that, most schools are faced with the issue of lack of art materials and purpose-build art studios in pre-school through secondary and colleges of education for the teaching of creative art. Because of the availability of some facilities, the goal of the curriculum is likely not to be met. Despite these challenges the participants indicated that they were doing their best to support the teaching and learning of creative arts and called on authorities to come to their aid by providing the needed support to enable them to teach the subject to their maximum ability.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Overview

This chapter provides the summary, conclusion, and the recommendations of the study. The summary is divided into two parts. The first aspect is the summary of the research process and the second part dealt with the summary of the key findings

#### 5.1 Summary

The purpose of the study was to assess teacher instructional strategies used in creative arts lessons in Primary Schools in the Effutu Municipality. Specifically, the study sought to:

1. Determine the various instructional strategies used in teaching creative arts lessons in selected Primary Schools in the Effutu Municipality.
2. Investigates factors that influence their choice of instructional strategies used in teaching creative arts lessons in selected Primary Schools in the Effutu Municipality.
3. Find out the resources that are available for teaching creative arts lessons Primary Schools in the Effutu Municipality
4. Ascertain the challenges teachers' face when teaching creative arts lessons in Primary Schools in the Effutu Municipality.

Four (4) research questions were formulated to guide the study. Literature was reviewed on the works of other researchers who are related to the study. The theoretical framework covers the multiple intelligence theory and the social constructivist theory. The research is mixed method study which employed pragmatism as its paradigm or philosophy. The research design adopted for this study

was sequential explanatory design. The sequential explanatory was used to collect quantitative data first, followed by qualitative data from respondents to determine the status of that population with respect to one or more variables. The sample population for the study was seventy-five lower primary creative art teachers in the Effutu Municipality. The purposive sampling technique was used to sample the teachers for the study. The research instrument used was questionnaire and semi structured interview guide. The data gathered from the instruments were used to answer the research questions. The reliability of the instrument was determined using Cronbach Alpha co-efficient. The data was analysed with descriptive statistics such as frequency, percentages, mean, mean of means and standard deviation. Ethical considerations galvanizing the conduction of mixed method research, such as trustworthiness, integrity of research, guard against misconduct and impropriety that might reflect on their institution were strictly taken into consideration.

## 5.2 Key Findings

From the study, it was found out that:

1. Brainstorming, dramatization, independent learning, cooperative learning, and experiential learning are the instructional strategies used in teaching creative art lessons in the Effutu Municipality.
2. Classroom size, teachers' beliefs of teaching and learning, learners' interest, availability of resources, teaching experience, time allocation, academic qualification, national curriculum, and availability of technology were factors that influences teachers' choice of instructional strategy. However, the national curriculum and learners' interest have the greatest influence on teacher's choice of instructional resources for teaching creative arts lessons while academic

qualification does not influence the respondent's choice of teacher's instructional strategy in the Effutu Municipality.

3. Design cutting tools, audiocassette, drum, scissors, and costume are the resources available in for teaching creative arts lessons. Television, ink, and brushes are not available for teaching creative art lessons in the Effutu Municipality.
4. Inadequate teaching and learning facilities, inadequate qualified staff, inadequate funding towards the preparation of instructional materials and learner's negative attitude towards the teaching and learning of creative art lessons were the major challenge facing creative art teachers in the Effutu Municipality.

### **5.3 Conclusions**

This study was designed to assess teachers' instructional strategies used in creative arts lessons in Public Primary Schools in the Effutu Municipality. Based on the findings of the study, the following conclusions were drawn:

On the various instructional strategies used in teaching creative arts lessons in selected Public Primary Schools in the Effutu Municipality, the study provided evidence to conclude that brainstorming, dramatization, independent learning, cooperative learning, and experiential learning are the instructional strategies used in teaching creative art lessons.

The study also provided evidence that teachers' choice of instructional strategies used in teaching creative arts lessons in Public Primary Schools in the Effutu Municipality are influenced classroom size, teachers' beliefs of teaching and learning, learners' interest, availability of resources, teaching experience, time allocation, academic

qualification, national curriculum, and availability of technology were factors that influences teachers' choice of instructional strategy.

On resource availability, the findings provided evidence to conclude that design cutting tools, audiocassette, drum, scissors, and costume are the resources available in for teaching creative arts lessons in the Effutu Municipality

Concluding, challenges teachers' face when teaching creative arts lessons in Public Primary Schools in the Effutu Municipality were inadequate teaching and learning facilities, inadequate qualified staff, inadequate funding towards the preparation of instructional materials and learner's negative attitude towards the teaching and learning of creative art lessons.

#### **5.4 Recommendations**

Based on the findings, the following recommendations were made:

1. Heads of selected schools to encourage creative art teachers to make appropriate use of instructional strategies and resources in the teaching and learning process because of the numerous benefits of the use of instructional strategies, resources, and facilities to both teachers and pupils.
2. Head teachers should design training programmes for teachers on the importance of instructional resources to teaching and learning of creative arts.
3. Follow-up support should be provided by the Effutu Metropolitan Assembly, Winneba Educational Directorate and Ghana Education Service in the schools to monitor the use of resources for teaching creative art lessons.

4. Challenges in the teaching and learning of creative art lessons should be tackled by Winneba Educational Directorate, the head teacher's and policy makers through the provision of unavailable teaching and learning resources.

### **5.5 Limitations of the study**

One limitation of the study was the unwillingness of some of the respondents to return the questionnaires and their inability to complete the questionnaire. Similarly, interviewees were reluctant to give out information, for fear of been penalized. Also, the study needed a lot of resources such as human resources, financial and time resources for its accomplishment in a valid and reliable manner. Therefore, shortage of resources may limit its validity and reliability. Also, there is the possible bias that the respondents or participants may give answers they consider to be acceptable (socially or academically) without necessarily being truthful about the instructional strategies used in teaching creative arts lessons in lower primary.

### **5.6 Suggestion for Further Research**

In the future, a similar study should be conducted using a different approach and designs which would be a beneficiary use to students from different grade-levels, schools, and different parts of the country. Future studies can be conducted to find out the influence of instructional strategies on the performance of pupils in creative arts. This will provide insight into the role of head teachers, teachers, and other educational stakeholders in promoting the campaign on the provision and use of instructional resources for teaching creative art.



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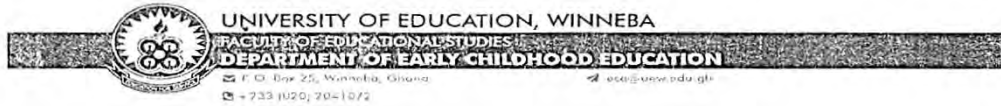
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## APPENDICES

### APPENDIX A

#### LETTERS OF INTRODUCTION



FES/DECE/1.1

24<sup>th</sup> February, 2022

The Director  
Ghana Education Service  
Municipal Education Office  
Box 54  
Winneba

Dear Sir/Madam

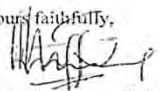
#### INTRODUCTORY LETTER

I write to introduce to you Ms. Gertrude Essuman with index number 200011427 who is an M.Phil student in the above department. She was admitted in 2018/2019 academic year and has successfully completed her course work and is to embark on her thesis on the topic: "*Assessment of Teacher Instructional Strategies used in teaching of Creative Arts in Lower Primary Classrooms within the Effutu Municipality*".

Ms. Gertrude Essuman is to collect data for her thesis, and I would be most grateful if she could be given the needed assistance.

Thank you.

Yours faithfully,

  
Samuel Oppong Frimpong, Ph. D  
Ag. Head of Department

## GHANA EDUCATION SERVICE

In case of reply the number and  
Date of this letter should be  
Quoted



REPUBLIC OF GHANA

MUNICIPAL EDUCATION OFFICE  
POST OFFICE BOX 54  
WINNEBA  
TEL: 03323 22075  
Email: [geseffutu@gmail.com](mailto:geseffutu@gmail.com)

My Ref. No: My Ref. No: GES/CR/EMEOW/LC 80/VOL 8/15  
Your Ref. No:.....

DATE: 3<sup>RD</sup> MARCH, 2022

### LETTER OF INTRODUCTION

We acknowledge receipt of your letter dated 24<sup>th</sup> February, 2022 introducing a student to the Education Directorate for her research work.

Permission has been granted to Ms. Gertrude Essuman, an M.Phil students at the Department of Early Childhood Education, University of Education, Winneba to conduct a research in Effutu Municipality.

Ms. Gertrude Essuman is conducting a research on the topic: ***"Assessment of Teacher Instructional Strategies Used in Teaching Creative Arts in Lower Primary Classrooms within the Effutu Municipality"***. She is to collect data from selected Public Primary Schools in the Municipality.

Headteachers of selected Public Primary Schools are to assist her gather the relevant data for her work while ensuring that her research does not disrupt academic work in the schools.

THE HEAD OF DEPARTMENT  
DEPT. OF EARLY CHILDHOOD EDUCATION  
UNIVERSITY OF EDUCATION  
WINNEBA

✓ MS. GERTRUDE ESSUMAN  
DEPT. OF EARLY CHILDHOOD EDUCATION  
UNIVERSITY OF EDUCATION  
WINNEBA

ALL HEADTEACHERS  
PUBLIC PRIMARY SCHOOLS  
WINNEBA

  
MABEL JUDITH MICAH (MRS.)  
MUNICIPAL DIRECTOR OF EDUCATION  
EFFUTU-WINNEBA  
THE MUNICIPAL DIRECTOR  
EFFUTU MUNICIPAL EDUCATION OFFICE  
WINNEBA

cc: All SISOs  
Effutu Municipality

VIM

## APPENDIX B

### QUESTIONNAIRE

UNIVERSITY OF EDUCATION, WINNEBA

DEPARTMENT OF EARLY CHILDHOOD EDUCATION

Questionnaire on “the Instructional Strategies teachers used in the Teaching of Creative Arts lessons in Lower Primary Classrooms within the Effutu Municipality.”

I humbly ask for your maximum co-operation and assure you that responses will be used for only academic purposes and will be kept strictly confidential and respondents will not be identified by name.

#### PART 1

The following solicits for your background information. Kindly tick ( ) where applicable.



#### Respondent profile

##### Gender

Male ( )

Female ( )

##### 1. Age

Less than 20 years ( )

21-30 ( )

31-40 ( )

41-50 ( )

51 and above ( )

**2. Designated Class**

Class 1 ( )

Class 2 ( )

Class 3 ( )

**3. Academic Qualification**

Certificate ( )

Diploma ( )

Degree ( )

Masters ( )

Other.....



**4. Professional Qualification**

Certificate in ECE ( )

Diploma in ECE ( )

Degree in ECE ( )

Masters in ECE ( )

Other.....

**5. Years of teaching experience**

Less than 1 year ( )

1-5 years ( )

6-10 years ( )

11-15 years ( )

16-20 years ( )

21 years and above ( )



**PART 2: Responses to Research Questions**

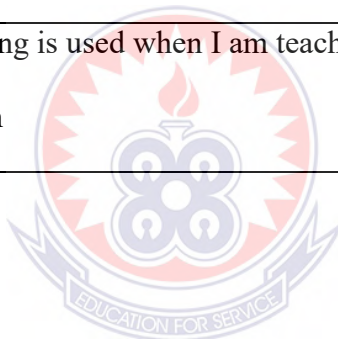
The following items seek responses on the Instructional Strategies used in the Teaching of Creative Arts are in four (4) section A,B,C and D. You are to indicate whether you strongly agree, agree, disagree or strongly disagree by ticking (√) where applicable.

**Score Key: Strongly Agree = 4, Agree = 3, Disagree = 2, Strongly Disagree = 1**

**SECTION A**

**Research Question 1: The Various Instructional Strategies Used In Teaching Creative Arts**

S/N	Statements	4	3	2	1
6.	I use brain storming when teaching creative arts				
7.	When teaching creative arts I employ cooperative learning as a teaching strategy				
8.	Dramatization is used when I am teaching a creative arts lesson				
9.	I engage learners in nature walk when teaching creative arts				
10.	I employ independent learning when teaching creative arts				
11.	Experiential learning is used when I am teaching a creative arts lesson				



## SECTION B

### Research Question 2: Factors That Influence Choice of Instructional Strategies Used in Teaching Creative Arts

S/N	Statements	4	3	2	1
12.	I consider the classroom size before selecting a creative arts instructional strategy.				
13.	My beliefs regarding creative arts teaching and learning influence my choice of an instructional strategy				

14.	I consider learners' interest when selecting an instructional strategy				
15.	The resources available is considered before I choose an instructional strategy				
16.	My teaching experience influences my choice for an instructional strategy				
17.	I choose an instructional strategy considering the time allocated for the creative arts lesson				
18.	My academic qualification influences the choice of instructional strategy to be used				
19.	I am guided by the National curriculum when selecting an instructional strategy				
20.	Availability of technology influences my choice for an instructional strategy				

### SECTION C

#### Research Question 3: Resources Available for Teachers in Teaching Creative

#### Arts in Early Childhood Classrooms

S/N	Statements	4	3	2	1
21.	I use drums when teaching creative arts				
22.	I use costumes when teaching creative arts				
23.	When engaging learners in creative arts activities, I				

	use scissors				
24.	I teach creative arts with design cutting tools				
25.	I use television when teaching creative arts				
26.	I use audio- cassette when teaching creative arts				
27.	I use ink and brushes when teaching creative arts				

**SECTION D****Research Question 4: Challenges Teachers Face When Teaching Creative Arts**

S/N	Statements	4	3	2	1
28.	Inadequate qualified staff to teach creative arts lesson is a challenge				
29.	A challenge to the teaching of creative arts is the inadequacy of teaching and learning facilities for teaching creative arts				
30.	Inadequate funding for purchasing instructional resources is a challenge				
31.	Learner's negative attitudes towards the teaching and learning of creative arts is a challenge				
32.	A challenge to the teaching of creative arts is the inadequacy of curriculum planning and development				



## APPENDIX C

### INTERVIEW GUIDE FOR TEACHERS

#### Section A

##### **Research Question 1: The Various Instructional Strategies Used In Teaching Creative Arts**

1. How do you understand instructional strategies?
2. Mention some of these strategies used in teaching creative arts.
3. Why do you use the strategies mentioned?

#### Section B

##### **Research Question 2: Factors That Influence Choice of Instructional Strategies Used In Teaching Creative Arts**

4. Are there any factors that influence your choice of creative arts instructional strategy?
5. What are some of these factors?
6. Why are they influencing factors?

#### Section C

##### **RQ3: Resources Are Available For Teachers in Teaching Creative Arts in Early Childhood Classrooms**

7. What are the resources you use in teaching creative arts?
8. Why do you use these resources?

#### Section D

##### **RQ4: CHALLENGES TEACHERS' FACE WHEN TEACHING CREATIVE ARTS**

9. Do you encounter any challenges when teaching creative arts?
10. What are some of these challenges?
11. Why do they appear as challenges to you?

**THANK YOU FOR YOUR TIME**