

**THE PERCEPTIONS OF TEACHER TRAINERS AND TRAINEES ON
CREATIVE ARTS TEACHER EDUCATION
CURRICULUM IN KENYA**

BY

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2019

DECLARATION

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DEDICATION

First and foremost, I am thankful to God for having brought me to this world where I have encountered several intricacies which have shaped me into what I am today. I take great pleasure in dedicating this work to my beloved wife Florence Kemuma and children Lilian Kerubo, Brian Keoro, Betner Moraa and Byron Masita for their selfless endeavours and endurance during the preparation and eventual production of this work. Their patience and support did not pass unnoticed. To my late father, Nemwel Keoro Okiega, and my late mother, Tabitha Mongina Moraa Keoro, who, although living in the midst of traditionalism, converted to Christianity, bore the ridicule and sent me to school. This thesis is testimony to you that you made the right choice. Allow me to recognize and appreciate your efforts posthumously.

ABSTRACT

The purpose of the study was to investigate the perceptions of teacher trainers and trainees on Creative Arts teacher education curriculum in Kenya. The objectives of the study were to; establish the perceptions of teacher trainers and trainees on objectives, content, learning activities, resources and assessment methods of Creative Arts teacher education curriculum in Kenya. This study drew inspiration from Tyler's Objective-Centered Model. The philosophical stance adopted was pragmatic paradigm. The study adopted the mixed methods research design. These involved integrating the qualitative and quantitative approaches. Under this design both the qualitative and quantitative data were collected concurrently, analyzed separately and then merged for interpretation of overall results. This study targeted Creative Arts teacher trainees and trainers. The researcher used stratified and simple random sampling techniques to select the study sample. Data was collected by the use of questionnaires and interview schedules. The computer program used was the Statistical Package for the Social Sciences (SPSS) program. Data analysis was done by the use of descriptive statistics whereby frequencies and percentages were calculated. The findings from the study showed that teacher trainees and trainers perceived objectives of Creative Arts were relevant in handling diversity and nurturing individual talents among others. Teacher trainees and trainers were dissatisfied with the practical integration in curriculum implementation. The Creative Arts content was relevant in terms of skills such as singing and template patterning among others but they lacked practical orientation in teaching. The findings further showed that they perceived activities such as performing in music and carving among others were relevant but inadequate and the few available lacked practical integration. The findings revealed that teacher trainees and trainers perceived resources such as song repertoire and audio-visuals among others relevant to their needs but inadequate. The study further showed that teacher trainees and trainers' assessment techniques such as written exercises and oral questions among others were relevant to their needs but inadequate. The study made the following recommendations, that the creative arts curriculum for primary teacher education should be reframed so as to give pre-service teachers needed practical skills in teaching creative arts disciplines; there was need to use a practical approach to teaching so that trainees could actually actualize their needs; to set aside adequate space so that the content which was perceived to be adequate could be taught more practically; curriculum developers to avail more time for the teaching of specific arts so that trainees could be able to master them; parental and community support could also go a long way in helping cover the content. The activities used to teach Creative Arts though relevant requires to be given a more practical grounding so that trainers can acquire and internalize the intended skills. The creative arts curriculum had suggested very relevant resources for use, therefore, colleges should endeavor to provide these resources and replace those that are obsolete. Emphasis should be put on teaching the subject in a more practical way that can allow practical oriented evaluation techniques to be used for purposes of trainees' development of practical skills. It is my hope that the results of this study will be useful to pre-service teachers, teacher trainers, policy makers and researchers, especially those whose studies are to design the teacher education Creative Arts curriculum for relevance to learner and societal needs.

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LIST OF ACRONYMS AND ABBREVIATIONS

| | |
|----------------|---|
| AIDS- | Acquired Immunodeficiency Syndrome |
| ACARA- | Australian Curriculum Assessment and Reporting Authority |
| B.A- | Bachelor of Arts |
| CRC- | Convention on the Right of the Child |
| DEEWR- | Department of Education, Employment and Work Relations |
| ERAP- | Educational Research and Publications |
| GDP- | Gross Domestic Product |
| GOK- | Government of Kenya |
| HIV- | Human Immunodeficiency Virus |
| HOD- | Head of Department |
| ICT- | Information, Communication and Technology |
| IJEA- | International Journal of Education and the Arts |
| IJSR- | International Journal of Science and Research |
| KCPE- | Kenya Certificate of Primary Education |
| KCSE- | Kenya Certificate of Secondary Education |
| KLB- | Kenya Literature Bureau |
| KICD- | Kenya Institute of Curriculum Development |
| KIE- | Kenya Institute of Education |
| KNEC- | Kenya National Examination Council |
| M.Ed.- | Master of Education |
| MOE- | Ministry of Education |
| MOEST- | Ministry of Education Science and Technology |
| NGO- | Non Government Organization |
| PhD- | Doctor of Philosophy |
| PGDE- | Post Graduate Diploma in Education |
| SPSS- | Statistical Package for the Social Sciences |
| PTE- | Primary Teacher Education |
| STEM- | Science, Technology, Engineering and Mathematics |
| TSC- | Teachers' Service Commission |
| PTTCs- | Primary Teacher Training Colleges |
| UN- | United Nations |
| UDHR- | Universal Declaration on Human Rights |
| UNESCO- | United Nations Educational Scientific and Cultural Organization |
| UNICEF- | United Nations Children's Fund |
| USD- | United States Dollar |

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.0 Introduction

The purpose of this study was to investigate the perception of teacher trainers and trainees on creative arts teacher education curriculum in Kenya. This was informed by observed apathy towards arts and design subject in our schools. The chapter is therefore organized in the following format. It starts by looking at the background to the study, statement of the problem, objectives of the study, research questions, and assumptions of the study, scope and limitation of the study, justification of the study, significance of the study, theoretical framework, and operational definition of terms.

1.1 Background to the Study

Creative Arts as practiced in the Kenyan education system is an integrated course of Art, Craft, Music and some elements of Drama. Art is basically defined as the human ability to transform an idea into a form that is operational. The form so created is skillfully articulated to satisfy an aesthetic or utilitarian function. The word Creative is derived from the term creates and is the act of bringing out what is within someone to be perceived from the outside. It involves freedom in expression and origination of ideas. This culminates in exploration and experimentation of imagination, feelings, emotions and concepts (Distinction Creative Arts Year 1 for Primary Teacher Education). Research has shown that creative arts education can develop creativity and critical thinking skills while giving a holistic education to a child (Deasy, 2002). Recently there has been a general recognition of creative arts education's function in developing an individual's personality and strengthening social cohesion (UNESCO, 2001). Despite this recognition, creative arts education programmes are absent

throughout a majority of the world. Those with these creative arts programmes such as Kenya do not address the pre-service teachers' and societal needs.

Several studies point to the utility of creative arts objectives in nurturing creativity, innovation and self-reliance, yet inhibited by a lack of relevant infrastructure for its implementation (Ekeyi and Abdul, 2013; Chalufour, Drew & Waite-Stuplansky, 2014; Zigler & Bishop-Josef, 2006). Dunphy, K., Overton, P. & Verbanora, L. (2009) in their findings show that although creative arts content exposes pre-service teachers to practical skills for development of culture, creative employment and enterprise, most educational policies fail to recognize and value arts education.

UNESCO (2006) points out that the teaching of creative arts is not given the due consideration it deserves. The findings further support views which find parental/community support for creative arts lacking. In the findings of Jones (1993), Nilson *et al.*, (2013), Mckenna (2013); Lampert (2006) most creative arts activities were more theory oriented than practical oriented due to lack of relevant infrastructure for its implementation. The research findings of Okong'o *et al.*, (2015); Syomwene (2013) and Likoko *et al.*, (2013) established that inadequacy of resources is an impediment to implementation of educational programmes. The absence of minimally adequate workshops, equipment, consumables and trained teachers' vocational subjects such as arts, degenerate into being taught theoretically with inadequate attention to practical skills learning (Langlo, 2004). Creative arts being vocational require that attention be given to material resources (UNESCO, 2001).

Oketch and Asiachi (1992: 92-93) state that "The teacher is the kingpin in any educational innovation. No curriculum can achieve its objectives without good teachers. The quality of curriculum, more especially when it is practically oriented, is

of paramount importance. Curriculum is only as good as the quality of its teachers". The National Goals of Education point out the learner and societal needs which should be met by Creative Arts Teacher Education Curriculum. Education in Kenya should foster nationalism, patriotism and promote national unity (Shiundu and Omulando, 1992, p.8). This is so because Kenya's people belong to different ethnic groups, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. It is paramount of education, more especially creative arts, to help the youth acquire this sense of nationhood by removing conflicts and by promoting positive attitudes of mutual respect which enable them to live in harmony and foster patriotism in order to make a positive contribution to the nation. During music and drama festival and during art and craft exhibition, the participants from various ethnic groups come together whereby they share ideas, make friends, and thus appreciate culture of various ethnic groups.

Education in Kenya should be geared towards promoting the social, economic, technological and industrial needs for national development (Shiundu and Omulando, 1992, p.8). Education, creative arts inclusive, should prepare the youth of the country to play an effective and productive role in the life of the nation. It must prepare children for the changes in attitudes and relationships which are necessary for the smooth process of a rapidly developing modern economy. There is bound to be a silent social revolution following in the wake of rapid modernization. That is education in Kenya should produce citizens with skills, knowledge, expertise and personal qualities that are required to support a growing economy. Kenya is building up a modern and independent economy which is in need of adequate domestic manpower. Creative arts can meet these economic needs.

Education, creative arts inclusive, should promote individual development and self-fulfillment (Shiundu and Omulando, 1992, p.8). That is, it should provide opportunities for the fullest development of individual talents and personality. It should help children to develop their potential interests and abilities. A vital aspect of individual development is character building. Creative Arts are talent based. Most artistic talents must be given room to grow otherwise they die within the person. For those that excel in them, the talents are discovered during the activities. The talents are economically, socially and culturally important to the individual and society. Creative arts develop an all-round person: These subjects enhance self-expression and awaken innovativeness. There is need to activate the talent potential wrapped up within an individual for self-fulfillment and benefit to the society. Alongside other subjects, Creative Arts contributes to the development of the intellectual, emotional and physical abilities of a person. Through creative artworks in art, craft, music and drama, one is able to exercise the freedom of expression which includes freedom of creativity. Besides this, learners develop the power of imagination. They develop critical, analytical, leadership and social skills through discussions during work displays (Distinction Creative Arts Year 1 for Primary Teacher Education).

Education, creative arts inclusive, should promote sound moral and religious values (Shiundu and Omulando, 1992, p.8). This means that education should provide for the development of knowledge, skills and attitudes that will enhance acquisition of sound moral values and help children to grow up into self-discipline, self-reliant and integrated citizens. Creative arts course plays a great role in developing learners' moral values. This is done through singing sacred and topical songs on such issues like HIV/AIDS, performing religious drama and skits, picture making and graphic designing. Education, creative arts being part of it, should promote social equality and

responsibility (Shiundu and Omulando, 1992, p, 8). That is, it should promote social equality and foster a sense of responsibility within an education system which provides equal education opportunities for all. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability or geographical environment. Creative arts promote social equality and responsibility through songs, drama and dance that contain messages with relevant themes such as gender and equality.

Education, where creative arts play an important role, should promote respect for and development of Kenya's rich and varied culture (Shiundu and Omulando, 1992, p.8). That is, education, creative arts inclusive, should instill in the youth of Kenya an understanding of past and present cultures and their varied placed in contemporary society. The children should be able to blend the best of traditional values with the changed requirements that must follow rapid development in order to build a stable and modern society. Education, creative arts inclusive, should promote international consciousness and foster positive attitudes towards other nations (Shiundu and Omulando, 1992, p.8). Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept memberships in this international community with all the obligations and responsibilities, rights and benefits that this membership entails. Creative arts enhance social development at international level by promoting international consciousness and fostering positive attitudes towards other nations. This is done through performance of drama, dances and music at international level, performing music and exhibiting art and craft regionally and internationally as well as encouraging international exchange of cultural programmes.

Education, creative arts inclusive, should promote positive attitudes towards good health and environmental protection (Shiundu and Omulando, 1992, p.8). That is education should inculcate in the youth the value for good health in order to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth to appreciate the need for a healthy environment. Performers and recipients of artistic works can be entertained hence relieving mental stress and relaxing the mind (Distinction Creative Arts Year 1, 2013). According to research of neuroscientists such as Marion Diamond at Berkeley, the human brain can undergo changes in structure and functionality as a result of learning and experience - for better or for worse. Neural connections that make it possible for us to learn, remember, problem-solve and create can continue to form throughout life, particularly when we are in environments that are positive, nurturing, stimulating and that encourage action and interaction. Well-designed arts programmes provide the kinds of environments that enable such learning (Diamond, 1996).

Indeed, there is a lot of evidence globally that show the importance of arts in real life situations. Tungate (2013) conducted a study in elementary schools in the United States focusing on blending arts and crafts within the curriculum. Basing on the understanding that arts tends to motivate children to be creative, Tungate reinforced the importance of arts by demonstrating that arts blended in the classroom spurs students' creative ability and this helps in other core subjects. Banford and Wimmer (2012) on the other hand, point to existence of aspects of arts in most European schools. They argue that whereas the degree to which the curriculum includes the arts does vary across various nations, music and visual arts are often included in most school curricula. Although other arts are equally important, the argument is that some

of them may be technical to implement. Eurydice (2009) for instance argues that media arts, dance, drama and architecture may not be taught on their own but rather alongside other arts. Banford and Wimmer (2012) further posit that the arts have gained considerable reposition in education due to their perceived economic benefits. To this end, the European societies have been influenced in an artistic way resulting to the penetration of aesthetic products and communication among most of their cultures.

According to Perso, Nutton, Fraser, Silburn and Tait (2011), arts in Australia, are taught in schools ostensibly to expose students to arts practice and aesthetic understanding of their environment. This is usually achieved through arts such as drama, music, dance, visual arts and media which are offered singly or as combinations of a number of them. ACARA (as cited in Perso *et al*, 2011) contends that arts play a crucial role by providing learners a range of media through which they can express themselves and also develop a critical view and appreciation of their own work. The essence here is that the arts act as a vehicle for critical examination and appreciation of the world.

Another study conducted in Australia by Lemon and Garvis (2013) focus on perceptions pre-service teachers have on the role of arts in primary school learning. The basis of this study was that teachers and students often tended to hold varying perceptions towards various components of school curricula (Garvis & Pendergast, 2010). Lemon and Garvis demonstrate that whereas pre-service teachers appreciated arts as a subject, they were non-committal on its utility in primary school. The argument among these group of teachers was that the experience of arts they gained

from their schooling as students is was never complemented professionally for them to gain a better understanding of the subject from a teachers' perspective.

In a study conducted in Slovenia, Denac (2014) examines the relevance of arts by analyzing the role of aesthetics in schooling. The study is buoyed by an understanding that children are entitled to experience, feel and enjoy the beauty of the surrounding world. Denac argues that pedagogy has often focused more on intellectual development of learners as opposed to their aesthetic development. This has tended to result in apathy towards the subject among a cross section of students. Denac (2014) concludes that the arts should be treated equal to and independent of other core subjects, which in essence would encourage many more students to partake the subject. Perhaps the relegation of arts and design from examinable subjects at both primary and secondary school levels in Kenya has contributed to the lack of seriousness leveraged against the subject and would ideally benefit immensely from Denac's assertions.

Relevance of the arts in everyday life has also been discussed from an African perspective. Hanna (2013), while focusing on the role of art and craft in Namibian Primary School underscores the importance of arts in opening up new perspectives for students to be able to reflect on their achievements and focus on even stronger growth. Chirwa and Naidoo (2016) conducted a study to examine perceptions teachers held towards the quality of textbooks provided to complement the learning of expressive arts. The study was informed by the understanding that in recognition of the role self-expression plays in learner development, the government of Malawi had initiated the development of new text books. Chirwa and Naidoo revealed that despite teachers appreciating the gesture shown by the government, they found the design of

the books short on support for learners' critical thinking and were devoid of everyday experiences that children go through.

In Kenya, several studies have been conducted in relation to the importance of the arts. Khaemba (2014) analyzed the role drama plays in the development of communicative competence in primary schools. Among the key findings reported by Khaemba was that through drama, pupils were able to exhibit improved communicative competence. The argument was that drama provides a range of activities such as role play, verse speaking, storytelling and dialogue through which pupils could have extensive practice of the language. Khaemba underscores the need for drama festivities which are otherwise derided in certain quarters on the premise that they consume a lot of core curriculum time.

A study conducted by Glenn (2011) sought to establish the impact of arts education using an NGO in Kenya. The study was provoked by the fact that most developing countries overlook arts education in their curriculum. Basing on the contribution of Mobile Arts School in Kenya (MASK), an NGO providing arts education, Glenn established that in Kenya, arts education provides economic opportunities that students could exploit. Moreover, the study identified tenets such as culture, peace and empathy as being developed through arts education.

Despite the evidence showing the importance of creative arts in various aspects of students' development, arts and crafts are not given recognition in primary and secondary curriculum in Kenya. As a matter of fact, this important discipline is not even examined at both the primary and secondary levels. Considering that teacher training colleges have extensive creative arts education programme, the present study, therefore, intended to find out whether the current form of training in creative arts in

public primary teacher training colleges provides pre-service teachers opportunities to acquire practical skills necessary for personal and societal needs.

1.2 Statement of the Problem

Creative Arts curriculum contributes immensely in all areas of the society such as social/cultural, economic, political, utilitarian, communication and personal expression. Cultures around the world are rich in practices that use creative arts (Music, dance, drama and the visual arts). Creative Arts are recognized for their ability to prepare the youth to be self-reliant and appreciate the world around them. It is noted that a student (learner) who has a good grounding in Creative Arts, given the initial capital has the ability to start and manage business out of creative arts (Shiundu and Omulando, 1992). Chalufour, Dew and Walter-Stupiasky (2004) focusing on the field of education argue that choice of Creative Arts education objectives in teacher training colleges should be such that self-reliance, communication, creativity and cultural diversity can be fostered. Reasonable evidence exists showing need for content that offers a variety of experiences in order to create or enhance learner creativity (Burgess & Addison, 2007; Hall *et al.* 2007; Bancrftot *et al.*, 2008).

Loveless (2002) contends that, Creative Arts content can be more relevant if ICT is used to support development of authentic creativity. It is argued that Creative ability and confidence among teacher trainee students could be guided by a kind of thinking that is nurtured through activities involvement of the student in Creative Arts processes during training (Hennessy, Rolfe and Chedzoy, 2010; Heyworth, 2012). Muthamia (2009) avers that adequacy of relevant resources is the platform that teachers require to base their effectiveness and productivity. It is necessary that teacher trainees are well inducted in the skill of assessment. It is argued that creativity

assessment methods should focus either on expert judgment also referred to as consensual technique, creativity linked attributes such as voice and originality captured in rubrics, or a theory specifically for creativity such as divergent thinking theory, which would then lead to divergent thinking tests (Richards & Schmidt, 2002; Silvia, 2008; Baer and McCook, 2009; Weigle, 2002; May, 2007). Indeed, evidence exists showing that arts teaching in pre-service teacher education have not been taught within the adequacy required (Alter, Hayes & O'Hara, 2009; Garvis & Pendergast, 2012; Torzillo, 2013).

This being the case, the objective of Creative Arts curriculum cannot be achieved if there are flaws in the objectives, content, activities, resources and assessment methods used in the implementation process. The bottom line then is the current form of training may not be providing teacher trainees opportunities to acquire practical skills necessary for implementing Creative Arts teacher education. It was for this reason, through teacher trainers and trainees' perception, the researcher had to find out why the then current form of training was not providing teacher trainees opportunities to acquire practical skills necessary for implementing Creative Arts teacher education. The main emphasis of this study was to establish the perception of teacher trainers and trainees on creative arts teacher education curriculum in Western Kenya.

1.3 Purpose of the Study

The purpose of the study was to determine the perception of teacher trainers and pre-service teachers on creative arts teacher education curriculum in Kenya. This was to give them needed competencies to provide quality learning experiences to the learners.

1.4 Objectives of the Study

The objectives of the study were:

- i) To analyze the perceptions of teacher trainers and trainees on objectives of Creative Arts for teacher education curriculum in Kenya.
- ii) To establish the perceptions of teacher trainers and trainees on content of Creative Arts for teacher education curriculum in Kenya.
- iii) To synthesize the perceptions of teacher trainers and trainees on learning activities of Creative Arts for teacher education curriculum in Kenya.
- iv) To evaluate the perceptions of teacher trainers and trainees on resources of Creative Arts for teacher education curriculum in Kenya.
- v) To explore the perceptions of teacher trainers and trainees on assessment methods of Creative Arts for teacher education curriculum in Kenya.

1.5 Research Questions

- i) What are the perceptions of teacher trainers and trainees on objectives of Creative Arts for teacher education curriculum in Western Kenya?
- ii) What are the perceptions of teacher trainers and trainees on content of Creative Arts for teacher education curriculum in Western Kenya?
- iii) What are the perceptions of teacher trainers and trainees on learning activities of Creative Arts for teacher education curriculum in Western Kenya?
- iv) What are the perceptions of teacher trainers and trainees on resources of Creative Arts for teacher education curriculum in Western Kenya?

- v) What are the perceptions of teacher trainers and trainees on assessment methods of Creative Arts for teacher education curriculum in Western Kenya?

1.6 Justification for the Study

The future of Creative Arts is linked to relevance to learner and societal needs. The choice of public teacher training colleges from Western region was informed by the rich artistic cultures exemplified by colleges from the region in National performing arts competitions. For instance, Kibabii T.T.C emerged winner in modern dance and play categories in the 2017 Kenya National Drama Festivals Teacher Training Colleges category. In the same competitions, Bondo T.T.C scooped awards in solo verse category (Drama hand book, 2017). This region was, therefore, ideal to examine how teacher trainees perceive the relevance of the creative arts teacher education curriculum in nurturing such performance arts skills.

In order to attain Vision 2030, the Kenyan government not only needs to recognize the importance of Creative arts education, but to also integrate it pragmatically into their learning institutions. The use of artistic methods should be more encouraged when addressing challenges that learners are confronted with in today's society. Creative Arts is supposed to enhance development of creativity and innovativeness of learners through performances, producing art facts, manipulation and improvisation using locally available materials. It is a base for establishment of cultural industries such as jua kali sector. These industries contribute to development in many ways. They provide economic opportunity, employment, tourism as well as social and human progress such as empowerment. Music and drama are vital in enhancing development, moral and ethical values. They can help to root out evils such as

corruption which negatively affects economic growth. This helps spearhead the achievement of vision 2030.

Research has shown that Creative arts education can help creativity and critical thinking skills while giving a holistic education to a learner (Deasy, 2002). Despite this recognition, the teacher education Creative Arts curriculum in public primary teacher training colleges in Western Kenya lack relevance to learner and societal needs. For this to be realized, a research on the reframing the teacher education Creative Arts curriculum for relevance to learner and societal needs was inevitable since it had been accredited to give them (teacher trainees) competencies to provide quality learning experiences to the learners. Research done in Creative Arts is fragmented and thus this research is hoped to guide future work, be a road map towards taking measures in training of pre-service teachers to teach with needed competencies during students' teaching practice and future career.

1.7 Significance of the Study

Creative Arts curriculum contributes immensely in all areas of the society such as social/cultural, economic, political, utilitarian, communication and personal expression. Cultures around the world are rich in practices that use creative arts (Music, dance, drama and the visual arts). We live in a rapidly changing society, where the demands of a global economy mean that flexibility, critical thinking, problem-solving and the ability to respond to creativity are being recognized as important traits. Creative Arts prepare the youth to be self-reliant. A student (learner) who has a good grounding in Creative Arts, given the initial capital has the ability to start and manage business out of creative arts (Shiundu and Omulando, 1992). However, the implementation of Creative Arts teacher education curriculum is

constrained by a host of challenges, key among them being lack of the required materials, inadequate time allocated for the subject and adequate infrastructure such as workshops and rooms for practical.

The findings of the study of the perceptions of trainers and pre-service teachers on the relevance of creative arts teacher education curriculum to pre-service teachers' personal and societal needs in public primary teacher training colleges in Western Kenya will inform the government and all other stakeholders the need to provide adequate support mechanisms such as resource materials, adequate time, and infrastructure. Moreover, the findings made will add more information regarding implementation of arts education to extant literature from a Kenyan context. The study's findings would be used as the basis aimed at improving the teaching and learning in primary teacher training colleges in Kenya. The findings from this study would help increase awareness for any future planning for teaching Creative Arts, such as the provision of adequate resources, time and infrastructure. The knowledge from this study would be useful to not only those public primary teacher training colleges in western region of Kenya studied, but also to other public primary teacher training colleges in Kenya as effort will be made by teacher trainers and trainees, principals and the Ministry of Education officials to improve teaching and learning in the light of highlighted challenges.

1.8 Scope of the Study

The study covered the perceptions of teacher trainers and trainees on the Creative Arts teacher education curriculum in Western Kenya. Creswell (2008) identifies scope and delimitations as key parameters that offer boundaries, qualifications, exceptions and reservations to a study. Consequently, the scope is viewed as the coverage of a study

in terms of geographical and academic contexts. Delimitation on the other hand as noted by Creswell (2008) is a narrowing down of the scope for management purposes. The geographic scope of the present study was, therefore, public primary teacher training colleges in Kenya. This scope was, however, narrowed down to public primary teacher training colleges in the western region of Kenya.

The researcher sought to determine the perceptions of teacher trainers and pre-service teachers on the relevance of the objectives, content, activities, resources and evaluation methods of creative arts for teacher education curriculum in public primary teacher training colleges in Western Kenya. The HoDs, teacher trainers and teacher trainees were targeted for the study. HoDs were involved because they are responsible in making sure that the implementation of Creative Arts teacher education curriculum has succeeded by advising principals to provide the requirements for its success. The teacher trainers were targeted because they are directly involved in classroom teaching. The reason for selecting second year teacher trainees was that they had stayed in their respective colleges longest and they were expected to have utilized Creative Arts teacher education curriculum learning. Therefore, they were presumed to have utilized Creative Arts teacher education curriculum since first year. The study sought to investigate the perceptions of teacher trainers and trainees on Creative Arts teacher education curriculum in public primary teacher training colleges in Western Kenya.

1.9 Limitations of the Study

The study was limited to the perceptions of teacher trainers and trainees on Creative Arts teacher education curriculum in Western Kenya. It was also limited to mixed methods research design. The study was limited to Creative Arts teacher trainers and

trainees in public primary teacher training colleges in Western Kenya. The study was drawn from public primary teacher training colleges in one region (Western) in Kenya and not all regions of the republic of Kenya. This was due to shortage of time and money. Their presence could have depicted a relatively clear picture on the implementation of Creative Arts teacher education curriculum.

The study was constrained by a few studies that have been done on how to reframe teacher education creative arts curriculum in public primary teacher training colleges. Due to this the researcher utilized studies which have been done outside Kenya, as well as those from other subjects that were relevant to this study. The idea to determine value of Creative Arts would be influenced by individual attitude which may not be measured directly and differ from one individual to another hence compromise generalization. Also, demography of respondents, personal preferences and attributes may vary from newly employed to experienced tutors which affect generalization of the teacher trainers' and pre-service teachers' perceptions on creative arts teacher education curriculum. Environmental factors which include the location of institutions which are varied and hence compromised the findings of the study.

1.10 Assumptions of the Study

The following assumptions guided my study:

- i. Teacher trainers and trainees would not give distorted information of events surrounding Creative Arts teacher education curriculum.
- ii. The respondents were willing to give useful and reliable information to the researcher.

1.11 Theoretical Framework

This study drew inspiration from Tyler's Objective-Centered Model. A decade after completing his work with the Eight-Year Study, Tyler formalized his thoughts on viewing, analyzing and interpreting the curriculum and instructional program of an educational institution in *Basic Principles of Curriculum and Instruction* (1949). Ralph W. Tyler (1902-1994) was an American educator who came up with a simple structure for delivering and evaluating instruction that became to be known as the Tyler's Rationale: What educational purposes should the school seek to attain? (Defining appropriate learning objectives); how can learning experiences be selected which are likely to be useful in attaining these objectives? (Introducing useful learning experiences); how can learning experiences be organized for effective instruction? (Organizing experiences to maximize their effect); and how can the effectiveness of learning experiences be evaluated? (Evaluating the process and revising the areas that were not effective).

Tyler describes learning as taking place through the action of the student. "It is what he does that he learns, not what the teacher does" (Tyler p. 63). Tyler's model is supported in the existing literature. In relation to defining appropriate learning objectives, Perso *et al.*, 2011, suggests that Creative Arts when well taught are able to promote values such as creativity, confidence, focus, perseverance and collaboration among learners. Ziegler *et al.*, (2004) aver that participation in Creative Arts through focused objectives has ability to produce a greater sense of competence in the teacher trainees, who grow up to be more 'power, influence and capacity to create more meaningful lives for those concerned'.

The views by UN, 2010 that Creative Arts content is relevant in impacting fine, performing, domestic and outdoor art skills is consistent with views by Evans (2006), that arts and culture introduced in schools has potential to help formation of social attitudes and behavior as this may lead the teacher trainees to the understanding of the society and how it works. UN (2010) avers that Creative Arts is responsible for social economy which contributes significantly to employment with creative industries accounting for around 2 to 8 percent of the workforce in the economy. It has been acknowledged that participation in Creative Arts activities increase students' reflective processes and motivates the development of thought that relate to their everyday life, thereby making knowledge to have relevance (Brooks, 2005; Mckenna *et al.*, 2013). Nilson *et al.*, (2011) posit that teachers have a responsibility to provide an environment that promotes free thinking and creative expression.

It is argued that creative ability and confidence among teacher trainees could be guided by a kind of thinking that is nurtured through activities involvement of the student in Creative Arts processes during training (Hennessy, Rolfe and Chedzoy, 2010; Heyworth, 2012). The question then is whether the existing framework for Creative Arts in primary teacher training colleges acknowledge the need for practical orientation of teacher trainees to arts objectives, content and activities by providing adequate resources. Through Tyler's Objectives-Centered Model, Creative arts' objectives, teaching content, activities, resources and evaluation methods in relation to the perceptions of teacher trainers and trainees on Creative Arts teacher education curriculum will be written. This will make education system stable and work effectively with other systems of society.

1.12 Conceptual Framework

Tyler's Objectives-Centered Model

The study establishes that education is the key to social, political and economic development of any country. For education to realize its aims, certain objectives that will make possible for knowledge, skill and attitude to be attained by individuals, must be provided. The achievement of these depends on how programmes are designed and the aptitude of the personnel. In any educational set up, they ultimately affect the relationship between five components. This includes the objectives, teaching content, learning activities, learning resources and assessment methods.

The figure provided below illustrates interactive relationship between and among components whereby any defect on any of the elements affects others.

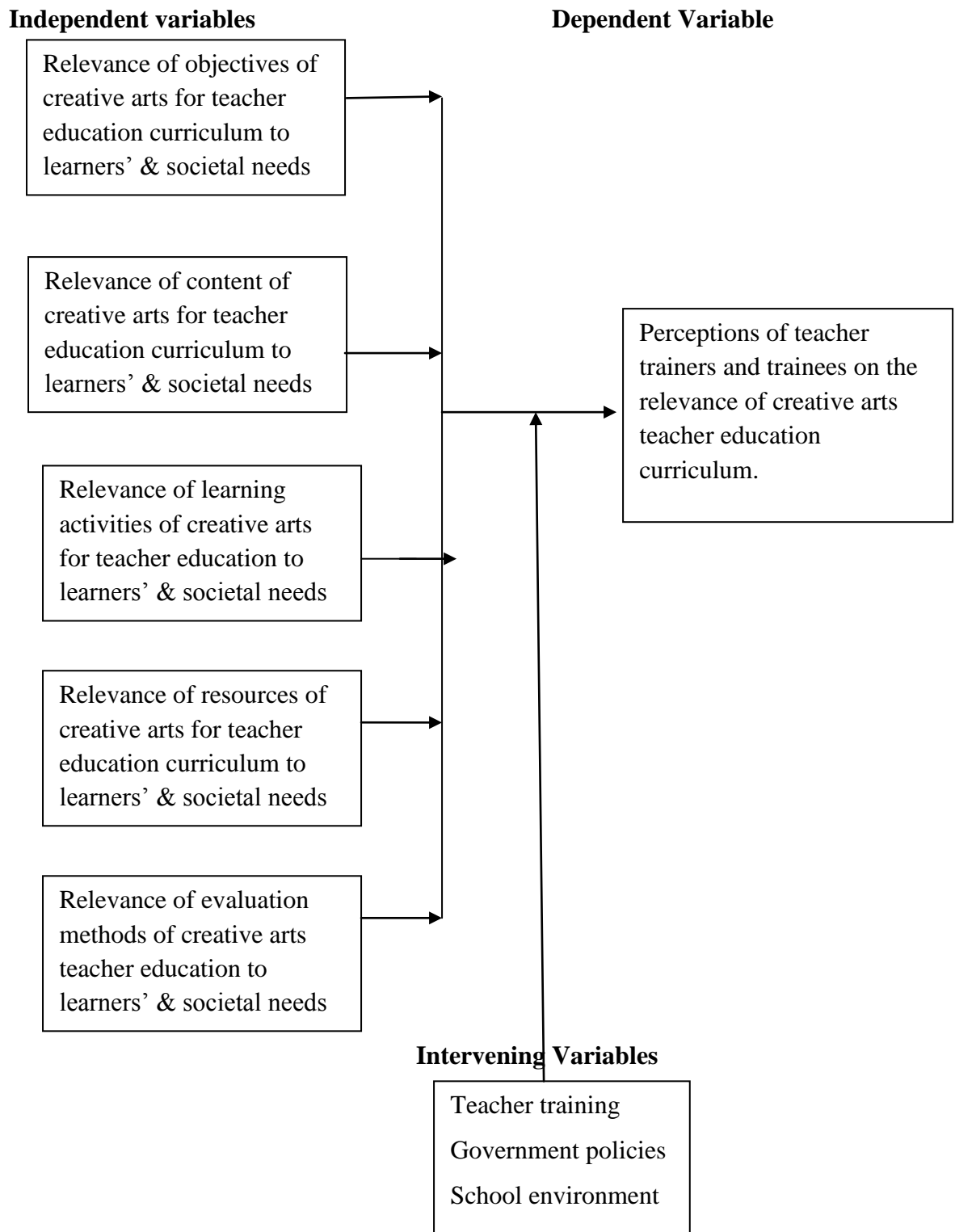


Figure 1: Conceptual Framework

Any effective education programme (Creative Arts inclusive) needs to establish and increase interrelationship of the components and attempt to incorporate improvement after a programme evaluation is undertaken.

1.13 Operational Definition of Terms

Creative Arts: In the present study creative arts are used to refer to an integration of several arts into one single unit of instruction.

Information Communication and Technology (ICT): These are technologies that are used to access, gather, manipulate, interpret and present information. In this study, it includes any communication device or application, encompassing cellular phones, radio, television, computer and network hardware and software, satellite systems, as well as the various services and applications associated with them.

Instruction: According to this study, these are the techniques, practices and strategies of facilitating teaching and learning.

Integration of ICT: As per this study, it is the ethical practice of infusing of appropriate technologies to facilitate learning and improve means of instruction using technological equipments.

Learning activities: In this study, these are attributes designed or deployed by the teacher to bring about, or create the conditions for learning.

Objectives: In this study, these are specific results that a teacher aims to achieve within a time frame and with available resources.

Pre-service education: In this study, it is initial teacher training/education involving intensive course work, media practical, micro-teaching, and school-based practice (before entering the classroom as a professional teacher).

Resource: As per this study, this is something that can be used to help in achieving an aim, especially a book, equipment etc. that provides information for teacher trainers and trainees.

Society: In reference to this study, it refers to people in general, living together in communities, such as the Kenyan communities sharing same laws (Kenyan constitution) etc.

1.14 Summary of the Chapter

In this chapter, the researcher highlighted on the background of the study where aspects concerning the historical evolution and development of arts use for objectives, content, activities, resources, and evaluation methods in an educational environment were discussed. It presented the need for adoption and integration of arts from global and national perspectives, statement of the problem, purpose of the study, objectives of the study, research questions, justification of the study, theoretical framework, conceptual framework and operational definition of terms.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

The purpose of this study was to establish the perceptions of teacher trainers and trainees on the relevance of creative arts teacher education curriculum on pre-service teachers' and societal needs in public primary teacher training colleges in Western Kenya. This chapter reviews literature focusing on the key variables of the study. The chapter reports findings of the general review of the meaning of creative arts, its development, its utility in education, the composition of creative arts in the teacher education curriculum, and how it impacts societal and learner needs. Next, the chapter presents findings of the literature related to relevance of creative arts objectives, content, activities, resources, and evaluation.

2.2 The Concept of Arts

The conceptualization of arts differs across cultures. Arts are in most cases founded upon elements of communications such as movements, images, rhythms, words and sounds. UNESCO (2006) in its road map for arts education observes that 'art' in many cultures relate to expressions that often communicate insight and allow people to reflect their minds. The road map points out that; terms such as drama, music, dance and poetry usually associated with art differ in deeper meanings across different cultures. UNESCO (2006) argues that the true meaning of art may not be conceptualized but only a pragmatic categorization can be attempted. In view of this, a list deemed tentative often categorizes art in terms of literature and poetry, digital arts, craft, design, visual arts and film, heritage, storytelling, photography, media and performing arts.

The significant role art plays in everyday life cannot be overstated. Through art for instance, the environment is made to look beautiful, memories are captured for future reference, useful values and virtues are imparted, ideas are communicated and emotions are evoked. Lois Hetland (as cited in Upitis, 2011) extols the virtues of arts by ascertaining that arts form the basis through which cultures are judged. Consequently, he identifies arts as time honored means to learning, gaining knowledge and more importantly achieving self-expression.

The utility of arts is also reflected in cultures and beliefs (Fleming, 2010). It is argued that knowledge of arts provides a framework upon which students can understand and feel their own cultures and those of others. In this way, arts provide an avenue for self-expression and communication of thoughts and emotions (Drew & Ranki, 2004). Moreover, experiences gained in learning art reportedly enhance students' visual literacy that allow them look at the world from a vintage point of awareness and aesthetic sensitivity (Zigler, Singer & Bishop Josef, 2004). Besides, students develop creativity and engender a sense of self-worth.

Arts have variedly been defined. However, most contemporary definitions build on the definition of Dewey (as cited in Upitis, 2016). In this definition, Dewey views arts as a way to feel the meaning of whatever is done, and then rejoicing in that meaning. Building on this definition, Pessoa (2008) argues that in order for children to maximize their experiences in arts education, they not only require an understanding but also need to feel the meaning of this education. The implication of this argument is that through Arts, children are able to feel and achieve cognition of meaning.

Upitis (2011) defines arts from three broad domains. The first domain is the fine and performing arts which encompass arts such as sculpting, painting, playing instruments, writing poetry, dancing, film making, singing and acting. The second domain according to Upitis (2011) relate to outdoor arts such as hiking, swimming, diving, skating, and kayaking. The third domain identified is domestic arts that include Serving, cooking, carpentry, embroidery, quilting, and metal works. Gardner (as cited in Upitis, 2011) contends that the broad definition of arts implies that a multiplicity of intelligences such as linguistics, kinesthetic, musicals, visual, spatial, naturalistic, intrapersonal and interpersonal are either directly or indirectly involved in arts.

On the basis of these definitions, it can be argued that arts focus on creation, reflection, connection and curiosity. They foster critical thinking, creativity, communication and collaboration. Upitis (2011) summarizes this notion of arts by positing that a deep and thorough knowledge of arts provides the tools to be creative in social and environmental sciences.

2.3 The Development of Creative Arts Education

Interest in arts education dates back to the pre-war period where the main issues of concern in the post 1870 period as reported by Fleming (2010) were: lack of attention shown to the arts, emphasis on basic education structures, and children and teachers' well-being as opposed to curriculum; practitioners influence rather than policy frameworks; and minimal progressive thinking among educators. Interestingly, lack of attention shown towards practical subjects such as the arts was one of the nexus

that led to the 8-4-4 curriculum in Kenya. Key among the ideals of this curriculum was to inculcate self-reliance and better prepare students for the world of work (MOEST, 2015). An evaluation of the primary and secondary school curriculum however revealed that there was minimal emphasis on practical and vocational subjects and that there was need to nurture talents, and include critical life skills.

The post war period is reported to have heralded optimism (Fleming, 2010). Marr (2007) avers that during this period high culture, manifested in abstract sculptors, latest designs, and classical music was able to fuse with popular culture represented by funfair rides, cafes selling clips, and fireworks. Besides, it is argued that during this post-war period and particularly in the early 1950s, child drama and child art were recognized as distinct entities standing on their own right (Flemings, 2010). Abbs (2003 as cited in Flemings, 2010) views the post war period as a period of paradigm shift in the approaches given to creative arts education. The perception of the role of the arts teacher also shifted from instructor to facilitator thereby promoting creativity.

The post war period is also noted to have seen the prioritization of self-expression and creativity. Consistent to recognition of child drama (Slade as cited in Flemings 2010), this period highlighted development of visual art, drama and dance education and emphasized the need for the teacher to nurture instead of intervening. Critics of the post war developments in arts education pointed fingers on the self-expression paradigm faulting it for among other issues, valuing anything and hence abandoning standards, demeaning the teacher's role, and not taking cognizance of form and technique (Flemings, 2010). Perhaps this is the position public primary teacher

training colleges in Kenya find themselves in. Several questions come to mind when considering the self-expression paradigm from a Kenyan perspective. For instance, how able are creative arts tutors to develop creative thinking skills among trainees? In other words, has the current creative arts teacher education curriculum provided for adequate specialist arts teachers and sufficient and suitable resources for enhancing self-expression? Indeed, evidence exists showing that despite the shift in paradigm towards self-expression, arts teaching in pre-service teacher education have not been taught within the adequacy required (Alter, Hayes & O'Hara, 2009; Garvis & Pendergast, 2012; Torzillo, 2013).

In the mid-1970s it is reported that Eisner (as cited in Upitis, 2011), started agitating for a demonstration of the positive impact of arts, after realizing that the arts were being consistently undervalued. The need to popularize the arts has seen arts scholars heighten efforts to enumerate the benefits of arts in the realm of living and learning. For instance, it has been shown that arts education enhances self-imagination (Greene 1995 as cited in Upitis, 2011); motivation to learn (Csikszentimihalyi, 1997 as cited in Upitis, 2011); enhances brain activity (Jensen, 2001) and leads to high achievement in literacy and numeracy (Forgeard, Winner, *et al.*, 2008).

It is no doubt from the foregoing discourse that arts education is central to development of creativity and critical thinking which are key skills for those seeking employment. It is therefore imperative that children be given an education rich in arts. Exposing teacher trainees to arts education is in recognition that teachers have the fundamental role of engaging in the provision of effective creative arts programmes.

2.4 The Need for Arts Education

The diversity in culture(s) requires that approaches given to arts education take cognizance of learner's culture(s) as points of reference. Acknowledgements of learners own culture becomes critical to exploration and respect of cultures of other people. It is therefore pointed out that the content and structure of any art oriented education should besides reflecting on characteristics of individual art forms; also provide artistic avenues that encourage interaction in diverse socio- cultural and historical contexts (UNESCO, 2006). Approaches to arts education according to UNESCO (2006) should therefore either target exposition of individual art disciplines in which case students develop sensitivity, artistic skills and appreciations of arts or target the artistic and cultural elements embedded in curriculum subjects.

2.4.1 Intrinsic Benefits

Literature is inundated with evidence educing the central nature of arts in culture and the fact that words alone are never adequate in expressing thoughts, feelings and emotions. Eisne argues that experiences gained in arts education nurture creativity and imagination (cited in Upitis, 2011). Imagination thus nurtured reportedly drives social and cultural progress. Upitis (2011) posits that benefits of art are felt, not only by those who create it but also by recipients of those creations. In this way, schools, and communities globally, experience the beauty and Joy of arts.

Koopman (2005) contends that the arts provide fundamental value through complete involvement of those performing or creating an artwork. In essence, the arts provide a sense of absorption and timelessness for those deeply engrossed in the respective arts. Through art therefore, one is able to engage in activities that are meaningful and lead

to fulfilling experiences. Moreover, Koopman (2005) adds that by giving shape to surplus time at our disposal, we are able to determine the quality of our own life. The bottom line is that providing an arts rich education to a child exposes the child to an environment through which he/she can find activities that are worthwhile and engaging. The question then is whether the creative arts teacher education curriculum in its present form provides room for the teacher trainee to be completely involved. Whereas the emphasis in TTCs is on child centred pedagogy, it is feared that the purpose and nature of exams given at the end of the course often jeopardizes the expected pedagogies (Katitia, 2015). Given such a context, how possible is it for teacher trainers to provide an environment rich in relevant and engaging activities?

2.4.2 Arts and Thinking

Extensive body of literature provides evidence linking arts to thinking through teleological (philosophy that events and developments are meant to achieve a purpose) and aesthetic judgment. For instance, Eisner has shown that engaging in arts activities is a process that requires critical thinking (cited in Nilson, Fetherston, McMurray, & Fetherston, 2013). Ernis further argues that one needs judgment to be able to think critically (as cited in Nilson *et al.* 2013). Kant contends that judgment is twofold; aesthetic judgment which combines intellectual opinions, desire, values, preferences, sub-consciousness, consciousness, sociological institutions, and the will to make discriminations basing on the sensory level (cited in Ginsborg, 2005). On the contrary, teleological judgment is identified as the practice that pits a decision against the criterion in relation to an original goal and then evaluating to see whether the goal is achieved (Ginsborn cited in Nilson *et al.*, 2013).

Efland posits that teachers and students ought to accept the notion of aesthetic judgment if the teaching of art forms is to be effective. This, Efland argues can be achieved if the two parties connect the ideals of learning to personal and social life, develop and build their cognitive capacity and thinking dispositions (cited in Nilson *et al.*, 2013). Concurring with this notion, Richmond (2009), avers that art education liberates students and allows them to have independent vision and therefore have self-expression. McKenna (2013) adds that the sense of emancipation provided by the arts to students and teachers makes them develop the urge to belong and be in the school environment. McKenna concludes that in such a case, the role of the teacher is to guide the growth of virtuosity and individual style that can lead to skill acquisition among students.

The centrality of creative arts in the practicing of reflective thinking and aesthetic inquiry is such that scholars have suggested infusing of the arts in education (Grierson, 2006; Richmond, 2009; Robinson, 2006). It would then seem that this fact is clear among curriculum developers in Kenya who have tended to infuse arts in the curriculum. The contention however is why the curriculum is silent on enforcement of implementation. It is therefore no wonder that the Kenya institute of Education's (now Kenya Institute of Curriculum Development) evaluation report of 2008 found the system of education inadequate in development of practical skills (MOE, 2008).

In addition, evidence points to the importance of arts in fulfilling the students psychological need for imagination, sense, feeling, language, judgment, spontaneity and self-awareness (Nilson, 2008) McKenna, 2012; Richmond, 2009). The question then is what the feeling is among teacher trainees and trainers about the current creative arts teacher education curriculum, in relation to adequacy of specialized

creative arts teachers and sufficiency and suitability of resources necessary for the stated psychological truths. More importantly, do creative arts teacher trainers have the relevant skills needed to teach the arts? Evidence from elsewhere has shown that the teaching of the arts has not been adequately done in teacher training courses (Ewing, 2010; Garvis & Pendergast, 2012; Mckenna, 2012; Torzillo. 2013). Moreover, there has been little or no mentor support and opportunities for professional development.

2.4.3 Arts and Achievement in other Curricula Subjects

A review of existing literature also points to the utility of arts in achievements registered in other subjects. D'Agrosa (2008), for instance in studies conducted in Canada concludes that if compassion, Joy and excitement are components of educational objectives, then arts has potential to encourage creativity and active participation in other curricular subjects. Smithrim and Upitis (2005a), also in studies conducted in Canada dispel the notion that devoting time to visual arts, music, dance and drama leads to suffering of other subjects. They demonstrate that achievement in language and Mathematics is not any way hurt by involvement in the arts.

Similar results are reported in studies conducted elsewhere. Catterall, Chapleau and Iwanaga (cited in Upitis, 2011), reported that positive correlations existed between academic performance, behaviour, and attitudes and involvement in arts among middle school students in America. In addition, Musil in world cultures (cited in Upitis, 2011) found out that in school districts in Georgia where arts were prioritized, students tended to score highly, had higher chances of graduating with diplomas and had low drop out ratios. Studies conducted in Austria and Switzerland revealed that

performance in music tended to boost performance in language (Weber, Spychiger, Patry as cited in Upties, 2011).

McMahon, Rose and Parks (2003), report results of an experimental study on dance conducted in California. They determined that students who used a dance program in basic reading outperformed their peers taught using traditional methods significantly on all reading skills assessed. These authors concluded that dance provides potential for the development of the whole child. Other studies give evidence of students involved in arts exhibiting comparatively higher academic scores than peers not involved in arts (Deasy, 2002; Hetland, 2000).

It is, however, argued that benefits of the arts have not been explicitly explained in literature due to a suspicion that the arts and education have held towards one another (O'toole, 2010). Moreover, the range of diverse art forms is also blamed to the lack of consistency in approaches used to teach the subject (Perso, *et al.*, 2011). Ewing (2010) argues that there is lack of firm evidence regarding the utility of the arts apart from that adduced from correlation. In this realm, links such as those found between verbal achievement and classroom drama; and between spatial reasoning and listening to music remain purely conceptual since without causality then it remains difficult to assume that one would result in the other (Hetland & Winner, 2014).

Despite the myriad reference to benefits of the arts contained in literature, an overwhelming body of evidence demonstrates positive outcomes among students (Bamford, 2006; Deasy, 2002; Fiske, 1999). Bamford (2006) argues that the arts provide aesthetic beauty that can have the wow factor among students. Deasy (2002) on the other hand points to the critical links that the arts can be able to build. Fiske (1999) maintains that the arts act as the champions of change that students often need.

Eisner (as cited in Drinkwater, 2010) emphasizes the importance of the arts by acknowledging that aesthetic communication which, is a facet of the arts not only emotes but also evokes feelings of appreciation within the creators and their recipients. Moreover, Eisner argues that indigenous communities have for a long time relied upon the arts to understand themselves and the world around them.

The arts have also been associated with behaviour change. Evidence shows that through the participation in the arts, students improve their capacity to empathize (Hunter, 2005); are more tolerant (Catterall, Chapleau & Iwanaga as cited in Perso *et al.*, 2011); and cooperate, collaborate and communicate with ease (Hunter, 2005). Besides, the arts have also been used to target students suffering from factors such as disengagement (Baum & Owen, 2007). Other studies have reported direct relationships between participation in arts and academic achievement (Wetter, Koerner, Schwaninger, 2009); student engagement (Fletcher, 2005); literacy levels (Spillane, 2009); self-esteem (Hunter, 2005); sense of motivation (Bamford, 2006) among others.

The Plethora of studies enumerated is considerably correlational in nature. Given that correlation is not causation, it can therefore not be concluded that the observed improved performance is solely due to involvement in arts. The findings with respect to the potential that arts possess towards achievement in other subjects however, raise concerns pertaining to the creative arts teacher education curriculum in Kenya. How for instance do teacher trainees and trainers perceive the objectives of the subject? More so, are activities suggested for use suitable in eliciting the required engagement and creativity? It is also imperative to note that no study among those reviewed relates

to the Kenyan context meaning, that thorough investigation is needed in the manner creative arts is perceived in the Kenyan educational context.

2.4.4 The Arts and the Development of Humanity

Much of the literature connecting the arts to humanity development revolves around the works of Ellen Dissanaye. Her verbatim definition of arts is: -

Art is now thought of as being inclusive of its manifestations in people and societies at large. The performative and communal aspects of art have now become clearer. The nature in which performance, dance, visual spectacle, and song are integrated in multimodal frequencies is now ever so clear. Art can therefore not be easily distanced from concerns and ordinary life (Dissanayake, 2003, p. 245). The thesis of Dissanayake's definition is that artistic activity, whether belonging in the past or present, must focus on improving the world and humanity through various arts such as sculpture or plays.

On the basis of Dissanayake's definition, five key features are identified that relate humanity to art education. The first feature according to Dissanaye (cited in Upitis, 2011) is that art is omnipresent and conspicuous in societies and cultural groups, which then makes art making to be a universal concept. This is perhaps a feature that comes out well in primary teacher training colleges. Through drama and music festivals, a rich culture of arts is depicted among societies (see following pictures on figure 2).



2(a) Dramatized dance



2(b) Solo verse



2(c) Drama performance



2(d) Drama performance

Source: Kenya drama festival (2017)

Figure 2. Drama performances

The array of art making on display during such periods raises concerns as to why the curriculum does not give more prominence to arts education if societies have such rich cultures depicted through art.

The second feature derived from the definition by Dissanayake relates to whether or not art education is peripheral. Dissanayake (cited in Upitis, 2011) argues that art cannot be considered as unimportant or peripheral owing to the disproportionate large amounts of resources often spent on art particularly in pre-modern times. Consequently, arts require investment on resources. Apparently, the issue of resources for arts remains a thorny issue among public teacher training colleges in Kenya. Whereas the creative arts teacher education curriculum suggests an array of resources that include; charts, wooden blocks, woodwork tools, metal work tools, building tools, drawing instruments, among others, most institutions operate without basic resources or dilapidated ones. It is important therefore to examine teacher trainee and trainers' perceptions regarding such resources.

Dissanayake (cited in Upitis, 2011) identifies biological importance as another feature that results from the definition of arts. It is argued that daily life events have a biological importance which is ratified using ritual ceremonies focusing on subsistence, health, safety, and prosperity, pursued through stages of birth, death and others in life. Arts education therefore, has the ability to serve these biological functions in societies. The question then is how teacher trainees and trainers in public primary teacher training colleges in Kenya perceive the relevance of creative arts to societal needs.

The fourth feature in Dissanayake's definition of arts associates the arts with pleasure. According to Dissanayake (cited in Upitis, 2011), there is a tendency for people to be drawn to music, well told stories, decorated objects and dance. Evidence of the

relevance of arts development of humanity is manifested in the propensity of children to be involved in the arts. Dissanayake observes that:

Without prompting, children decorate their possessions and bodies, make marks, engage in play, dance to music, sing and enjoy stories. Bringing them up in environments rich with arts lead to easy development of these proclivities (a natural tendency to do) (Dissanayake, 2003 p. 247).



3(a)



3(b)

Figure 3: Children decorations

The pleasure derived from arts through music and dance provides livelihoods to many a Kenyan youth. For instance, the Pamoja dance group based in Nairobi Kenya brings together dancers with and without disability, thus providing for inclusivity (Kanyenje, 2014).



Figure 4: Dance performance



Figure 5: Choir performance

On the other hand, Falsetto Mziki as a professional choir and live band nurtures talents in music and dance among young men who perform at various weddings, dinner parties, festivals and other events. Considering the acceptance of dance and music as a means of providing pleasure and employment in Kenya, why then isn't art education taken seriously at the teacher education level?

2.5 The Arts in the Teacher Education Curriculum

Creative arts teacher education curriculum is deeply embedded in the teacher education preparation programme. The teacher education programme takes cognizance of views by Wafa, Ramayah and Tan (cited in Katitia, 2015) which recognize teachers as the human resource at the centre of moulding and nurturing the young minds. Building on this notion, Brunet (2004) posits that being at the heart of the educational process, teachers should be given the self-confidence required to implement their expert knowledge. Lending support to the need for teacher preparation, Kafu (cited in Katitia, 2015) contends that teacher education focuses on the production of school teachers to take charge of the established system of education.

The European Christian Missionaries are reported to have been responsible for the formalization of teacher education program in Kenya, which happened in the mid-nineteenth century (Kafu, 2014). Sifuna and Indire argue that the rapid and unplanned expansion of the bush and mission schools necessitated the establishment of a programme to oversee teacher preparation. The early format of teacher preparation programme catered for primary school learners, who by then were the most educated individuals. The implication then is that teacher trainees during this period had low qualification.

Increased demand for education in the period 1914–1919 after First World War led to a proliferation of teacher training institutions for purposes of producing teachers to meet the demand for education (Katitia, 2015). According to Karanja (cited in Katitia, 2015), the early 1940s saw the establishment of Makerere college situated in Uganda to train teachers at diploma level. Otiende (as cited in Katitia, 2015) adds that Kenyatta and Kenya Science colleges were introduced in 1965 and 1966 respectively to handle S1 teachers. The need for technical teachers prompted the establishment of Kenya Technical Teachers College in 1977. Training of teachers has since been given emphasis and has led to the establishment of many public and private teacher training institutions. Today, there are twenty-five public primary teacher training colleges spread across the country (MOEST, 2016).

The primary teacher education programme in Kenya is intended to prepare trainee teachers in diverse subject areas of which arts are inclusive. According to Katitia (2015), the course is provided through a residential programme that takes two years. The current curriculum was revised in 2004 and provides for five core subjects; two options, and professional studies (Katitia, 2015). The arts are provided in option B

and are broken down into music, art and craft. The curriculum provides evidence for the support of creative arts education by offering a comprehensive mix of music, art and craft courses (PTTE, 2004). An examination of the primary teacher education syllabus reveals three major strands that are covered within the creative arts course. They include visual arts, performing arts, and craft (PTTE, 2004).

2.5.1 Visual Arts

Visual arts that encompass drawing, painting, collage, and sculpture are noted to be central to cognitive development and personal expression among students (Gibson & Larson, 2007). It is posited that visual arts provide opportunities for students to transform ideas, feelings, and images into art form. Besides, students are able to appreciate and relate art to culture leading to an enrichment of dispositional outcomes such as exploration, imagination and pursuant of multiple perspectives (Eisner as cited in Gibson & Larson, 2007). Gibson and Larson (2007) further contend that visual arts offer children unique experiences that enrich their emotional, social and cognitive dimensions. The essence is that the heuristic nature of visual arts allows learners to look at situations from a holistic point of view that allows them to make their own discoveries.

The specific components of the visual arts have variously been associated with aspects of children development. Drawing for instance is associated with the development of visual thought, collaboration, communication, and engagement of the mind in children (Brooks, 2009). According to Hope (2008), drawing involves meaningful making of marks that provide different people with diverse perspectives of visual presentation. Consequently, drawing can be viewed as an avenue for

children to communicate messages about their surroundings. Hope, Anning and Ring (as cited in Anim, 2012) observe that through drawing, children are able to create, record and communicate their thoughts.

According to Novakovic (2015), painting as a visual art exposes children to playing with different materials and techniques which in turn enables them to develop visual-spatial intelligence, ability for artistic expression, aesthetic perception, and self-imagination. The achievement of these virtues is however dependent on the teacher's ability to influence motivational stimuli and assure children the freedom of expression.

Another visual art that features significantly in research literature is collage. Cetin and Danaci (2015) acknowledge that collage which is the art that involves gluing of materials of different texture, leather, fabric, wooden veneer, and plastics among others to surfaces, has the potential to not only enhance children's psychomotor development but also supports development of their personality traits, creativity, self-esteem, social/emotional connectedness, and communication skills. Deliveli (2012) adds that artistic activities that involve paper and collage when used in learning environments often result in the development of children's writing and reading skills. Tugrul and Kavici (as cited in Cetin & Danaci, 2015) argue that folding activities that are inherent in collage enhance harmony in movement of the right and left hands. Basal and Batu (2012) note that proper use of collage materials and play with toys is a manifestation of psychomotor and cognitive maturity among children. Digler (2012) on the other hand identifies collage activities such as the use of Scissors and tearing as being central to the development of psychomotor skills; comprehension of the whole and part relationships; and the understanding of the three dimensional concept.

The current PTE curriculum covers visual arts both during the first and second years of the course. Under the visual arts curriculum, teacher trainees are given an opportunity to develop their imagination and creativity (PTTE, 2004). Technical drawing for instance, is intended to expose teacher trainees to various types of lines used in technical drawing and to use those lines in coming up with oblique and isometric shapes (PTTE, 2004, p. 146). Exposure to picture making is designed to boost trainees' imagination when they interact with tools and materials for creating shapes (p. 147). Painting and use of mosaic, collage and montage techniques in pictorial compositions is designed to develop creativity among teacher trainees when they integrate assorted colours during creation and composition of pictorial shapes (p. 148).

The elaborate emphasis put on visual arts in the current teacher education curriculum is consistent with views of Macdonald who argues for the cultivation of art emotion through drawing (cited in Fleming, 2010). It also tallies with Ablett's recommendation that drawing should focus on boosting children's imagination (cited in Fleming, 2010). Moreover, Starko (cited in Alter, 2010) observes that creative individuals are often assisted to conceive what they cannot see by way of visualization.

Despite the abundance of studies showing the utility of arts to the development of learner's imagination and creativity, there are few studies, particularly in Kenya focusing on teacher trainees' and trainers' perceptions of the relevance of visual arts to learner's needs. Indeed, an examination of the primary teacher education curriculum shows a congestion of visual arts sub topics which may not be adequately

covered in the timeframe given. This then raises the pertinent question of perceptions that teacher trainees and trainers may be having towards the relevance of the creative arts curriculum.

2.5.2 Performing Arts

Performing arts as observed by UNESCO (2003) include music both vocal and instrumental; dance and theatre, sung verse and pantomime among others that are reported to possess cultural expressions and to portray human creativity. Evidence shows that the various components of performing arts play significant roles in learner development. Dance for instance, involves creativity in movement and advanced techniques which are associated with among other attributes; intrinsic aesthetic beauty (Spitz, 2006); physical (Kail, 2004); social and emotional (Katz, 2008); and cognitive development among children (Damasio, 2003). In essence, dance is not only viewed useful in motor development but is also credited with provision of opportunities for creative exploration (Spitz, 2006); creation of connections within peers (Whitlock, 2009); support for creative thinking among the youth (Warburton, 2008); and creation of self-image attained when embodied learning is emphasized (Shusterman, 2008).

Theatre as a performing art has been noted to influence growth and the well-being of individuals during the various stages of development. It is argued among scholars that as an art that cuts across multiple disciplines, theatre can be optimized to aid children's development in cognition, emotion, physical growth, and social consciousness (Mages, 2008; Saldana, 2005). The common understanding among scholars is that the various disciplines within theatre require diversity in modes of representation and experience that as a consequence lead to the development of

attributes such as language acquisition; and cognitive and kinesthetic abilities as well as acquisition of cultural, social and theatre ethics (Hughes & Wilson, 2004; Mages, 2006; Saldana, 2005; Zdriluk, 2010).

Performing arts are appropriately covered in the PTE curriculum both at year 1 and year 2 levels (PTTE, 2004). The year 1 & 2 syllabus covers basic performing arts skills such as melody whose objectives include ability for teacher trainees to write major scales, read tonic-solfa pitches, and identify notes of the diatonic scale by their technical names (PTTE, 2004, p. 143). Other key performance arts sub topics handled at this level include; rhythm, intervals, aural, sight singing. Composition of melodies is a topic taught in year 1 and aimed at sensitizing trainees on emerging issues such as HIV and AIDS, drug abuse, and corruption among others through adoption of melodies of existing African traditional folk songs (p. 154).

On the other hand, traditional folk songs topic also taught in year 1 of teacher education captures the role of music in identifying occasions requiring use of African traditional folk songs such as initiation, marriage, worship and funerals. Indeed, Nnamani (2014) identifies folk songs to have traditionally been used for entertainment, funeral, manual labour, religious occasions, and birth. Through the study of this topic, teacher trainees are expected to acquire skills in analysis and interpretation of lyrics, and ascription of melodies (p. 158).

Besides music being central to exposing teacher trainees to emerging issues in society, literature reveals the significance of music in critical thinking. Johnson for instance posits that when music is taught in line with critical thinking, it strengthens higher thought functions among students and also revives their interest (as cited in

Kokkidou, 2013). The teaching of composition of melodies in the current PTE syllabus (PTTE, p. 154) is consistent with Boubel's views requiring that students reflect on their readiness for composition before composing music (as cited in Kokkidou, 2013). Boubel argues that possession of elements of decisiveness, creativity, and self-confidence gained from music for instance are vital elements of preparedness.

The role of music in critical thinking is further propounded by Elliot (cited in Kokkidou, 2013) when declaring that music teachers ought to emphasize on critical reflection of all aspects related to music and which include listening, interpretation, performance, and own or others creation. Elliot argues that in so doing, music will promote teamwork and cooperation among students who will then deal comparatively better with what they do.

Despite the array of positives drawn from exposure to music, the wide nature of the syllabus coupled with lack of proper infrastructure is such that questions linger as to whether the teacher education programme has the capacity to prepare teacher trainees well in music. Indeed, Dressel observes that systematic cultivation gained from attending lessons and being involved in rehearsals is crucial for critical thinking. She however, wonders how equipped teacher education is in music to prepare teacher trainees towards these actions (as cited in Kokkidou, 2013).

In asserting the need for an enabling infrastructure, Custerdero (cited in Kokkidou, 2013) points out that activities used in music teaching ought to enable active participations by students. They need to make contributions and their suggestions

together with interests taken note of. Taking cognizance of the realization that students are people with unique personality, who require knowledge and development of innate abilities, Kokkidou and Papapanagiotou (2009) contend that use of music has potential to nurture students' personality and skills given its potential to offer a critical approach to issues such as creativity, reflection and consciousness.

Dance component of performance arts is also aptly covered in the current primary teacher education creative arts curriculum. The traditional dances topic taught in year 1 for instance aims at sensitizing teacher trainees on the various communities found in Kenya, and their intangible cultural heritage expressed during occasions (PTTE, 2004). For instance, the Isikuti dance practiced among the Isukha and Idakho communities of Western Kenya is noted to be a tool through which culture is transmitted and harmony is enhanced in co-existence between families and communities. Major occasions in which the Isikuti celebratory performance is used includes: child births, weddings, initiation ceremonies, commemorations, funerals, inaugurations, and religions festivities (UNESCO, 2003, <https://youtu.be/Zw3WSI8j8Bs>).



Source: UNESCO (2014)-Intangible heritage

Figure 6: Isikuti dance performance

According to UNESCO (2008), dance is very complex but simply involves bodily movements that are orderly, and usually responds to music. The rhythmic movements coupled with steps and gestures involved are used to express moods, sentiments or show specific events.

Bannon (2010), views dance as an intellectual, physical and often a sensorial reaction towards experiences gained in the world. Loeffler (2003) views dance as an enjoyable way through which children besides developing physical skills also channel their energy promote creativity and stimulate imagination. Cone and Cone (2005) contend that through dance, children are able to communicate their feelings and be able to understand themselves and their world better.

An array of studies enumerates the utility of dance in school curriculum and reinforces the need for teacher trainees to be well prepared in the art. Bloomfield and Childs for instance argue that dance has potential to awaken children's bodily intelligence. It is argued that through the idea of embodiment, children are able to move in an artistic and aesthetic manner (as cited in Crow, 2006). According to Cone and Cone (2005), dance provides the medium for development of cooperative skills among children. The authors observe that by assuming diverse leadership roles when dancing in groups, children are able to move together, share ideas and acquire identity. Crow (2006) posits that dance allows children to master their abilities to move as well as to be able to communicate and express their novel ideas.

Despite the enumerated importance of dance in education, research shows that dance pedagogy has in recent times changed significantly (Soot & Viscus, 2014). It is argued that teachers require a wide range of strategies to be able to transform knowledge on dance content into knowledge relevant for teaching and learning, and to be able to sufficiently engage and motivate students (Chappell, 2007, Soot & Leijen, 2012). Leijen and others (Leijen, Lam, Wildschut, Simons & Admiral, 2009b) for instance, suggest use of video facilitation in supporting dance since it opens up avenues for students to be more responsible and own the learning process. Lack of relevant resources in teacher training colleges can however elicit diverse feelings towards dance among teacher trainees. Research points at personal interest as central to acquisition of knowledge and skill (Chen & Darst as cited in da Costa Gomes, 2017). It was therefore prudent to explore the perceptions of teacher trainees on the relevance of creative arts curriculum which could then explain their personal interest.

2.5.3 Drama

Drama as noted by Barbee (2013) is also referred to as theatre or dramatic playing. It is considered as a form of arts through which people are able to communicate their feelings, thoughts, emotions and concerns. Via (as cited in Barbee, 2013) defines drama as meaning conveyed through communication among people. On the other hand, Holden (as cited in Barbee, 2013) views drama as an avenue through which the learner gains imagination skills by projecting himself/herself into diverse situations. Holden concurs that drama communicates meaning through interaction among people. Ideally therefore, drama can be thought of as being central in enhancing learner communication and imagination and is consequently a vital course in teacher education.

Buoyed by the knowledge that children have varying developmental characteristic and abilities, Tombak (2014) rates drama highly as the art to help children achieve the innate desire and a need to satiate their linguistic, emotional, mental, physical and social elements of development. According to Tombak, drama provides the most important way for children to express their emotions, improve their imagination, think and act on their own, improve their social awareness, and also improve their ability to cooperate. Onder (2006) contends that as a process that involves senses, thought and feeling, movements, language and communication, drama has the potential to make individuals active and impact on their dynamism, cognition, affection and social alignment. The argument portrayed is that drama keeps the child invigorated throughout the period of instruction and this boosts his or her concentration on tasks.

Ulutas (2011) avers that through drama the child is at the centre of the learning process. The bottom line is that the learner thinks creatively, critically and from a multi-dimensional perspective, moreover, the child has the freedom to exhibit his or her psychomotor, social, affective and cognitive development while at the same time having fun, creating empathy, and developing skills in cooperation. Tombak (2014) concurs that dramatic activities are responsible for the ability to express and control innate feelings, motivate latent feelings and expel negative feelings.

Recognition of the utility of drama in pedagogical techniques such as simulation of experiences likely to be faced at some point (Barbee, 2013) and role playing in which students take on different personalities, has seen the creative arts teacher education curriculum in Kenya include performing arts as a key sub-topic taught in 6 lessons (PTTE, 2004, p. 174). Under this sub-topic, teacher trainees are not only exposed to drama, but are also taken through scripting for drama items such as dance and narratives. Besides, they are also taken through staging and décor (p. 175). It is important to note that drama is vital as pedagogy in most subjects. Matsuzaki (2005) for instance established that use of drama in the teaching of English enhanced motivation and led to socio-cultural awareness amongst students. The argument was that use of drama was embedded in Vygotsky's social constructivism. Miccoli also finds use of drama in language learning as having transformative as well as emancipatory effects (as cited in Barbee, 2013). Gorjian, Mooavinia and Japripour (2010) contend that use of drama as pedagogy has potential to lead to positive attitude among students towards class participation leading to greater motivation.

Drama pedagogy has also been explored in the teaching of biology. Using the creative drama approach, Saka, Ebenezer, Cakir and Saka (2016), were able to show that students elicited a positive attitude towards biology. Besides, they were able to grasp the concept of blood group determination and why people's fingerprints were different. Sagirli (2014) observes that use of drama as Mathematics pedagogy makes students to be more active in class and creates opportunities through which they can show case their Mathematical thoughts. Moreover, Akkus (as cited in Sagirli (2014), argues that drama as a method helps students to understand concepts in Mathematics and spiral them as suggested in the syllabus. There is no doubt therefore that teaching of drama in teacher training colleges under the performing arts sub topic is a sure way of nurturing teacher trainees' ability to integrate the same in pedagogy in other subjects. An examination of the current syllabus however shows that drama is not taught in isolation and therefore emphasis on it may therefore be lacking. In such an environment it was necessary to examine the perceptions of teacher trainees on the relevance of creative arts teacher education curriculum.

2.5.4 Craft

Craft is perhaps the main component of creative art currently taught in the Kenyan primary teacher education curriculum. In year one for instance, teacher trainees are introduced into the craft of drawing through the technical drawing topic and picture making through the drawing, painting and mosaic, collage and montage subtopics (PTTE, 2004, p. 146-148). Other crafts include; woodwork (p. 149); the craft of assembling media (p. 152); pattern making (p.155); print making (p. 156); the craft of graphic design (p. 157); sculpture (p. 158); metal work (p. 159); the craft of making ornaments and Jewellery, (p. 162); pottery, carpentry, and sewing.

The second year of training focuses on giving a practical orientation towards the crafts learned in year one. The loading of the PTTE syllabus with craft oriented courses is consistent with findings that attribute crafts trainable skills with enhancement of success in science, technology, engineering and Mathematics (STEM). Among the key skills that have been associated with craft include; observing (Checkovich & Sterling, 2001); skills of visualization and imaging (Root-Bernstein *et al.*, 2008); skills of abstraction (Beuredsen & Caspersen, 2008); pattern recognition and invention (Harvard, 2008); ability to make analogies (Coll *et al.*, 2005); ability to think dimensionally (Kastens & Ishikawa, 2006); modeling (Starfield & Salter, 2010); familiarity with tools (Root-Bernstein *et al.*, 2013); and Kinesthetic and empathetic understanding of data and experiments (Chan *et al.*, 2012).

Indeed, it is argued among scientists and engineers that their critical skill development owes a lot to crafts training (LaMore *et al.*, 2012; Root–Bernstein, *et al.*, 2013). Root–Bernstein *et al.*, (2013) for instance, found that crafts experience was positively correlated with success achieved in science and engineering professions. It can be postulated therefore that within the formal education context, craft has potential to support personal, spiritual, moral, social, creative and cultural development. In addition, through craft training students are able to explore sensory experiences allied to visual and tactile formats and communicate ideas.

In spite of the central role craft plays in the study of other subjects and particularly science, technology, engineering and mathematics, arts and crafts education as a whole remains marginalized in teacher education as well as in public primary and

secondary schools. The time allocated for creative arts in the teacher education time table for arts and crafts is often no more than 3 hours per week. The situation is worse in primary schools with no more than an hour of arts and crafts education per week. Even then, the subject is hardly taught given that it is not examinable (KIE, 2010a) and teachers tend to use time allocated for it to catch up with other examinable subjects (KIE, 2010a). Whereas creative arts is one of the subjects offered in the official secondary school curriculum (KIE, 2011), it is offered as an optional subject hence most schools don't take it due to budgetary constraints (KIE, 2010b). Under such a framework it was interesting to examine whether teacher trainees perceived the teaching of crafts as relevant to learner and societal needs.

2.6 The Arts and Societal Needs

The position of creative arts education in the world today has been explored from both its instrumental and intrinsic utility. In creating a road map for Arts Education, UNESCO (2006) for instance purposed to establish issues such as whether arts should be limited to the talented few and whether arts can be used to improve other subjects or develop skills. On the contrary Addison, Burgess, Steers, and Trowell, (2010) believe that arts education serves both intrinsic and instrumental needs. Whichever school of thought that one may subscribe to in relation to arts education, The Road Map for Arts Education (UNESCO, 2006 P. 3) identifies four key areas in society that arts education can be useful.

2.6.1 The Arts and Human Rights

Education was made a human right with Article 27 of the Universal Declaration on Human Rights (UDHR) proclaiming that participation in a community's cultural life

together with its art and scientific advancement should be freely enjoyed by everyone (as cited in Glenn, 2011). Moreover, article 26 advocates for a right to education that can enable full development of human personality which is central to tolerance, understanding and peace (as cited in Glenn, 2011). It is argued that the arts contribute significantly in the cultural life and hence promotes participation in a community's cultural life as proclaimed in article 27 (Glenn, 2011). Moreover, evidence shows that the arts aid in enhancing tolerance, friendship and understanding owing to its ability to teach empathy (UNESCO, 2004). It is therefore apparent that creative arts play a significant role in the observation of human rights as anticipated in articles 26 and 27 of the UDHR.

The use of the arts to inculcate human rights awareness is well presented by Wolfe, Edmiston and Encisco (1997). These authors argue that use of theatrical pieces' builds on imagination and real life experiences to personalize legal concepts of human rights. Besides, such concepts are made emotional and authentic. Spero (2012) further contends that original performances depicting issues revolving around human rights exposes participants to diverse roles and points of views, and in turn enhances understanding and empathy with others. Bell and Roberts (2010) for instance report that use of performance activities sensitize participants on provocative and charged issues such as racism by enabling them to think deeply, ultimately and creatively about issues.

There is no doubt that among challenges facing communities in contemporary society is oppressive circumstances. Bell and Roberts (2010) postulate that use of performance activities such as those found in the arts provides avenues for dealing

with challenges posed by oppressive circumstances. Such activities according to Bell and Roberts narrow the gap between abstract or sociological experiences of daily life with those of personal or psychological experiences. In essence, incorporation of performance arts in the teacher education curriculum provides an opportunity for teacher trainees to blend legal concepts that are otherwise abstract with personal stories and build empathy for others.

While it is clear that use of creative arts boosts human rights awareness among participants, the continued marginalization of the subject in the Kenyan education system provides doubts as to whether in its present form; the creative arts teacher education curriculum has the ability to meet the human rights requirements. This then provided a framework of exploring the perception of teacher trainees on the relevance of creative arts curriculum towards meeting such societal needs. For if creative arts education is neglected in primary schools, how possible can tenets of the 1989 UN Convention on the Rights of the Child (CRC) which proclaim that children's rights with regards to development of physical and mental abilities, talents and personality be achieved to the fullest? (as cited in Glenn, 2011).

2.6.2 The Arts and Learner Capabilities

Development of learner's capabilities is recognized as one of the main aims of arts education (UNESCO, 2006). Enhancement of learner capabilities is reported to provide greater opportunities that culminate into development (Glenn, 2011). Through arts, individuals develop in terms of creativity, imagination, confidence and competence which in essence enhances their capability to value and appreciate artifacts and images in time and across culture. It is further posited that experiences

gained in art and craft raises the individual's potential to make a critical reflection of own and others work (Abrahams, 2007).

In Kenya, the potential of raising capabilities through arts is best exemplified by a self-help project founded by a group of young street youth in the village of Tabaka in the year 2006 (Art and Craft self-help project in Kenya, n.d). Targeting youth with great interest and talents in visual arts, the project offers hope to youths with HIV/AIDS, those that may drop to the streets, women who may be vulnerable, widows, girls who drop out from school, teenage mothers, and aged street children in Tabaka village and its environs. Key among artistic capabilities of the project members include soap stone carving, wood carving, painting, batiks, jewelry and basket making (www.workaway.info/2318277114cf-en.html retrieved on 3rd March, 2017(see pictures in figure 7).



7(a)



7(b)



7(c)



7(d)

Source: <https://www.workaway.info/2318277114cf-en.html>

Figure 7: Tabaka self-help projects

Another example of the role of arts in individual and societal needs is reflected in the works of the Merrueshi Women's Cooperative (www.maasai-association.org/mcc/women.group.html retrieved on 3rd March, 2017). Having been established by married women and widows from the Maasai community, the group applies arts in the form of handmade crafts such as beaded shoes, Kikoys, and blankets to empower themselves and also to improve their community (see pictures in figure 8).



8(a)

Beaded shoes8(b) **Jewelry**8(c) **Kikoys****Blankets** (8d)

Source: www.maasai-association.org/mcc/women.group.html

Figure 8: Maasai Merrueshi Women's Cooperative project

The utility of arts in improving capabilities has also been explored in relation to girl child empowerment in Kenya. According to Spisak (2008), Maasai girls for instance often suffer ridicule, and traumatizing experiences owing to neglect, poverty or extreme abuse. As a consequence, they barely have any self-esteem while at school. Through art therapy however, they get opportunities to express themselves, feel appreciated and accepted. In the long run, they gain the capabilities to ventilate on their own feelings and develop positivity of their own image. Through art therefore, they are able to forgive and chart meaningful futures.

From the above discourse it is apparent that arts have potential to serve individual and the society's needs in a number of ways. The creative arts curriculum if well designed can therefore provide opportunities for students to improve their capabilities. The question then remains does the pre-service teacher education curriculum provide the necessary skills for teacher trainees to enhance their arts capabilities? It was therefore necessary to examine the perceptions of teacher trainees on whether the creative arts teacher education curriculum was relevant for learner and societal needs.

2.6.3 Quality of Life

Creative work is noted to be one of the first forms of tangible and intangible activities capable of unleashing individual's potentiality and in essence enhance human development. It is argued that creativity is a means of bringing out the potential, innovation, and creativity within individuals allowing them to eke out a living, according them dignity, and giving them a sense of security (Jaan, 2014).

Creative work such as inherent in the arts is also reported to have potential to bridge the gender gap bringing quality life to both men and women. According to UNDP (2015), women have contributed immensely to the art of ceramic making. Women in this sense have been able to unleash their potential, creativity and spirit in a humane way. Creative arts have also been recognized for their role in social utility. Ho (2012) posits that creative experiences have the ability to facilitate empathy and insight. Through shared creative experiences, individuals are able to change the way they perceive themselves and others, connect easily with others in a social way, and also achieve a collective empowerment. The essence then is that the arts provide creative experiences that foster social bonds among communities and also cultivate relationships (Kabanda, 2015).

Social welfare ranks among the major beneficiaries of creativity as underscored in the arts. Kabanda (2015) argues that the positive benefits the arts extend to society are manifested in the role music played in fighting apartheid in South Africa. Kabanda citing Jolaosho (2014) argues that freedom songs were the vehicles of protest and were used to express emerging social concerns. Cavicchi (as cited in Gibson, & Connell, 2005, p. 269) observe that utility of the arts in social welfare is also experienced at music festivals. During such festivals, Cavicchi argues that a network of cognitive and social relationships is solidified when participants, spectators and the World are brought together in a triangular relationship.

Research reveals that the arts are central to individuals and society's quality of life which is manifested in creativity, brain stimulation, instrumental outcomes, and economic value (Glenn, 2011). It is argued that arts education provides the enabling

environment necessary for creative practices. Moga, Burger, Hotland & Winner (2000) found that involvement in arts has an association with performance in creative thought. Indeed, Adhengo (2011) lauds the quality of life enabled through arts by way of empowering societies and communities to reflect on them; using it for overt development or social ends such as use of theatre to promote cultural cohesion, and to increase awareness of emerging issues in the society. Stimulation of the brain has also been attributed to engaging in arts activities. Rich (2009) contends that introduction of creative arts activities leads to brain stimulation. This has further been shown to optimize the potential of the brain to learn since it involves emotion, creativity and imagination (Sylvester, 2010). The argument is that creative arts activities act as nourishment to sensory, cognitive, attention and motor capacities leading to an enriched environment that promotes learning (Eisner as cited in Ewing, 2010).

Perhaps a major contribution of the arts to learner needs is through its utilitarian value to other curriculum areas. Evidence shows that arts education correlates positively with mathematical, verbal and reading skills, achievement motivation, creative thinking, self-confidence, cognitive engagement, reduction in student drop out, among others (Deasy as cited in Glenn, 2011). In this capacity, the arts are vital to the continued growth of the learner. Research further shows that a strong foundation in the arts is likely to build concentration, self-efficacy, creativity, coordination, and problem solving skills (Eisner, & Davy, 2004).

The marginalization of creative arts in schools in Kenya particularly at the primary school level (KIE, 2011) coupled with the reduction in actual teaching of the subject given its non-examinable status (KIE, 2010a) is therefore denying children a

foundation upon which to base their growth in education. Teacher trainees often lack the motivation of participating in a subject that they won't actually teach. It is against this background, that the study explored the perceptions of teacher trainees on the effectiveness of the creative arts teacher education curriculum to meet their needs such as the quality of life.

Another way in which creative arts contribute to the quality of life is by impacting on a country's economy either directly or indirectly. It is estimated that artisan products in Sub-Saharan Africa valued above USD 180 million per year as by 2003 and provided employment to more than 1.3 million people (Session, 2003). Glenn (2011) observes that creative ideas manifested in local innovators have placed stronger focus on the role of creativity in a country's developing of its economies. Dalby (2013) in concurring with reported contributions of the arts to the economy opines that economists have taken note of the creative industries, and acknowledge that the music, advertising, film, design, live performance and craft industries among others form a key component of the world economy.

Dalby (2013) further observes that despite the contribution of the creative industry to economy being still very small in Africa, the limited natural resources in the continent is such that creative industries help African economies to diversify. Dalby argues that Africa has cultural traditions and rich artistic heritage that continuously offer inspiration. Noting that unemployment is a major problem in the continent, Dalby contends that creative industries have potential to provide solutions if well harnessed. Indeed, Nyariki *et al.*, (2009 as cited in Njogu, 2015) posit that the creative industry in Kenya represented 5.32% of Kenya's GDP in 2007. These authors argue that the industries have potential to contribute close to 7% to the country's economy if well

explored. Ndi (2015) opines that, creative industries make significant contributions in terms of job creation. The Jua Kali sector for instance, account for most of furniture, fittings and household items being used in the country as exemplified in the following pictures in figure 9.



9(a)Jua Kali



9(b)Jua Kali Business in



9(c) Jua Kali



9(d)Jua Kali Toilet

Source: <http://JuaKaliSector.com/> | info@JuaKaliSector.com | @Jua Kali Sector

Figure 9: Jua Kali sector

Ndii further argues that Kenya has immense potential in the audio visual industry given her competitive locale for shootings of films. Njogu (2015) however observes that the creative industries face many challenges. Njogu argues that lack of capital among the youths who are the main innovators is a major challenge. Poverty and uncertainty in the market limit their access to startup capital and loans. Entrepreneurial skills are also notably lacking among the youth (Njogu, 2015) who are not able to easily market their talents. Lack of appropriate institutions and infrastructure also hinders the growth of the creative industry. Creative arts are not given the support that they deserve which makes learning of arts to be marginalized.

2.6.4 Cultural Diversity

Culture remains a central focus among African and other developing countries. Promotion of self-expression and cultural diversity were at the heart of the World Conference on Arts Education (UNESCO, 2006). It was observed that development of Africa Nations is pegged on the Arts which form a fundamental component of culture (UNESCO, 2001B). Culture and the arts as tools of teaching were reported to be relevant in the sense that they provide an avenue for cultural understanding, appreciation, social awareness, tolerance building and acceptance of diverse cultures (UNESCO, 2001b). Moreover, Glenn (2011) adds that an art integrated with cultural education cultivates cultural diversity and social cohesion thereby contributing to societal needs.

The Kenya National Policy on Culture and Heritage underscores the utility of creative arts in National Cohesion and sustainable development (GoK, 2009). The government clearly enumerates the role of craft as a basis for entry into industrial economy.

Among key policy statements directed towards sustainability of craft include; “The government shall put into place mechanisms to prevent financial and artistic exploitation of craftsmen” (p.14) and “the government shall undertake to establish national arts galleries, to recognize, protect and promote art and creative talents” (p. 14).

In recognition of the functional role visual arts play in people’s daily lives such as fostering cultural identities through sculpture, painting and graphic arts, the policy committed to partnering with private sectors to see to it that visual arts were taught at all levels and to promote artists and their works (GoK, 2009, p. 17). Moreover, the government committed to facilitate exhibitions and art fairs.

The Government further recognizes the value of performing arts such as drama, dance, music and recitals as a reflection of aesthetic and ethical values portrayed by the society. For instance, use of music in Kenya traditionally not only serves the function of entertainment but is also used to pass important messages and for self-expression (GoK, 2009, p.23). Through the policy on Culture and Heritage therefore, the government committed to among other statements, create and sustain an environment to enable performing arts to thrive, improve legislation for the protection of artists’ rights; promote and encourage research in performing arts (p. 23).

The central role of creative arts in cultural diversity is also manifested in UNESCOs desire to resolve social and cultural challenges. Indeed, use of arts education practices to resolve cultural and social challenges featured strongly at the second World Conference on Arts Education held in 2010 (UNESCO, 2010a). It is argued that through empathy which is achievable through arts; young people are able to conceive

the power of connection. Jeffers (2009) contends that through arts education, humans are able to gain capabilities necessary to have empathic light. Building on imagination as a concept of empathy, Nussbaum (2010), postulates that arts are central to the cultivation of humanity. The argument presented is that capacities of making judgments and sensitivity are cultivated by the arts. Wagner (as cited in Glenn, 2011) posits that use of drama creates an environment through which students are able to appreciate interaction between humans, have empathy towards others and take on diverse points of view.

The importance of the arts for communal and societal needs in Kenya is captured through the three pillars of vision 2030 (GoK, 2007). Ndung'u, Thugge and Otieno (2009, www.csae.ox.ac.uk/conferences/2009-EdiA/papers/509 retrieved on 25th March 2017) observe that vision 2030 document reflects the long term vision that Kenya has of providing high quality of life to its citizens by transforming to a middle income industrialized country by 2030. Creative arts through their ability to nurture imagination and innovativeness find themselves at the centre of each of the three distinct pillars.

Through creative arts offered in the school curriculum for instance, learners become creative and innovative and engage in economically viable ventures such as production of artifacts and improvisations. The Jua Kali sector in Kenya for instance, has been recognized by the World Bank as a major contributor to the country's economy (Omono, 2016, ventures.africa.com/visual-art-mashup-kenya). Indeed, the 'Jua Kali' industry in Kenya show cases a lot of artistic talent in diverse arts and caters for creation of employment as well as tourism attraction. This places creative

arts at the forefront of attainment of the economic pillar of vision 2030 which aims at sustenance of economic growth at the rate of 10% per annum for a period of 25 years (Ndung'u, Thugge, & Otieno, 2009).

Perhaps it is in the social pillar that creative arts skills can best be useful. According to Ndung'u Thugge & Otieno (2009, p. 16), the social pillar seeks for justice, cohesion and equitability in the development of clean water and secure environment. The arts particularly, music brings people together and creates room for self-expression and cohesive existence. According to Elliot (as cited in Kokkidou, 2013), music promotes teamwork and cooperation among individuals boosting their chances of cohesion. Through drama, individuals are able to act roles usually taken by others and embrace empathy and justice (Barbee, 2013).

The political pillar envisions a political system that is democratic, that focuses on issues bedeviling citizens, is result oriented, and more importantly, accountable (Ndung'u, Thugge & Otieno, 2009, p. 25). Creative arts particularly music develop critical thinking and hence strengthens higher thought functions relevant for political science in individuals (Johnson cited in Kokkidou, 2013). Moreover, politics require confidence and preparedness. Music nurtures elements of decisiveness and self-confidence necessary for preparedness (Boubel cited in Kokkidou, 2013). The potential of music to be used for exposing emerging issues in society (Johnson, as cited in Kokkidon) is such that most politicians use it to propagate messages of such issues in a political way.

That the success of vision 2030 depends partly on creative arts is in no doubt. This manifests clearly in the National Policy on Culture and Heritage (2009) with a number of policy statements targeting the arts and crafts specifically. Despite the promise posited in the policy statements, implementation remains largely poor with the creative arts subjects remaining marginalized in the public primary and secondary schools in Kenya. This then begs the question of whether the creative arts teacher education curriculum is relevant to both learners and societal needs.

2.6.5 Pedagogy and the Arts

A key theme featuring in discourse on the arts revolves around the connection between the arts and learning. A study conducted by Galton (2008) on suitable pedagogy among successful artists revealed that the cultural context of the learning situation tended to influence pedagogy used. Several pedagogical approaches were identified by Galton for such cultural contexts and include; treating students as co-learners and co-workers; scaffolding students through suitable art activities; and offering feedback and extension rather than correction.

According to Bernard (2008), democratization of the learning creates a pedagogical atmosphere that enhances self-reflection and autonomy among students. Russell, Ainley and Frydenberg (2005) in concurring with Bernard's views argue that suitable pedagogy for the arts entails support, flexibility and adaptive structures that bring positive energy's out of students making them to be more engaged. Similar views are held by Pitts (2007) who notes that students' negative energy can be redirected into positive outcomes only if the students are given more autonomy and responsibility within and outside classroom. Bedard (2015) points out that autonomy granted to

students has the potential to address the diverse interests and aptitudes that students possess. Besides, Bedard contends that autonomy was likely to uncover talents that different students have.

Evidence further shows that through arts, pedagogy in other subjects becomes easy and interesting. Walton, Canaday and Dixon (2010) for instance report that use of songs and jingles significantly supports phonemic and phonological awareness in English language. Tait (2005) avers that intensive music leads to a transformation in the quality of student teacher relationships. According to Mallan (as cited in Perso *et al.*, 2011), the arts such as dance, song and other performances provide the basis upon which story telling revolves. Animation which is basically an art has also found itself in classrooms and has had a positive impact on literacy outcomes among children (Hawkins, 2007).

The arts have also been attributed to relational pedagogy that involves children with teachers, peers, and the self. Eisner (as cited in Fraser, Price, Aitken *et al.*, 2007) contends that the teacher holds the key to the trust that children require in order to drift into emotional engagement, expression and exposure that are manifested in arts. Fraser and friends argue that the arts expose the child to the psychological world full of personal and emotional attributes that can enhance the teacher child relationships. According to O'connor (2006), participation in drama that allows teachers to partake roles alongside children tends to open space for children to venture into riskier situations and also be at the center of decision making.

Fraser *et al.*, (2007) also posit that the arts, and more so the dance enhances collaboration with peers. They argue that dance movements for instance, are a good and faster way of conveying non-verbal feedback. This in essence encourages paying of attention towards the message being conveyed. The use of dance to convey and receive messages is consistent with the views of Rogoff (as cited in Fraser *et al.*, 2007) that instruction in classrooms ought to be a process that allows for dynamism and participation influenced by interpersonal and institutional factors. Taylor (2008) concurs that the arts are embedded in the social and cultural fabrics and are therefore inseparable from the social and cultural contexts of instruction.

Another aspect of relational pedagogy associated with the arts is the child's relationship with the self. According to Fraser *et al.*, (2007), through the arts, children are able to express themselves bringing out their emotions, ideas, and points of view. Drama for instance, allows children to take on roles of people unknown to them and is also able to visit to places and times beyond the present. Drama is also attributed to children's ability to reinvent themselves, appreciate their own potential and take on risks. According to Fraser and Grootenboer (2004), the arts act as a vehicle that children use to be creative and which therefore requires their full concentration leading to an understanding of the self.

2.7 Review of Related Studies

The purpose of the study was to investigate the perceptions of teacher trainers and trainees on the relevance of Creative Arts education curriculum to pre-service teachers' and societal needs in Public Primary Teacher Training Colleges in Western Kenya. This section focused on a review of studies related to relevance of creative

arts objectives, creative arts content, creative arts activities, creative arts resources, and assessment in creative arts.

2.7.1 Relevance of Creative Arts Objectives

The need for relevant objectives in creative arts education has been enumerated from a diverse spectrum of fields; Chalufour, Dew and Walter-Stupiasnky (2004) focusing on the field of education argue that choice of creative arts education objectives should be such that self-reliance, communication, creativity and cultural diversity can be fostered. Moreover, Zigler, *et al.*, (2004) advocate for relevant objectives by observing that focused objectives maximize the sense of competence amongst participating teacher trainees and thereby improve their capabilities.

Jalongo (2003), in a study focusing on pre-scholars posits that creative arts objectives ought to nurture resourcefulness, imagination, invention and ethical values required by the international community. In a related study, Glenn (2011) while focusing on a given NGO in Kenya argues that creative arts education remains relevant as long as they focus on students' and teachers' attitude, and have potential to influence empathy and culture. This then begs the question. Despite this however, achievement of these objectives is constrained by a host of challenges, key among them being lack of the required materials that are needed to translate the objectives into practical experiences. Trainee attitude towards the subject as well as inadequate time allocated for the subject are other challenges that hinder achievement of the practical component of the objectives.

In order to actualize the aims of the Creative Arts curriculum, there is a need for primary teacher training colleges to invest in materials that can give the requisite practical experiences. Furthermore, Creative Arts ought to be introduced in primary schools and examined at KCPE. This is necessary considering views showing that Creative Arts fosters social inclusion (Throsby, 2001) and children need to be exposed to ideals of social inclusion early in their life.

2.7.2 Relevance of Creative Arts Content

The ability to express our personal and imaginative ideas as well as to respond to the environment in which we live requires development of multiple-literacy to cater for the teaching of arts. According to Dunmill and Arslanagic (2006), the arts require higher thinking that is synonymous with kinesthetic, symbolic, visual and audio literacy. It is further argued that creative arts content ought to have suggested pedagogies suitable for achieving quality arts praxis (Loveless, 2002). Loveless further contends that, creative arts content can be more relevant if ICT is used to support development of authentic creativity.

Reasonable evidence exists showing need for content that offers a variety of experiences in order to create or enhance pupil creativity (Burgess & Addison, 2007; Hall *et al.* 2007; Troman *et al.*, 2007). Moreover, evidence advocates for content that allow for flexible use of available space to promote creativity among pupils (Addison *et al.*, 2010; Bancroft *et al.*, 2008). Content allowing for props and role play for instance should improve children's imagination and allow for greater freedom (Bancroft *et al.*, 2008; Davies, 2011).

Evidence further points to content that allows for use of outdoor development (Addison, *et al.*, 2010; Bancroft *et al.*, 2008). Dillon *et al.*, (2007) conducted a study of a primary school and found that content that allows for outdoor learning empowers pupils in terms of space and time. Besides, outdoor learning tended to encourage collaboration. Evidence from a study on children in and around Paris reveals that creative performance variability among children can be determined by the learning environment (Besancon & Lubart, 2008). Relevant content should therefore reflect the context of the school.

The perception pointing to the relationship between personal artistic creative work and practice of teaching by Lynn (2017) established that creative practice was personally fulfilling and valuable in an evolving capacity that supported pedagogy. Participants reported that they intentionally practiced a creative process to learn, modeled creativity in their classrooms, and better understood student learning through continuing a creative practice. They perceived the relationship as an integrated force, which consolidated and gave rise to a potential for learning. Fagan (2015) examined elementary school teachers' perceptions of art integration to improve student learning. The study was informed that integration enriches the entire learning experience. Teachers used art to make the curriculum visible to students. Students interacted with the curriculum through art making, and finally demonstrated understanding in an art form. Teachers credit the use of art integration for higher levels of learning due to increased student engagement through hands on activities, really life connections, document-based inquiry, and collaborative learning.

According to UNICEF (2001), quality content should be compatible with measurable objectives. Glatthorn and Jailali (2000) aver that relevant content should look to cater for individual differences and focus on standards relevant for student learning. Kraft (as cited in UNICEF, 2001), contends that relevant content should be based on learning outcomes that are clearly outlined. Muskin (as cited in UNICEF, 2001), argues that the local environment or community should dictate the content based on its priorities.

The question of quality content also features in music education. A review of music education points to challenges emanating from development and sustenance of a curriculum that could maximize benefits of music education while at the same time engaging student's maximally (Pascoe *et al.*, 2005). Davis (2008) points to the confusion surrounding the constitution of quality education as far as visual education is concerned. Moreover, it is argued that teacher factors such as perceptions, experience and training need to be factored if creative arts content has to be relevant (Hargreaves, Lamont, Marshal & Tarrant, 2003, Russel-Bowie & Dowson, 2005). This then brings to mind the question of whether the current creative arts teacher education curriculum content as used in public primary teacher education colleges in Kenya is relevant to meeting the learners' and societal needs.

Despite teacher trainees being exposed to the content of Creative Arts, most of them are not able to translate theory into practice due to challenges reported in the literature. These challenges include, inadequate space, time, resources and lack of parental or community support as barriers to the practical teaching of the content. In order to actualize the aims of the Creative Arts content, there is a need for primary

teacher training colleges to invest in materials that can give the requisite practical experiences. The community or parents should finance the purchase of these materials. Furthermore, Creative Arts ought to be introduced in primary schools and examined at KCPE.

2.7.3 Relevance of Creative Arts Activities

Learning is touted to involve contextual and active construction of meaningful information that requires a specific framework (Davis, 1993). As a consequence, the pace and style of learning differs among individuals (Meyers & Jones, 1993). The nature of activities used should be such that they expose individual students to diverse and practical experiences. Nilson, Caroline and Fetherstone (2013) posit that relevant activities should aim to develop student's critical thinking by engaging them in a situation that requires exploring and making judgment of the surroundings. These authors however regret that most teachers who are expected to teach the arts lack the necessary preparation that can enable them to deliver the curriculum as per expectations.

Hennessy, Rolfe & Chedzoy (2010) further argue that a relevant arts curriculum should look to activities that guide confidence and creative ability in teacher trainees', a view that is equally shared by Heyworth (2012). Nilson *et al.*, (2012) hold similar sentiments and assert that teachers ought to create an environment loaded with activities that promote self-expression and creativity. McKenna *et al.*, (2013) have demonstrated how use of relevant creative arts activities enhances reflection and motivation among students with a view to making knowledge obtained relevant.

Nilson, Fetherston and McMurray (2013) in a study to establish teachers' and mothers' perceptions of using Creative Arts to develop children's potential for critical thinking in primary schools in Australia found out that Creative Arts activities' participation was able to excite children's imagination and mobilize creativity leading to an increased awareness of self and others, including the environment around them. They further established that teachers believed children required more time for free play to develop their imagination, while mothers perceived that time and curriculum constraints reduced children's opportunities for integration of arts into other studies.

The activities required to be given a more practical grounding so that trainees can acquire and internalize the intended skills. This is so because teacher trainees are not able to translate theory into practice due to challenges. These challenges include, inadequate resources, space, time and lack of parental or community support as barriers to the practical teaching of the subject. In order to actualize the teaching of Creative Arts activities, there is a need for primary teacher training colleges to invest in materials that can give the requisite practical experiences. The community or parents ought to finance the purchase of these materials. Furthermore, Creative Arts ought to be introduced in primary schools and be examined at KCPE.

These findings have important implications for the development of future education curricula in addition to the development of collaborative initiatives between primary teacher training colleges and community. Basing on this background that extols the need for relevant activities in the teaching of creative arts, the study sought to interrogate the relevance of activities used to teach creative arts in the primary school teacher education curriculum.

2.7.4 Relevance of Creative Arts Resources

Instructional resources reverberate in literature as being crucial in the successful implementation of an educational programme (Adeogun, 2001; Babayomi, cited in Likoko, Mutsotso & Nasongo, 2013; Gogo, 2002; Muthamia, 2009, MOEST, 2005). In a study focusing on the correlation between availability and use of resources and performance, Adeogun (2001) was able to show that availability and use of instructional resources tended to influence academic performance in a positive way. This was consistent with the findings by Babayomi (1999) that the presence of instructional resources in private schools accounted for the better performance witnessed in private schools as compared to public ones.

Gogo (2002) concerned with the quality of education established that lack of or inadequacy of instructional resources was a precursor to poor performance. This implies that good performance requires resources to facilitate learning through learning and seeing. Echoing similar views, Muthamia (2009) avers that adequacy of relevant resources is the platform that teachers require to base their effectiveness and productivity. MOEST (2005) argues that effective implementation of educational programmes is dependent on adequacy of relevant resources. Atieno (2014) further acknowledges that resources are crucial to instruction and need not be overstretched. Okobia (2011) advocates for the importance of instructional materials and observes that they promote educational efficiency through improved teaching and learning.

Related studies conducted in Kenya and focusing on other subject areas reported similar findings that point to the role of resources in successful implementation of programmes. Yara and Omondi (2010) for instance, found out that learner academic

performance in mathematics correlated positively with teaching/learning materials. The authors pointed out that among relevant facilities are classrooms/laboratories and teaching aids. Owino, Yunguyungu, and Osman (2015) conducted a study in Nyakach Sub-county of Kisumu County and established that there was a positive relationship between performance in biology and teaching/learning resources. In yet another study conducted in Eldoret, Mudulia (n.d.) found out that availability of resources such as text books, lab equipment and revision books was positively related with performance.

These findings no doubt accentuate the importance of teaching resources in learner performance irrespective of the subject area. Such findings provide the platform upon which the need to explore the perceptions of teacher trainees and trainers of creative arts resources as existing in public primary school teacher education colleges was founded.

These resources can give the requisite practical experiences in the implementation of Creative Arts teacher education.

2.7.5 Relevance of Creative Arts Assessment

Assessment and evaluation of student performance is one of the key tasks that teachers have to perform. It is therefore necessary that teacher trainees are well inducted in the skill of assessment and evaluation. Assessment is reportedly among the most challenging aspects related to creative arts teaching (England, 2009). Markus (2002) contends that when it comes to the arts such as visual art, music and drama assessment become uniquely elusive. It is argued that creativity assessment methods should focus either on expert judgment also referred to as consensual technique,

creativity linked attributes such as voice and originality captured in rubrics, or a theory specifically for creativity such as divergent thinking theory, which would then lead to divergent thinking tests (Richards & Schmidt, 2002; Silvia, 2008; Baer and McCook, 2009; Weigle, 2002; May, 2007).

Richards and Schmidt (2002) argue for use of assessment basing on theories of creativity and contend that use of idea generation approaches such as brainstorming enables diversity in creative thinking. Silvia (2009) in support of theories of creativity postulates that divergent thinking is the result of sessions that allow for creative thinking. Under these category teacher trainees ought to be exposed to tests that allow for divergent thinking such as verbal creative tests.

Baer and McCook (2009), on the contrary advocate for the consensual technique of assessment though, they note that its implementation may pose challenges owing to its resource intensive nature and subjective judgment by experts with respect to what creativity is. The above authors however observe that the technique which includes adjudication enables experts to rate creativity in painting, music, drama, among others basing on their expertise in the respective domains.

Another assessment technique posited to be relevant for creative arts is the one that identifies attributes of creativity (Weigle, 2002; May 2007). According to Weigle, use of rubrics ideally presents opportunities to incorporate key characteristics applicable to specific arts. Rubrics are however faulted for being sometimes too general, not focusing on ideal creativity, or omitting key skills (Mozaffari, 2013). Mozaffari further contends that whereas a number of rubrics have been created, the criteria on

which they are based often lack clarity leaving them difficult to use. Some of the criteria used include ability to move audiences (Peter as cited in Mozaffari, 2013) and originality (Kroll as cited in Mozaffari, 2013). The contention is that it is not easy to measure the extent to which the audience has been moved nor is it easy to delineate whatever originality involves.

May (2007), posits that certain criteria used hardly measures the embedded creativity. Citing organization and mechanics as crucial qualities for creative writing, May wonders how writing can be evaluated on the criteria of what it hopes to achieve. Ross (2006) focuses more on students' self-assessment as the ideal approach towards assessing and evaluating creativity. Building on the definition by Klenowski (cited in Ross, 2006), Ross finds self-evaluation as ideal in exposing the worth of the individuals own performance enabling them to identify their strengths and weaknesses and therefore aim to improve them. The diversity of thought regarding ideal assessment in the arts informed the decision of exploring the perception of teacher trainees and trainers on the relevance of the assessment used to evaluate the creative arts teacher education curriculum.

2.8 Critique of Existing Literature Relevant to the Study

Implementation of art and design curriculum in schools remains a central theme in existing literature focusing on Kenya. Several studies have contributed significantly in shedding light on challenges that face effective implementation of art and design curriculum. The positive contributions derived from these studies however remain subject to discourse since most methodologies used may be open to validity and reliability issues.

Wagah, Okwara and Awino (2013) examined challenges secondary schools in Kenya encounter in implementing the art and design curriculum. The study was informed by the apathy shown towards the subject leading to some schools in Western Kenya to drop it totally from their school curriculum. Wagah *et al.*, (2013), employed the descriptive survey and relied mainly on questionnaires and observations to collect data. Moreover, the study used the systematic sampling technique which is basically quasi random to identify sampling units. The study established that lack of trained teachers and inadequate art and design facilities were the major challenges facing implementation of arts and design curriculum in secondary schools in Kenya.

There is no doubt that the study by Wagah *et al.*, (2013) raises pertinent issues with regards to adequacy of arts and design teachers and facilities and provides a framework for addressing these challenges. However, the present study identifies several shortcomings that bring the findings by Wagah *et al.*, (2013) into question. First and foremost, the study population being drawn only from selected secondary schools in Western Kenya makes it difficult to generalize the findings to the intended scope of secondary schools in Kenya. Besides, use of systematic sampling technique brings the findings into question. Systematic sampling does not accord equal chances to all members of the study population and may raise reliability queries in the event that cyclic patterns exist in the population.

Indoshi, Wagah and Agak (2010) assessed factors responsible for students and teachers' perceptions towards the art and design curriculum. The study was informed by the lack of interest exhibited towards the subject among students. Focusing on public secondary schools drawn from the then Nyanza province of Kenya, Indoshi,

Wagah, & Agak, (2010) used the descriptive survey design and what they refer to as saturated sampling to identify the relevant study units. Ideally, the study identified lack of relevant materials, equipment and facilities together with the fact that the subject is rather expensive as key factors that inhibit its implementation. Once again, the findings by Indoshi and friends point to avenues that need to be addressed for better implementation of arts and design in schools.

The point at which the present study seeks to depart with their findings is basically on technicalities. Take the topic for instance; there is no clear distinction of the scope of the study by Indoshi and friends. Were the students and teachers drawn from secondary or primary schools; from public or private schools and in which context? In yet another study, Kuniyiha (2013) evaluates the implementation at primary teacher training college level, of the integrated arts curriculum. Buoyed by the amalgamation of music, art and craft and drama into creative arts, the study aimed at evaluating the implementation of this amalgamated curriculum. Using the descriptive survey design, the study by Kuniyiha reported that resistance towards change and inadequate books and materials were key constraints to implementation of the integrated curriculum. It is no doubt that the recurrent appearance of the challenge of material and facilities in most studies points to an area that needs urgent attention if arts and design were to be effectively implemented in schools in Kenya. Although the findings by Kuniyiha (2013) provide a basis for improvement in implementation of the integrated creative arts curriculum, the purposive sampling technique used was not ideal if the face of Kenya was to be represented. It is notable that the sample used for the study excludes primary teachers training colleges from Western, Nyanza, Rift Valley, and North Eastern among others. The take of the present study is that multistage sampling which

is ideal for populations spread over large geographical locations (Raina, 2014) could have been suitable.

Another point of variance with Kunyih's study and others which have relied on the descriptive surveys is that most study participants may not have been truthful or natural thereby rendering the findings questionable. In addition, descriptive studies cannot determine cause and effect. The assumption that inadequacy of materials leads to poor implementation therefore remains just but a conjecture.

Okongo (2009), compared pre-school teachers' perceptions on the use of music to promote the development of children in Kenya and the United States. The study used a purposive sample of four teachers each drawn from Kenya and the US. Key findings arrived at by Okongo indicate that technology used for music lessons in the US was at a more advanced level as compared to that in Kenya; in addition, the US classrooms used soft soothing background music that Kenya could perhaps borrow from. The study also revealed that both the two nations faced the challenge of multilingual classrooms. Okongo's findings underscore the role of arts in school whichever the context used. However, there is a big question mark on how reliable the findings of the study by Okongo were. A sample of 4 teachers each from pre-schools in Kenya and the US respectively is by far too inadequate for a study of such magnitude. How for instance do you sample 4 teachers from pre-schools in Kenya? What considerations have to be made?

Khaemba (2014) analyzed the role that drama plays in the development of communicative competence among pupils in primary schools within Nakuru

municipality. The study was prompted by the understanding that drama is a valuable tool in communication.

Consequently, using a descriptive survey design, Khaemba compared communicative competence among students with experience of drama and those without. He used excel to analyze data using both descriptive and inferential statistics. Among the key findings reported were that drama provided an avenue through which learners could have an extensive exposure to language. The present study however finds fault with the use of the descriptive survey to conduct a comparative study. Considering that Khaemba (2014) isolated two groups, it would have been more relevant to use an experimental design such as the between groups (independent measures) design. Moreover, use of purposive sampling does not support the randomization that is required in comparative studies.

Mwangi (2016) examined the effect that dramatization has on secondary school learners' achievement in English language. The study was based on the understanding that dramatization has often been employed as a teaching strategy aimed at promoting and strengthening of mastery in English language. Consequently, the quasi-experimentation design was used alongside the multi-phase sampling technique. Mwangi no doubt makes a good attempt to try and look for causal relationship between the arts and academic achievement. Use of the quasi-experimental design is a good departure from the descriptive survey design that most studies opt for. Moreover, the study by Mwangi tends to triangulate both collection and analysis of data raising potential for increased external validity. The only issue the present study identifies in Mwangi's study is a mix of analysis techniques that may not be of relevance. For instance, while the study indicated use of regression to analyze, and

which the present study finds suitable to measure effects, regression does not seem to have been used.

Otati (2013) analyzed factors that affect secondary school students' performance in Art and Design. The study was informed by what Otati terms non impressive performance of students in Arts and Design as reflected in sampled results of KCSE arts and design. The study used a combination of descriptive survey design and naturalistic designs. The idea here was to triangulate research designs which the present study finds laudable. However, there is need to state clearly the specific naturalistic designs used. Otati also commendably triangulated data collection approaches using questionnaires, interviews, focused group discussions, and observation. Unfortunately, the results section does not exhaustively reflect the analysis of data from the array of instruments.

Njuru (2017) examined the role that music plays in peace building and reconciliation. The study was influenced by the 2007/2008 post-election violence experienced in Kenya. The study doesn't come out clearly on the design used. For instance, Njuru variously reports that the design used was a case study. Then at some stage, the design becomes descriptive research which is again followed by qualitative design. According to Njuru, the target population for her study was the Kenyan population. This may not be suitable since some communities in Kenya hardly witnessed the violence and may not be of use when sampled. The use of snowball sampling for the study by Njuru is ideal since victims of post-election violence were responsible of identifying each other thereby constituting a suitable sample.

2.9 Summary

The study reviewed the general literature focusing on the concept of arts, its development, and benefits to individual learners and the society at large. The review clearly enumerated the role of the arts in development of creativity and confidence among teacher trainees. Besides, the review revealed that creative arts have potential to impact positively in achievement in other curricular subjects in relation to critical thinking. Moreover, the review identified key contributions that creative arts make to the individual learners and the society as a whole. Notable contributions included; upholding of human rights; improving learner capabilities, improving quality of life, and providing for cultural diversity.

Several gaps were however unearthed in relation to the creative arts teacher education curriculum in the Kenyan context. First and foremost, although studies revealed the utility of creative arts in human rights, the subject is majorly neglected in primary schools making the realization of the tenets of the 1989 UN convention on the Rights of the child untenable. Secondly, it was apparent that arts have potential to address individual and societal needs, however, it was not clear how creative arts teacher trainees and trainers perceive the creative arts objectives used in teacher education. Moreover, it was not clear whether the content of the creative arts teacher education curriculum in its present form could actualize realization of individual learner and societal needs.

Third, the review pointed to the importance of resources in development of creativity. It was however not clear whether teacher training colleges had in place relevant and adequate resources for nurturing creativity. Moreover, there was need to explore whether activities used in creative arts teacher education relevantly explored trainees' critical thinking.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

The purpose of the study was to establish the perceptions of teacher trainers and trainees on the relevance of creative arts teacher education curriculum to learners and societal needs. This chapter therefore describes the methodology and methods used in conducting the study. In particular, the chapter describes the study location, study design, target population, sampling design, instrumentation, instrument validation, data analysis techniques, and ethical considerations made in the study.

3.2 The Study Location

The study was conducted in public primary teacher training colleges situated in the western region of Kenya. The western region of Kenya encompasses the three previous provinces of Rift valley, Nyanza and Western. This is a region endowed with dense agriculture, rolling green valleys and pockets of thick jungle. According to rough guides (<https://www.roughguides.com/destinations/africa/kenya/western-kenya/> retrieved on 24th January, 2017), the region slopes away from Nairobi, major game parks, and the coast down to the shores of Lake Victoria. Major towns of the region include: Kisumu on the shores, Kakamega and Eldoret which act as route hubs, Kisii which offers good excursions, Kericho the home of tea, and Kitale with interesting museums. The region has four main ethnic compositions other than many immigrants. The Luo found on the lake shores are the dominant tribe but other tribes are the bantu-speaking Luhya of sugar lands north of Kisumu; the Gusii from the

fertile Kisii hills; the Kipsigis from sub-counties around Kericho; and the Nandi from around Eldoret.

The region hosts 10 public teacher training colleges namely, Asumbi located in Homabay County; Migori in Migori County; Kenyenia in Kisii County; Bondo in Siaya County; Eregi in Kakamega County; Kaimosi located in Vihiga County; Kericho in Kericho County; Mosoriot in Nandi County; Tambach in Elgeyo Marakwet County; and Baringo in Baringo County.

The choice of public primary teacher training colleges from this region was informed by the rich artistic cultures exemplified by colleges from the regions in National performing arts competitions. For instance, Kibabii T.T.C emerged winners in modern dance and play categories in the 2017 Kenya National Drama Festivals Teacher Training Colleges category. In the same competitions, Bondo T.T.C scooped awards in solo verse category (Drama hand book, 2017). This region was therefore ideal to examine how teacher trainees and trainers perceive the relevance of the creative arts teacher education curriculum in nurturing such performance arts skills.

3.3 Research Design

A research design as defined by Creswell (2013) relates to the type of inquiry, often drawn from among the three approaches of quantitative, qualitative and mixed methods that offer specific direction that procedures in a given research ought to take. The choice of a suitable design is no doubt dictated by the philosophical world view that a particular researcher espouses. According to Creswell (2013) building on the works of Guba (1990), worldviews refer to the set of beliefs, albeit basic that guide action. Consequently, such beliefs provide an overview of the philosophical

orientation that a researcher holds with regards to the world as well as on the nature of research. Prior to choosing an appropriate design for the present study, the researcher examined existing worldviews also referred to as paradigms (Lincoln, Lynham & Guba, 2011) with a view to choosing the most suitable for the present study.

Creswell identifies four worldviews commonly presented in literature namely: Post positivism, transformative, constructivism, and pragmatism. The best worldview for the present study was pragmatism. The argument advanced by pragmatists is that the research problem rather than the method should be the focus (Rossman & Wilson as cited in Creswell, 2013). Tashakkori and Teddlie (2010b) posit that an understanding of the problem would allow for pluralistic methods to gain knowledge on the problem. Pragmatism was found to be ideal for the purposes of the present study in the sense that besides being not committed to particular systems of reality and philosophy, it also offered the researcher freedom of choice. Moreover, there was need to choose approaches that worked in order to maximize teacher trainees' and trainers' perceptions. The researcher therefore focused more on the problem at hand as opposed to the methods.

On the basis of the pragmatic worldview, the study adapted the mixed methods research design. This involved integrating the qualitative and quantitative approaches. An examination of the perceptions of teacher trainees and trainers required that open-ended data without predetermined responses be combined with closed-ended responses making use of both qualitative and quantitative techniques quite ideal. More specifically, the convergent parallel mixed methods design was used. This design as observed by Creswell (2013) allowed for an exhaustive analysis of the problem by merging qualitative and quantitative data. Under this design, both the quantitative and

qualitative data were collected concurrently, analyzed separately and then merged for interpretation of overall results. Quantitative data was collected by way of teacher trainees' and trainers' questionnaire while qualitative data was collected by way of HoDs interview schedules.

3.4 Target Population

Target population also referred to as reference population (Getu & Tegbar, 2006) is the population for which the researcher wishes to draw a conclusion. The study therefore targeted teacher trainees, trainers and HoDs of creative arts departments drawn from public primary teacher training colleges located in the western region of Kenya, with a view to drawing generalizations regarding teacher trainees and trainers. The primary teacher training course takes a period of two years for one to qualify as a primary school teacher. For purposes of this study, the target population for teacher trainees was further narrowed down to a study population of those attending their second year of training. The argument was that second year teacher trainees having been in the colleges for long would have more telling perceptions. Getu and Tegbar (2006) define a study population as that from which the required sample is actually drawn for purposes of making a conclusion.

Basing on the TSC online services (retrieved on 16th September 2016); there are ten public primary teacher training colleges in the western region of Kenya. On the premise that each college has a creative arts department, the study targeted 10 HoDs. Moreover, each of the public primary teacher training college has 4 music teachers and 4 art and craft teachers. The targeted number of teacher trainers was, therefore, 80. Ministry of education records puts the number of 2016/2017 second year teacher trainees in the ten institutions at 4,828. The total target population, therefore,

comprises of 4,828 teacher trainees stratified by previous provinces (Table 3.1), 80 teacher trainers and 10 HODs.

Table 3.1 Population of Second Year Students in Public Teacher Training Colleges in Western Region

| Province | College | No. of Male <u>Trainees</u> | No. of Female <u>Trainees</u> | Total |
|--------------------|----------------|--|--|--------------|
| Nyanza | Asumbi | 320 | 406 | 726 |
| | Migori | 240 | 253 | 493 |
| | Kenyenyua | 179 | 185 | 364 |
| | Bondo | 143 | 149 | 292 |
| Western | Eregi | 248 | 267 | 515 |
| | Kaimosi | 340 | 260 | 600 |
| Rift valley | Kericho | 272 | 308 | 580 |
| | Mosoriot | 233 | 251 | 484 |
| | Tambach | 207 | 228 | 435 |
| | Baringo | 171 | 168 | 339 |
| | Total | 2353 | 2475 | 4828 |

Source: Survey Data (2016)

3.5 Sample size and Sampling Procedure

3.5.1 Sample size

Sample size was decided by taking cognizance of the fact that the design used combined both qualitative and quantitative methods. Recognizing the danger of data saturation particularly in the case of qualitative data (Ritchie et al (as cited in Mason, 2010), a sample size of 30 teacher trainers and 10 HODs was settled upon in relation to the qualitative part of the study. This was consistent with Creswell (2013) views implying that a qualitative study would typically require a few cases.

On the contrary, the quantitative part of the study required that the perceptions of teacher trainees were quantified in terms of frequencies and proportions.

Consequently, the formula suggested by Rose, Spinks and Canhoto (2015) was found suitable for the computation of the sample size. Considering that the population of second year teacher trainees was an estimate based on Ministry of Educations 2016/2017 enrolment, the sample size was estimated based on a 50/50 proportion. The sample formula used was therefore given as

$$n = \frac{Z^2 p(1 - p)}{d^2}$$

Where:

n = required sample size

z = the value corresponding to the confidence level chosen and showing the percentage at which the researcher was confident that the actual population mean fell within the estimated interval. This was set at 90% confidence interval to allow for more inclusivity and yielded a Z-score of 1.645.

p = relates to the proportion of success assumed to reflect acceptable perceptions of creative arts teacher education curriculum. For purposes of the present study, this figure was set at 0.5 signifying a 50/50 scenario.

d = margin of error that expresses the proportion of random variation underlying the results. The margin of error in the present study was set at $\pm 5\%$.

The minimum sample size was therefore given by

$$n = \frac{1.645^2 0.5^2}{0.05^2}$$

$$= 270.6$$

$$\cong 270$$

3.5.2 Sampling Techniques

The sample indicates the total number of respondents to be selected from the target population. Sampling was done because it was not possible to obtain information from the whole population to accomplish the study objectives correctly. Random sampling was used to select the target population and to provide the same results at lower cost in terms of money and time. Kothari (2008), show time and cost implication should be given invariable consideration when deciding on sample size.

Three sets of sampling units were required for the purposes of the present study. This necessitated use of a variety of sampling techniques. First and foremost, all the ten HoDs representing the ten public primary teacher training colleges in the region were selected. This was consistent with Krejcie and Morgan's sample size table which recommends a sample size of 10 if the population size is 10. Second, 3 creative arts teacher trainers were purposively selected from each of the institutions yielding a total sample of 30 (Creswell-Plano Clark, 2011).

Stratified and simple random sampling methods were used to select teacher trainees from the respective teacher training colleges. First the required sample was stratified by college and then by trainee gender. This yielded results shown in Table 3.2.

Table 3.2 Stratifying Teacher Trainees by College across gender

| Province | College | Total Population | Sample size. | No. of Females in sample | No. of Males in sample |
|--------------------|----------------|-------------------------|---------------------|---------------------------------|-------------------------------|
| Nyanza | Asumbi | 726 | 41 | 23 | 18 |
| | Migori | 493 | 28 | 14 | 14 |
| | Kenyenya | 364 | 20 | 10 | 10 |
| | Bondo | 292 | 16 | 8 | 8 |
| Western | Eregi | 515 | 29 | 15 | 14 |
| | Kaimosi | 600 | 34 | 15 | 19 |
| Rift valley | Kericho | 580 | 32 | 17 | 15 |
| | Mosoriot | 484 | 27 | 14 | 13 |
| | Tambach | 435 | 24 | 13 | 11 |
| | Baringo | 339 | 19 | 9 | 10 |
| | Total | 4828 | 270 | 138 | 132 |

Source: Survey Data (2016)

Simple random sampling technique was then used to select the required number of trainees (by gender) from each of the colleges. All second year students in corresponding colleges were assigned numbers at random depending on their population size. Random numbers were then generated and used to select the number of trainees earmarked for the sample. This was done separately for males and females.

3.6 Research Instruments

Instruments for data collection are devices used to ensure objective and systematic collection of data. According to Morris (2001), data may be collected using a range of instruments that include questionnaires, interviews, observations, and available records. In the present study, three instruments were used to collect data for purposes of the present study. These were: the teacher trainees' questionnaire; the teacher trainer questionnaire; and the HoDs interview schedule.

3.6.1 Teacher Trainees' Questionnaire

The teacher trainees' questionnaire was designed specifically to collect information pertaining to perceptions of teacher trainees. The choice of questionnaire for this purpose was based on the diverse nature of the required information and the large trainee population (Kombo & Tromp, 2006). Use of questionnaire was therefore deemed suitable for capturing the diversity in information and also reaching a wider number of trainees. The questionnaire consisted of six sections consistent with the required information on key constructs under study. Section A sought data regarding the background characteristics of study respondents. The next four sections sought information on perceptions trainee teachers had with regards to creative arts objectives, content, activities, resources, and evaluation.

The questionnaire was self-administered and had mainly closed ended items, with a few open ended consistent with the mixed nature of approaches. Responses to closed ended questions were elicited using a 5 point likert scale, such that 1 signified strong disagreement with the item; 2 signified disagreements; 3-moderate agreement; 4-agreement; and 5 signified strong agreements with the item in question. The Likert type format was used in line with Kiess and Bloomquist (2009) views that the format suitably yields data in equal intervals allowing for application of more powerful and advanced statistics for analyzing variables under study.

3.6.2 Teacher Trainers' Questionnaire

The teacher trainers' questionnaire was used to collect perceptions of trainers in relation to creative arts teacher education curriculum. The questionnaire was structured and consisted of self-developed closed ended questions that were easy to analyze quantitatively. It comprised six sections each focusing on particular

constructs. Section A focused on collecting data relating to creative arts trainers' demographic characteristics. Section B concentrated on items aimed at capturing the perceptions of trainers on relevance of objectives of creative arts teacher education curriculum. The third section C, sought the perceptions of trainers on relevance of content covered under the creative arts teacher education curriculum. Section D focused on the perceptions of trainers on relevance of activities used in the creative arts curriculum. The fifth section E sought the perceptions of trainers on relevance of resources used in teaching creative arts. The sixth and final section F focused on gathering the perceptions of trainers on evaluation strategies used in the creative arts teacher education curriculum.

Similar to the case of trainees' questionnaire, the trainer questionnaire was also self-administered and had mainly closed ended items, with a few open ended. Responses to closed ended questions were also elicited using a 5 point likert scale, such that 1 signified strong disagreement with the item; 2 signified disagreements; 3-moderate agreement; 4-agreement; and 5 signified strong agreements with the item in question.

3.6.3 HoDs Interview Schedule

The third instrument used in the present study was the HoDs interview schedule. This tool was used to get incisive views of creative arts HoDs regarding relevance of creative arts teacher education curriculum. Use of the interview schedule for this purpose was informed by its ability to enable access to in-depth and personal information that allows for intensive investigation (Kothari, 2008).

The interview schedule was developed so as to gather perceptions of HoDs on all facets of creative arts teacher education curriculum. Consequently, it comprised of six

sections with the first section being keener on their demographic profile. The other five sections had open-ended questions that were designed to probe the perceptions of HoDs on relevance of creative arts objectives, creative arts content, activities used in teaching creative arts, resources for creative arts, and evaluation strategies used for creative arts. Interviewing was self-administered.

3.7 Validity and Reliability

Validity and reliability are reported to be central in the measurement of constructs. According to Neuman (2007), the nature of constructs in social theory is such that besides not being directly observable, they are also diverse and often ambiguous. This in essence makes validity and reliability to remain salient. Validity and reliability are noted to be crucial validation techniques for establishing credibility, believability and truthfulness of findings (Neuman, 2007).

3.7.1 Validity

Neuman (2007) defines validity in terms of the actual reality depicted by a construct. Consequently, validity is viewed to suggest truthfulness and is a measure of how well a conceptualized idea about reality matches the actual reality. Two forms of validity were used to validate the quantitative instruments (trainees' and trainers' questionnaires). The first form of validity was face validity which according to Neuman (2007) is the judgment made based on scientific approach on whether the indicator used measures the required construct. Consequently, the researcher sought the opinion and assistance of experts in the department of Curriculum, Instruction and Educational Media of Moi University and that of the assigned supervisors. This was done to find out whether on the face value the questionnaires appeared suitable both

in design and structure and whether they measured the required construct. This was confirmed albeit with some changes which were implemented.

Content validity was the one next conducted. The researcher asked the supervisors and curriculum experts to critically examine the items measuring specific constructs with a view to ascertaining whether the full content pertaining to any given construct was represented in the items and whether such content was justified with evidence from literature. With regards to the qualitative aspects of the study, authenticity of the findings was considered primal. This as noted by Neuman (2007) relates to the fairness, balance and honesty exhibited by respondents on topical issues. By use of HoDs interview schedule, the researcher hoped that HoDs would be truthful by avoiding giving distorted accounts of events surrounding creative arts teacher education curriculum.

3.7.2. Reliability

Reliability is a measure of how dependable or consistent the instrument is in measuring the required construct (Neuman, 2007). According to Mugenda (2008), a measurement is deemed reliable if it yields similar results on several repetitions. Various approaches for testing reliability exist but the test re-test approach is most often used. Moskal and Loydens (as cited in Kinoti, 2013) posit that the test retest approach allows collection of two data sets that are then correlated to establish the stability of the instrument used. In essence, this approach gives the degree with which the response to the question items remains consistent over time (Cozby, 2001).

Both teacher trainees' and trainers' questionnaire incorporated closed-ended questions to facilitate proper capturing and analysis of the variables of the study. The reliability

of the questionnaires was verified through examination of internal consistency of the measures. This was achieved by computing Cronbach's alpha coefficients on data collected through piloting the questionnaire. Sekeran (2003) argues that reliability of data collection instruments is best ascertained through a pilot study. Joppe (2000) contends that there is need to conduct reliability tests in order to determine whether or not the instruments used are consistent in measuring the intended constructs. Conducting a pilot study is therefore viewed as a sure way of detecting any weakness in the design used as well as in the instruments used to collect data (Cooper & Schindler, 2003).

The developed questionnaire was, therefore, piloted among a section of trainees and trainers from Narok TTC. Narok TTC was chosen for piloting owing to the fact that being among public primary teacher colleges, it offers the creative arts teacher education curriculum, thus adequately offered an ideal ground for piloting the questionnaires. Reliability coefficients of the five measurement scales used to examine perceptions on creative arts teacher education curriculum among teacher trainees and trainers were as presented in Table 3.3

Table 3.3 Reliability Coefficients

| <u>Scale</u> | <u>Teacher Trainees'</u> <u>Questionnaire</u> | | <u>Teacher Trainers'</u> <u>Questionnaire</u> | |
|---------------------------------------|--|-----------------------------------|--|-----------------------------------|
| | <u>Number of</u> <u>items</u> | <u>Cronbach's</u> <u>Alpha</u> | <u>Number of</u> <u>items</u> | <u>Cronbach's</u> <u>Alpha</u> |
| 1.Objectives of creative arts | 12 | .701 | 8 | .677 |
| 2.Creative arts content | 12 | .893 | 7 | .702 |
| 3.Creative arts activities | 19 | .623 | 7 | .823 |
| 4.Resources for creative arts | 21 | .948 | 6 | .678 |
| 5.Creative arts evaluation techniques | 13 | .773 | 8 | .723 |

Source: Survey Data (2016)

The coefficients presented in Table 3.3 revealed that with the exception of creative arts activities under trainee questionnaire ($\alpha=.623$); objectives of creative arts trainers' questionnaire ($\alpha=.677$); and resources for creative arts-trainers' questionnaire ($\alpha=.678$), all the other scales achieved the recommended reliability level of 0.7 (Hair *et al.*, 2008). This implies that the scales in question had a high degree of internal consistency among the measurement items. Although the reliability for the other three scales fell below the 0.7 limit, they were above the minimum acceptable value of 0.6 (Hair *et al.*, 2008). For this reason, the scales were retained alongside the others.

In the case of HODs interview schedule which was purely qualitative, reliability focused on establishing the credibility of information given. This was achieved through the multiple accounts made by respondents during piloting. Besides, the researcher examined how transferable the findings were to other similar settings

3.8 Data Collection Procedures

The study relied solely on primary data collected at first hand from teacher trainees and tutors drawn from the identified teacher training colleges. Questionnaires and interview schedules were, therefore, developed for purposes of gathering data from those primary sources. Prior to data collection, permission was first sought from the university to gather data for the purposes of the study. The researcher then applied and was granted a permit to collect data from the National Council for Science, Technology and Innovation (NACOSTI) (See appendix VI). Finally, requests for visiting sampled colleges to collect data were made to respective institutions through County Education officers.

An introductory letter was given from the School of Education, Moi University, to the Ministry of Education. This enabled the researcher to obtain a research permit from the Ministry of Education to Counties, making the exercise legal and binding. An introductory letter was given out by each County Education Officer to individual institutions under study. After all these arrangements, the researcher made a pre-visit to the colleges and made arrangements with the principals on how to administer questionnaires and interview schedules. The researcher then followed up with questionnaires which were filled up by teacher trainers and trainees and collected on the same day. This ensured a high return rate of questionnaires and ruled out the problem of questionnaires not being posted back to the researcher. The researcher also personally conducted the interviews. Correction and clarification were made during the interaction with participants as need arose.

3.9 Ethical Consideration

Saunders, Lewis and Thornhill (2004) advocated that ethics refers to the appropriateness of the researcher's behavior in relation to the rights and privacy of the people who become the subject of the researcher's study and who may be affected by the study. Aaker, Kumar & Day (2002) said that ethics refers to moral principles or values that govern the general conduct of an individual or a group. Berg (2004) argued that the researchers must ensure the rights, privacy as well as the welfare of the people and the communities that form the focuses of their studies are safeguarded. Cooper and Schindler (2003) stressed that research must be designed so that the respondent does not seriously suffer physical harm, become discomforted, get pain embarrassment or loose privacy.

The study was, therefore, undertaken in consideration of ethical issues in social science inquiry. The process of collecting, analyzing, and interpreting data was done in a way that respected the rights of participants and individual respondent groups. Specifically, prior to data collection, an introductory letter was prepared for the purpose of seeking informed consent from respondents to participate in the study. Details revealing the purpose of the study and guarantee of anonymity and confidentiality were included in the letter.

As indicated in the introductory letter, the right of anonymity and confidentiality was guaranteed. This included the assurance that the study was only for academic purposes and not for circulation to other parties. Anonymity was assured by concealing respondent's identities and also ensuring that the information collected was not linked to the respondent. Consequently, the respondent's name was not

required. Confidentiality was assured by the researcher taking responsibility to protect all data gathered within the scope of the study. The HoDs were interviewed at their own convenient times.

The respondent's right, privacy and confidentiality were highly considered, valued, maintained and respected during the study. The respondents were informed that their participation in the study is voluntarily and they were urged to acknowledge their voluntarily in the informed consent form.

The instruments were administered carefully without interfering with daily operational schedules of the respective public primary teacher training colleges. All works of other authors that have been used as a part of this thesis have been well acknowledged.

3.10 Data Analysis

Data analysis put into consideration the fact that the design used was that of mixed methods and therefore data was both qualitative and quantitative. Data was therefore analyzed using descriptive statistics for all the quantitative data. It was coded and entered into the Statistical Package for Social Science (SPSS) Ver.20) which was then used to screen data for missing values and response rate. Frequency distribution tables were used to summarize the perceptions of teacher trainees and trainers with regards to the relevance of the constructs under study. The perceptions of trainees and trainers were therefore captured in terms of proportions of agreements or disagreements. Descriptive analyses were noted to be important due to their ability to act as the foundation upon which experimental and correlational studies are pegged (Mugenda,

2008). Consequently, they provide clues on issues of concern that warrant further study.

Thematic analysis was used to explore the perceptions of HoDs derived from interviews with this set of respondents. Thematic analysis was preferred since as noted by Seidman (2013), it allows for an examination of responses for prominent, recurrent themes across and within respondents. Besides, it allowed for processing of data inductively rather than deductively. Consequently, recurrent themes and sub-themes arising from respondents were presented in form of data matrices which are ideal in compressing data. For each objective, data was first analyzed separately for the quantitative and qualitative sets. Results were then merged and interpretations were made from the combined results.

3.11 Summary

In this chapter, the researcher highlighted on the research design and methodology. The areas highlighted included the study location, research design, target population, sample size and sampling procedure, research instruments, validity and reliability, data collection procedure, ethical considerations and data analysis. The researcher then set on presentation, analysis, interpretation and discussion of the findings in chapter four.

CHAPTER FOUR
DATA ANALYSIS, PRESENTATION, INTERPRETATION AND
DISCUSSION

4.1 Introduction

The purpose of this study was to establish teacher trainers' and trainees' perceptions on the relevance of creative arts teacher education curriculum. This chapter presents results of the analyses of both quantitative and qualitative data obtained through pre-service teacher trainees' questionnaire and trainers and HoDs interview schedule.

4.2 Response Rate

The need to assess response rate was based on the urge to confirm that the proportion of response was representative of the targeted population and could inform decisions on perceptions regarding creative arts teacher education curriculum. Response rate was as a consequence assessed in terms of creative arts pre-service teacher trainees', trainers' and HoDs participation in the study. Out of a sample of 310 made up of 270 pre-service teacher trainees, 30 creative arts trainers, and 10 HoDs. Analysis of the response rate revealed that 71.9% of the participants (i.e. 192 pre-service teacher trainees', 25 trainers, and 6 heads of department) took part in the study (see table 4.1). This response rate was deemed adequate since as noted by Fowler (2002), the whole point of conducting a survey is to obtain useful, reliable, and valid data in a format that makes it possible to analyze and draw conclusions about the target.

Table 4.1 Response Rates

| <u>Nature of respondent</u> | <u>Expected number</u> | <u>Actual number</u> | <u>Percentage of actual respondents</u> |
|------------------------------------|-------------------------------|-----------------------------|--|
| Creative arts HoDs | 10 | 6 | 60.0% |
| Creative arts trainers | 30 | 25 | 83.3% |
| Creative arts Teacher trainees' | 270 | 192 | 71.1% |
| Total | 310 | 223 | 71.9% |

Source: Survey Data (2016)

4.3 Demographic profile of Respondents

Demographic characteristics were analyzed for both samples of pre-service trainees and creative arts teacher trainers and HoDs. Demographic characteristics analyzed included respondents gender and age which applied to the two sets of respondents. Creative arts teacher trainers and HoDs were further examined for employment status, professional qualification, and experience.

Results presented in Table 4.2 reveals that the majority of pre-service teacher trainees who participated in the study were male (57.8%). However, most of the creative arts trainers and HoDs were female (51.6%). The age distribution shows that while the majority of pre-service trainees were in the age bracket 20-25 years (75.0%), most of the trainers were in the age bracket (30-39years) (54.8%) followed with age interval 40-49 years (29.0%). These results are consistent with the years expected of an individual at this level of training. The employment status revealed that over 80.0% of trainers and HoD respondents were tutors, and that was a true reflection considering that the HoDs post is usually set for only one individual per department. The distribution of professional qualification indicates that most of the trainers were

graduates (74.2%) and possess mainly an experience of over ten years (58.1%) in creative arts education training.

Table 4.2 Respondents Demographics

| <u>Characteristic</u> | Pre-service teacher trainees[?] | | Creative arts trainers and HoDs | |
|--|---|-----------------------|--|-----------------------|
| | <u>No</u> | <u>Percent</u> | <u>No</u> | <u>Percent</u> |
| Gender of respondent | | | | |
| Male | 111 | 57.8 | 15 | 48.4 |
| Female | 81 | 42.2 | 16 | 51.6 |
| Age of respondent | | | | |
| 20-25 | 144 | 75.0 | | |
| 25-29 | 48 | 25.0 | 2 | 6.5 |
| 30-39 | | | 17 | 54.8 |
| 40-49 | | | 9 | 29.0 |
| 50-59 | | | 3 | 9.7 |
| Employment status of respondent | | | | |
| Tutor | | | 25 | 80.6 |
| HoD | | | 6 | 19.4 |
| Professional qualification | | | | |
| Post graduate | | | 5 | 16.1 |
| Graduate | | | 23 | 74.2 |
| Diploma | | | 3 | 9.7 |
| Experience | | | | |
| 1-2 yrs | | | 1 | 3.2 |
| 3-5 yrs | | | 4 | 12.9 |
| 6-10 yrs | | | 8 | 25.8 |
| Over 10 yrs | | | 18 | 58.1 |

Source: Survey Data (2016)

4.4 Perceptions on the Relevance of Objectives of Creative Arts Teacher Education Curriculum.

The first objective of the current study sought to find out teacher trainers and teacher trainees' perceptions on the relevance of the objectives of creative arts teacher education curriculum. Using a mixed method framework of analysis, perceptions towards the relevance of creative arts teacher education objectives were first analyzed using descriptive statistics of the teacher trainees' questionnaire followed with thematic analysis of responses made on the teacher trainers and HoDs interview schedule.

4.4.1 Teacher Trainees' Perceptions

Teacher trainee perceptions on the relevance of the objectives of the creative arts teacher education curriculum were assessed via two frameworks. Teacher trainees were first asked to indicate their perceptions on the relevance of the twelve objectives of creative arts teacher education programme. Secondly, they were asked to show their perceptions on whether the implementation of these objectives is relevant to achieving identified teacher trainees' and societal needs. Responses were elicited on a 5-point likert scale described as follows: 1-not sure; 2- not relevant at all; 3- somewhat relevant; 4- very relevant; 5- extremely relevant.

Results from teacher trainees' perception of creative arts teacher objectives revealed that they appeared to find almost all of the objectives relevant except the second objective which seeks to develop teachers' ability to produce works of creative arts. For this particular objective, 47.9% of the respondents indicated that they were not sure while 28.6% found it not relevant at all (see Table 4.3).

Table 4.3 Perceptions of Teacher Trainees on Relevance of Creative Arts**Teacher Education Curriculum**

| Objectives of creative arts teacher education | 1 | | 2 | | 3 | | 4 | | 5 | |
|--|-----------|-------------|-----------|-------------|-----------|-------------|------------|-------------|-----------|-------------|
| | n | % | N | % | n | % | n | % | n | % |
| 1. Develop the basic theoretical and practical knowledge of teaching Creative Arts | 2 | 1.0 | 10 | 5.2 | 85 | 44.3 | 95 | 49.5 | 0 | .0 |
| 2. Develop the teacher's ability to produce works of Creative Arts | 92 | 47.9 | 55 | 28.6 | 2 | 1.0 | 3 | 1.6 | 40 | 20.8 |
| 3. Create an awareness of child development in creative arts and use the knowledge for planning and effective teaching | 0 | .0 | 0 | .0 | 95 | 49.5 | 83 | 43.2 | 14 | 7.3 |
| 4. Discover, collect and explore local materials and make a repertoire for future use | 0 | .0 | 0 | .0 | 91 | 47.4 | 98 | 51.0 | 3 | 1.6 |
| 5. Acquire basic skills by making items using the local materials collected | 0 | .0 | 0 | .0 | 3 | 1.6 | 141 | 73.4 | 48 | 25.0 |
| 6. Express themselves through manipulation of varied materials | 0 | .0 | 0 | .0 | 0 | .0 | 100 | 52.1 | 92 | 47.9 |
| 7. Transform various materials into functional and aesthetic form in relation to the physical social and cultural environment. | 0 | .0 | 0 | .0 | 37 | 19.3 | 107 | 55.7 | 48 | 25.0 |
| 8. Critically analyze and appreciate works of creative Arts in relation to design, form and function. | 0 | .0 | 0 | .0 | 2 | 1.0 | 187 | 97.4 | 3 | 1.6 |

| | | | | | | | | | | |
|--|---|----|---|----|----|------|-----|------|----|------|
| 9. Handle varied materials and tools in production of Creative Arts for aesthetic and functional value | 0 | .0 | 0 | .0 | 55 | 28.6 | 137 | 71.4 | 0 | .0 |
| 10. Apply the skills, knowledge, concepts and attitudes acquired through Creative Arts. | 0 | .0 | 0 | .0 | 0 | .0 | 138 | 71.9 | 54 | 28.1 |
| 11. Organize and participate in Creative Arts presentations locally and internationally. | 0 | .0 | 0 | .0 | 43 | 22.4 | 149 | 77.6 | 0 | .0 |
| 12. Use the acquired Creative Arts skills for physical, spiritual, social and therapeutic functions. | 0 | .0 | 0 | .0 | 8 | 4.2 | 184 | 95.8 | 0 | .0 |

1-not sure; 2- not relevant at all; 3- somewhat relevant; 4- very relevant; 5- extremely relevant

Source: Survey Data (2016)

When asked to show their perceptions as to whether the implementation of these objectives was relevant to achieving identified teacher trainees' and societal needs, results presented in Table 4.4 revealed that most teacher trainees appeared to perceive the implementation of the objectives as not relevant to achieving trainees' and societal needs. More particularly, majority of respondents perceived implementation of the objectives not relevant in supporting economic growth (50.5%) and their ability to promote social inclusion (46.4%). Furthermore, respondents perceived the objectives' ability to among other societal needs; provide opportunities for community healing and conflict resolution (65.1%); maintain healthy communities capable of action

(63.5%); empower community capacity and leadership (63.0%); create opportunities for promotion of pro-social environmental (59.9%) and support community mobilization (59.4%) somewhat not relevant. Of serious concern was that respondents appeared to perceive the ability of the objectives to empower them with practical skills for self-reliance not relevant. On this item, 27.1% of the respondents perceived them not relevant while 48.4% perceived them somewhat not relevant.

Table 4.4 Teacher Trainees' Satisfaction with Creative Arts Teacher Education Curriculum

| How do you perceive the relevance of implementation of the creative arts curriculum in...? | not relevant | | Somewhat not relevant | | Somewhat relevant | | Very relevant | | Extremely relevant | |
|--|--------------|------|-----------------------|------|-------------------|------|---------------|------|--------------------|-----|
| | N | % | n | % | n | % | n | % | N | % |
| 1.Supporting economic growth | 97 | 50.5 | 37 | 19.3 | 17 | 8.9 | 41 | 21.4 | 0 | .0 |
| 2.Promoting social inclusion | 89 | 46.4 | 51 | 26.6 | 14 | 7.3 | 36 | 18.8 | 2 | 1.0 |
| 3.Promoting cultural diversity | 8 | 4.2 | 102 | 53.1 | 69 | 35.9 | 11 | 5.7 | 2 | 1.0 |
| 4.Providing avenues for communication | 26 | 13.5 | 112 | 58.3 | 52 | 27.1 | 2 | 1.0 | 0 | .0 |
| 5.Supporting community mobilization | 11 | 5.7 | 114 | 59.4 | 56 | 29.2 | 10 | 5.2 | 1 | .5 |
| 6.Empowering community capacity and leadership | 10 | 5.2 | 121 | 63.0 | 50 | 26.0 | 10 | 5.2 | 1 | .5 |
| 7.Maintaining healthy communities capable of action | 13 | 6.8 | 122 | 63.5 | 49 | 25.5 | 7 | 3.6 | 1 | .5 |
| 8.Promotion of harmony | 10 | 5.2 | 113 | 58.9 | 56 | 29.2 | 12 | 6.3 | 1 | .5 |
| 9.Creation of opportunities for promotion of pro-social environments | 7 | 3.6 | 115 | 59.9 | 57 | 29.7 | 11 | 5.7 | 2 | 1.0 |
| 10.Provision of opportunities for community healing and conflict resolution | 6 | 3.1 | 125 | 65.1 | 52 | 27.1 | 8 | 4.2 | 1 | .5 |
| 11.Empowering teacher trainees' with practical skills for self-reliance | 52 | 27.1 | 93 | 48.4 | 29 | 15.1 | 15 | 7.8 | 3 | 1.6 |

Source: Survey Data (2016)

The implication of these results is that although creative arts teacher trainees in the study area perceive the objectives of creative arts to be relevant to their study, they do not perceive implementation of the objectives as relevant to meeting their own future needs and those of the society. This finding is contrary to the view by Perso *et al.*, 2011, which suggests that creative arts when well taught are able to promote values such as creativity, confidence, focus, perseverance, and collaboration among learners. The teaching of creative arts in teacher training colleges is therefore brought to question.

4.4.2 Teacher Trainers' Perceptions

The perceptions of teacher trainers on the relevance of objectives of the creative arts curriculum for teacher training were examined using eight items on the teacher trainer's questionnaire. Teacher trainers were asked to indicate the level of their agreement with the items selected to reflect trainer perceptions. Responses were elicited on a 5-point likert scale as presented in Table 4.5.

Table 4.5 The Perceptions of Teacher Trainers on Relevance of Creative Arts**Teacher Education Curriculum**

| How do you perceive the relevance of creative arts teacher education objectives in...? | Very relevant | | Relevant | | Moderately relevant | | Somewhat relevant | | Not relevant | |
|--|--------------------------|------|----------|------|------------------------|-----|----------------------|------|-----------------|-----|
| | n | % | n | % | n | % | n | % | n | % |
| | 1.Meeting trainees needs | 15 | 60.0 | 10 | 40.0 | 0 | .0 | 0 | .0 | 0 |
| 2.Addressing challenges faced in contemporary society | 7 | 28.0 | 14 | 56.0 | 2 | 8.0 | 2 | 8.0 | 0 | .0 |
| 3. Providing gainful employment | 9 | 36.0 | 10 | 40.0 | 2 | 8.0 | 4 | 16.0 | 0 | .0 |
| 4. Addressing the various individual tastes of trainees. | 7 | 28.0 | 12 | 48.0 | 2 | 8.0 | 3 | 12.0 | 1 | 4.0 |
| 5. Addressing integration of emerging technologies in creative arts teaching | 6 | 24.0 | 12 | 48.0 | 2 | 8.0 | 5 | 20.0 | 0 | .0 |
| 6. Handling diversity in societal needs such as cultural preservation, transmission, and transformation | 10 | 40.0 | 12 | 48.0 | 2 | 8.0 | 1 | 4.0 | 0 | .0 |
| 7. Enlightening trainees on the needs of various societies | 15 | 60.0 | 7 | 28.0 | 2 | 8.0 | 1 | 4.0 | 0 | .0 |
| 8.Nurturing individual talents among trainee teachers | 10 | 40.0 | 11 | 44.0 | 2 | 8.0 | 2 | 8.0 | 0 | .0 |

Source: Survey Data (2016)

Results reveal that teacher trainer' perceptions on relevance of creative arts objectives in meeting learner and societal needs appeared to contradict those of trainee. More significantly, teacher trainers indicated that they perceived the creative arts teacher training objectives relevant in addressing trainee and societal needs. Indeed, considering that trainees perceived the objectives to be relevant to their course, the question then squarely lies with the implementation of the curriculum.

4.4.3 HODs Perceptions

HODs perceptions of the relevance of creative arts teacher education objectives were assessed using four items on the HODs interview schedule. First, HODs were asked to rate their awareness of the PTE creative arts objectives. Second, they were asked to describe the relevance of creative arts objectives in achieving targeted teacher trainee and societal needs. Third, they were asked to identify common difficulties they encounter trying to translate creative arts teacher education objectives into practical experiences. Lastly, they were asked to give suggestions to changes necessary for making creative arts more practical.

Examination of HODs narratives cited verbatim clearly demonstrated varying degrees of awareness of the creative arts teacher objectives among HODs. Three types of ratings: Excellent cited by 16.7% of the participants; good cited by 50% of the participants; and fair cited by 33.3% of the participants were discerned from the narratives (see Table 4.6).

‘As the supervisor of the implementation of the creative arts curriculum, I am very well versed with the required content for year one and two’ (Interview: participant 3).

‘...eh...I think I know the content well though i may need to consult occasionally’
(Interview: participant 1).

‘...it is sometime since I last checked through the syllabus and may not be sure of recent changes’ (Interview: participant 4).

Three codes were, therefore, generated from the three types of narratives. The first code ‘very well versed’ developed into the rating excellent. The second code ‘consulting occasionally’ developed into the rating good, and the third code ‘not sure of the syllabuses developed into the rating fair.

On the question of the relevance of creative arts objectives in achieving targeted teacher trainee and societal needs, the following narratives cited verbatim were typical and led to four themes; creative thinking cited by all participants; communication cited by 66.7% of the participants; cultural diversity cited by 83.3%; and self-reliance cited by all the participants.

“When I look through these objectives, I see very good skills targeted and I am convinced that any trainee who goes through this curriculum can be able to express himself well. Look at this objective for instance ‘Acquire basic skills by making items using the local materials collected’ this can develop risk taking and imagination” (interview: participant 6)

‘... I am particularly happy with the suggested arts such performing and singing arts. These are arts that raise awareness to social ills and connect people’ (interview: participant 2).

‘Look at the national music competition for example. Don’t you see how various cultures are presented and appreciated? It makes me marvel at how such events bring people together...’ (Interview: participant 2).

‘the skills emphasized in some of the arts such as construction, wood carving, drawing and designing, and music if well learned can make our trainees have something to do for a living as they wait to be absorbed to teaching (Interview: participant 3).

Codes generated were: 1-self-expression, risk taking and imagination; 2-societal awareness and connection; 3-appreciation of culture; 4-gainful living. Code 1 eventually developed into the theme creative thinking which fitted into the theory of

creativity in literature (Kanematsu & Barry, 2016) which identifies creativity as the ability to come up with novel ideas and original work. Code 2 developed into the theme communication which features in literature as a key contribution of arts (Hellen, 2001). Code 3 developed into the theme cultural diversity. Literature recognizes the value of creative projects in affirming the value cultural and social diversity (Martin & Smith, 2009). Code 4 developed into the theme Self-reliance.

Regarding the question of difficulties encountered trying to translate creative arts objectives into practical experiences, three themes were discerned from the narratives given. They included resources cited by the entire set of participants, attitude cited by 66.7%, and time cited by all the participants. Some of the typical narratives cited verbatim were: -

‘We are not able to give more practical experiences to our trainees because we have no funds to purchase relevant materials’ (Interview: participant 3)

‘Do you have any idea how expensive these gadgets like pianos are? We have no option but to resort to theory lessons’ (Interview: participant 2).

‘My tutors don’t like teaching the arts because these trainees won’t have a chance to teach it in primary school since it is not taught there’ (Interview: participant 5).

‘...brother you cannot teach practical skills in the little time allocated for the different arts in a week...you would never hope to cover the syllabus’ (Interview: participant 4).

Table 4.6 Awareness, Relevance of Creative Arts Objectives and Difficulties Encountered (n=6)

| <u>Awareness</u> | Number of Participants <u>who cited this Rating</u> | Percentage of participants <u>who cited this Rating</u> |
|---|--|--|
| Excellent | 1 | 16.7 |
| Good | 3 | 50.0 |
| Fair | 2 | 33.3 |
| Relevance of creative arts <u>objectives</u> | Number of Participants <u>who cited this relevance</u> | Percentage of participants <u>who cited this relevance</u> |
| Creative thinking | 6 | 100 |
| Communication | 4 | 66.7 |
| Cultural diversity | 5 | 83.3 |
| Self-reliance | 6 | 100 |
| <u>Difficulties encountered</u> | Number of Participants <u>who cited this difficulty</u> | Percentage of participants <u>who cited this difficulty</u> |
| Resources | 6 | 100 |
| Attitude | 4 | 66.7 |
| Time | 6 | 100 |

The finding that HODs perceive creative arts teacher education objectives relevant is consistent with the perceptions among teacher trainers and trainees. Indeed, HODs awareness that creative arts was relevant in fostering creative thinking, communication, cultural diversity and self-reliance supports the views by other authors that “the goal of engaging in the creative arts was to communicate, think, and feel” (Chalufour, Drew and Walte–Stupiansky, 2004; Zigler, Singer & Bishop-Josef, 2004). These findings are embedded in structural functionalism since the hierarchical nature of objectives makes for social structures that require their awareness.

HODs were further asked to give suggestions on what they thought could be done to make creative arts objectives for teacher education to be more practical. Results presented in table 4.7 identify three key suggestions that emerged from this category of respondents. These included *practical orientation*, *changing attitude* towards the subject and increase in *time allocation*.

Table 4.7 Summary of HODs Suggestions to make Creative Arts teaching more practical

| Category | Suggestions |
|--|--|
| Practical orientation | + Providing adequate funds will enable me to organize and purchase materials required to make the teaching more practical. ++ It is understandable that materials needed are very expensive but the college should organize and purchase at least the basic ones. |
| Changing attitude towards the subject | ++ Reintroduce the teaching of creative arts in primary schools ++ Assess acquisition of skills in creative arts through examination as is done in other subjects in KCPE |
| Increase time for teaching the specific arts | ++ Allocate more time to creative arts to factor in the practical component ++ The curriculum should allow trainees to specialize in particular arts rather than studying all. |

The participating HODs suggested that there was need for a practical orientation towards the teaching of creative arts in primary teacher training colleges. Despite the expensive nature of creative arts materials, they noted that adequate funds ought to be provided to enable purchase of materials such as pianos, computers and others that could be used in the development of practical skills among teacher trainees. The

second suggestion was to strive for change in attitude towards the subject. Respondents suggested that besides introducing creative arts in primary schools, there was a need to assess acquisition of skills in creative arts by making it an examinable subject at KCPE. The third key suggestion was to increase time allocation for the subject in teacher colleges so as to factor in the practical components of the subject. It was also noted that the creative arts teacher education syllabus in its current form was too wide and that there was need to allow for trainee specialization in particular arts.

4.5 Perceptions on the Relevance of the Content of Creative Arts Teacher Education Curriculum.

Research objective two focused on establishing teacher trainers and trainees' perceptions on the relevance of the content of creative arts for teacher education in meeting teacher trainees' and societal needs. Relevance of the content of creative arts was first assessed through descriptive analysis of teacher trainees' responses followed with a thematic analysis of trainer's responses.

4.5.1 Teacher Trainees' Perceptions

Teacher trainees' perceptions on relevance of creative arts content were examined using twelve items on the teacher trainees' questionnaire. Respondents were asked to indicate their level of agreement with the ability of the suggested content to meet indicated teacher trainees' and societal needs. Responses were elicited on a 5-point likert type scale with responses ranging from 1-strongly disagree to 5-strongly agree.

Results presented in Table 4.8 reveal that respondents tended to disagree that they were able to exhibit most of the skills outlined in the creative arts content. For

instance, despite being taken through the relevant content, teacher trainees' disagreed that they were able to compose lyrics on emerging issues (59.9%); that they were able to make real life patterns using stencils and template (57.8%); that they were able to make block, mono, stencil and template prints after exposure to print making content (62%); that they have practical skills for calligraphy, typography and poster design following exposure to graphic design content (62.5%); that they are able to eke out a living through sculptural modeling (62.5%); and that they were able to make ornaments and jewelry using skills gained from exposure to content in ornaments and jewelry (65.6%).

The only skills that respondents agreed to be able to apply in real life were: ability to make sense of life through singing (70.3%); ability to bridge cultural and ethnic barriers through traditional dancing content (56.8%) and remaining in contact with their roots as a result of the traditional folk songs content (58.3%).

Table 4.8 The perceptions of Teacher Trainees on Relevance of Creative Arts Teacher Education Curriculum Content

| | SD | | D | | MA | | A | | SA | |
|--|----------|----|------------|------|-----------|------|------------|------|-----------|-----|
| | n | % | n | % | n | % | n | % | n | % |
| 1.Singing content enables me to make sense of life | 0 | .0 | 0 | .0 | 57 | 29.7 | 135 | 70.3 | 0 | .0 |
| 2.Through composition of melody content, am able compose lyrics on emerging issues | 0 | .0 | 115 | 59.9 | 53 | 27.6 | 23 | 12.0 | 1 | .5 |
| 3. I am able to make practical real life patterns using stencil and template | 0 | .0 | 111 | 57.8 | 57 | 29.7 | 22 | 11.5 | 2 | 1.0 |
| 4. Through print making content, am able to make block, mono, stencil and template prints | 1 | .5 | 119 | 62.0 | 49 | 25.5 | 22 | 11.5 | 1 | .5 |
| 5. I am able to bridge cultural and ethnic barriers through traditional dancing content | 0 | .0 | 0 | .0 | 72 | 37.5 | 109 | 56.8 | 11 | 5.7 |
| 6. Through the graphic design content, i have practical skills for calligraphy, typography and poster design | 0 | .0 | 120 | 62.5 | 51 | 26.6 | 21 | 10.9 | 0 | .0 |
| 7. I remain in contact with my roots as a result of the traditional folk songs content | 0 | .0 | 0 | .0 | 69 | 35.9 | 112 | 58.3 | 11 | 5.7 |

| | | | | | | | | | | |
|--|---|-----|-----|------|----|------|----|------|----|------|
| 8. I am able to eke out a living through sculptural modeling and carving due to content in sculpture | 2 | 1.0 | 120 | 62.5 | 48 | 25.0 | 22 | 11.5 | 0 | .0 |
| 9. Content in metal works has made me proficient in finishing of metal items | 2 | 1.0 | 117 | 60.9 | 51 | 26.6 | 21 | 10.9 | 1 | .5 |
| 10. I am able to make ornaments and jewelry due to skills gained from content in ornaments and jewelry | 2 | 1.0 | 126 | 65.6 | 44 | 22.9 | 20 | 10.4 | 0 | .0 |
| 11. Through content in pottery, i am able to make and fire clay items | 0 | .0 | 0 | .0 | 97 | 50.5 | 52 | 27.1 | 43 | 22.4 |
| 12. I make a variety of basketry items as a result of skills gained through exposure to basketry content | 1 | .5 | 114 | 59.4 | 54 | 28.1 | 22 | 11.5 | 1 | .5 |

Source: Survey Data (2016)

These results imply that despite the creative arts content having relevant skills for teacher trainees' and societal needs, most teacher trainees' are not able to apply the skills to real life contexts after training. The finding that skills gained through performance arts such as singing, dancing and traditional folk songs which are mainly practical are easily applied implies that achievement of creative arts skills requires ample practice.

4.5.2 Teacher Trainers' Perceptions

Seven items from the teacher trainer's questionnaire were used to examine teacher trainer's perceptions with regard to creative arts content for teacher education.

Respondents were required to show their agreements or disagreements with the items. Results presented in Table 4.9 tend to corroborate the findings of data from teacher trainees. Of significance is the findings that despite creative arts content being quite comprehensive in terms of skills such as fine art, performing arts, and domestic and outdoor arts, coverage is often a challenge owing to inadequacy of space, apathy from parents and the community, and very wide content.

Table 4.9 The Perceptions of Teacher Trainers on Relevance of Creative Arts Teacher Education Curriculum Content

| | SA | | A | | U | | D | |
|---|----|------|----|------|---|-----|---|------|
| | N | % | n | % | n | % | N | % |
| 1. Creative arts teacher education content is comprehensive enough | 16 | 64.0 | 9 | 36.0 | 0 | .0 | 0 | .0 |
| 2. Creative arts content for teacher education exposes trainees to fine art skills | 7 | 28.0 | 15 | 60.0 | 1 | 4.0 | 2 | 8.0 |
| 3. Performing arts are well covered in the creative arts teacher education content | 10 | 40.0 | 10 | 40.0 | 1 | 4.0 | 4 | 16.0 |
| 4. Creative arts teacher education content includes domestic and outdoor arts | 8 | 32.0 | 13 | 52.0 | 1 | 4.0 | 3 | 12.0 |
| 5. Trainees' application of creative arts content is hampered by inadequate space in teacher colleges | 6 | 24.0 | 12 | 48.0 | 2 | 8.0 | 5 | 20.0 |
| 6. Parents and the community sometimes show apathy towards creative arts | 10 | 40.0 | 13 | 52.0 | 2 | 8.0 | 0 | .0 |
| 7. The creative arts teacher education content is too wide to be handled comprehensively | 16 | 64.0 | 6 | 24.0 | 2 | 8.0 | 1 | 4.0 |

Source: Survey Data (2016)

4.5.3 HODs Perceptions.

HODs through interviews were asked how they perceived the relevance of the creative arts teacher education content, and factors that hinder trainees from making practical applications of the content. An examination of their narratives revealed that they perceived the content of the creative arts teacher education relevant (Table 4.10). Four areas of arts were discerned from the narratives as being comprehensively covered by the content. Fine arts cited by all the participating HODs were discerned as an art that the content relevantly covers. One participant expressed:

'The content requires our trainees to be able to produce artworks and craftworks such as painting and sculpting' (Interview: participant 2). Another one added that 'Any trainee who goes through this content successfully should be able to make carvings and come up with building plans' (Interview: participant 5).

Performing arts cited by 83.3% of the participants also came out from the narratives as well taken care of by the creative arts teacher education content. A participant remarked:

'The content is very explicit about the ability of trainees to perform traditional and modern dances. In fact, our trainees perform quite well in traditional dances during competitions' (interview: participant 3). 'These trainees are in a position to play musical instruments such as Obokano, Sing and act and also make costumes and decoration' (Interview: participant 4).

Domestic arts also featured prominently in the narratives. 83.3% of the participants cited these arts. One participant quipped:

'These trainees can walk straight into the job market. Imagine they are exposed to skills such as sewing and embroidery, carpentry and metal works' (Interview: participant 2).

The fourth category of arts that featured in the narratives was outdoor arts cited by 66.7% of the participating HODs. One HOD remarked:

'If only we had adequate equipment these trainees would be competent in building and construction as the content requires' (Interview: participant 6).

On the question of factors that hinder trainees from making practical applications of the content, common themes through the various narratives of the participants were inadequate space cited by all participants, time tabling cited by all participants and parental/community support cited by 83.3% of participants. Their narratives demonstrated that though the creative arts content was relevant in terms of diversity of arts, making it practical was constrained by the factors noted. As one participant expressed:

‘...this is an interesting question...of course this content has the relevant skills but I should admit that we lack the capacity to expose trainees to the practical capacity. There are no workshops, time allocated for various arts per week is too little, and some parents don’t even provide the basic materials for creative arts’ (Interview: participant 4).

Table 4.10 Relevance of Creative Arts Content and Barriers to Making it Practical (n=6)

| <u>Relevance</u> | <u>Number of Participants who cited this relevance</u> | <u>Percentage of participants who cited this relevance</u> |
|--|---|---|
| Exposure to fine arts | 6 | 100 |
| Exposure to performing arts | 5 | 83.3 |
| Exposure to domestic arts | 5 | 83.3 |
| Exposure to outdoor arts | 4 | 66.7 |
| <u>Barriers to making teaching of content practical</u> | <u>Number of Participants who cited this Barrier</u> | <u>Percentage of participants who cited this Barrier</u> |
| Inadequate space | 6 | 100 |
| Time tabling | 6 | 100 |
| Parental/community support | 5 | 83.3 |

4.6 Perceptions of Relevance of Activities used to teach Creative Arts.

Research objective three sought to examine the relevance of activities used in teaching creative arts in meeting teacher trainees’ personal and societal needs.

Examination of the relevance of activities used for teaching creative arts was conducted through interviews with HoDs, and questionnaires with teacher trainers and teacher trainees.

4.6.1 Teacher Trainees' Perceptions

A total of nineteen items representing potential activities for teaching creative arts were used to examine teacher trainees' perceptions on the relevance of such activities. Respondents were asked whether the identified activities were being used and how relevant they perceived them to be in the teaching of creative arts. Responses were elicited on a likert scale comprising of two sections. The first section sought to establish whether activities listed were being used. The second section sought to establish trainee perceptions on relevance of these activities. Responses to this section were elicited on a five-point scale (1-not sure, 2-not relevant at all; 3- somewhat relevant; 4-very relevant; 5- extremely relevant).

On the question of whether or not the listed activities were being used in the training of creative arts, results presented in Table 4.11 reveal that most of these activities which are designed to give teacher trainees a practical orientation towards creative arts were hardly being used. For instance, demonstration (100%) appeared to be the preferred creative arts teaching activity together with performance in music and dance (81.3%) and discussion (71.4%). On the contrary, more practical activities such as constructing (6.3%); producing and listing (4.7%); playing instruments (8.3%) and Painting (12.5%) among others were hardly being used.

Table 4.11 Perceptions of Teacher Trainees on frequency of activity use.

| Activity | Frequency and proportion of use | |
|----------------------------------|---------------------------------|-------|
| | n | % |
| 1.Discussion | 137 | 71.4 |
| 2.Performing in music and dance | 156 | 81.3 |
| 3.Visiting cultural centers | 22 | 11.5 |
| 4.Playing instruments | 16 | 8.3 |
| 5.Analyzing various performances | 59 | 30.7 |
| 6.Making costumes and décor | 61 | 31.8 |
| 7.Watching video recordings | 100 | 52.1 |
| 8.Adjudication | 113 | 58.9 |
| 9.demonstrations | 192 | 100.0 |
| 10.painting | 24 | 12.5 |
| 11.Creating patterns | 49 | 25.5 |
| 12.Constructing | 12 | 6.3 |
| 13.Decorating | 71 | 37.0 |
| 14.Designing | 48 | 25.0 |
| 15.Displaying | 73 | 38.0 |
| 16. Producing and listing | 9 | 4.7 |
| 17. Framing | 65 | 33.9 |
| 18. Cutting-out | 68 | 35.4 |
| 19. Drawing | 162 | 84.4 |

Source: Survey Data (2016)

The implication of these results is that the teaching of creative arts in primary teacher training colleges is mainly through theoretical activities such as demonstration and discussions which ultimately inhibit application of acquired skills in real life contexts.

On the question of whether the listed activities were relevant, respondents clearly perceived them as relevant for training in creative arts. In particular, large proportions of respondents perceived the following activities as very relevant. Visiting cultural centres (98.4%); playing instruments (98.4%); producing and listing (96.9%); constructing (96.9%); performing in music and dance (94.3%), decorating (94.3%) and designing (91.1%). A summary of these results is presented in Table 4.12.

Table 4.12 The Perceptions of Teacher Trainees on the Relevance of the Creative Arts Activities

| | somewhat relevant | | very relevant | | extremely relevant | |
|----------------------------------|-------------------|------|---------------|------|--------------------|------|
| | N | % | N | % | N | % |
| | 1.Discussion | 64 | 33.3 | 86 | 44.8 | 42 |
| 2.Performing in music and dance | 0 | .0 | 181 | 94.3 | 11 | 5.7 |
| 3.Visiting cultural centers | 0 | .0 | 189 | 98.4 | 3 | 1.6 |
| 4.Playing instruments | 0 | 0 | 189 | 98.4 | 3 | 1.6 |
| 5.Analyzing various performances | 8 | 4.2 | 143 | 74.5 | 41 | 21.4 |
| 6.Making costumes and décor | 45 | 23.4 | 147 | 76.5 | 0 | .0 |
| 7.Watching video recordings | 55 | 28.6 | 134 | 69.8 | 3 | 1.6 |
| 8.Adjudication | 40 | 20.8 | 141 | 73.4 | 11 | 5.7 |
| 9.Demonstrations | 169 | 88.0 | 23 | 12.0 | 0 | .0 |
| 10.Painting | 52 | 27.1 | 133 | 69.3 | 7 | 3.6 |
| 11.Creating patterns | 0 | .0 | 141 | 73.4 | 51 | 26.6 |
| 12.Constructing | 3 | 1.6 | 186 | 96.9 | 3 | 1.6 |
| 13.Decorating | 0 | .0 | 181 | 94.3 | 11 | 5.7 |
| 14.Designing | 14 | 7.3 | 175 | 91.1 | 3 | 1.6 |
| 15.Displaying | 0 | .0 | 141 | 73.4 | 51 | 26.6 |
| 16.Producing and listing | 3 | 1.6 | 186 | 96.9 | 3 | 1.6% |
| 17.Framing | 0 | .0 | 141 | 73.4 | 51 | 26.6 |
| 18.Cutting-out | 46 | 24.0 | 146 | 76.0 | 0 | .0 |
| 19.Drawing | 0 | .0 | 141 | 73.4 | 51 | 26.6 |

Source: Survey Data (2016)

The implication of these results is that teacher trainees would prefer learning creative arts using more practical activities that can expose them more into practical needs of the society. They perceive activities suggested in the syllabus for teaching arts relevant but decry the fact that most of these activities are hardly used due to cost implications. This, they note denies them opportunities to have a practical feel of what they learn.

4.6.2 Teacher Trainers Perceptions

Examination of creative arts teacher trainers' perceptions on adequacy and relevance of activities used during instruction was conducted using seven items on the teacher trainer's questionnaire. Respondents were required to indicate their agreement or disagreement with the items. Results shown in Table 4.13 reveal that teacher trainers put into use an array of activities that include; singing, dancing, carving and decorations, as well as drawing and painting. However, it was noted that teacher trainers perceive these activities to be inadequate, their practical integration is not emphasized and therefore teacher trainees are not fully engaged.

Table 4.13 The Perceptions of Teacher Trainers on Relevance and use of Creative Arts Activities

| | SA | | A | | U | | D | | SD | |
|---|----|------|----|------|---|-----|----|------|----|------|
| | n | % | N | % | n | % | n | % | n | % |
| 1. Singing activities are often integrated in creative arts teaching | 15 | 60.0 | 10 | 40.0 | 0 | .0 | 0 | .0 | 0 | .0 |
| 2. Teacher trainees are exposed to relevant dance activities that sharpen their performing arts skills | 7 | 28.0 | 14 | 56.0 | 2 | 8.0 | 2 | 8.0 | 0 | .0 |
| 3. Creative arts trainees often taken through carving and decoration activities | 9 | 36.0 | 10 | 40.0 | 2 | 8.0 | 4 | 16.0 | 0 | .0 |
| 4. Drawing, painting and poster illustrations are other common activities that trainees are also exposed to | 6 | 24.0 | 12 | 48.0 | 2 | 8.0 | 5 | 20.0 | 0 | .0 |
| 5. Activities used in creative arts training are adequate | 2 | 8.0 | 8 | 32.0 | 0 | .0 | 13 | 52.0 | 2 | 8.0 |
| 6. Practical integration of activities is emphasized during creative arts instruction | 1 | 4.0 | 6 | 24.0 | 0 | .0 | 15 | 60.0 | 3 | 12.0 |
| 7. Trainees are fully engaged during creative arts activities. | 1 | 4.0 | 3 | 12.0 | 0 | .0 | 17 | 68.0 | 4 | 16.0 |

Source: Survey Data (2016)

These findings from creative arts teacher trainers reflects the views given by teacher trainees and strengthens the feeling that despite efforts by teacher trainers to infuse diverse activities during creative arts instruction, lack of emphasis on practical

orientation and resource constraints inhibits exhaustive exposure of teacher trainees to the requisite activities.

4.6.3 HODs Perceptions

Examination of relevance of activities used in creative arts training was also conducted among HODs. A total of three items on the HODs interview schedule were used to examine their perceptions. First, respondents were asked to identify some of the activities used in preparing teacher trainees in creative arts. Second, they were asked how they rated those activities in terms of adequacy. Third, they were asked how they perceived the activities used relevant to teacher trainees and societal needs.

A variety of creative arts activities were discerned from the HODs narratives and included; singing, adjudicating, dancing, carving, decorating, drawing, painting, and poster illustrations. Teaching activities were mainly rated inadequate (cited by 66.7% of the participants) or somewhat adequate (cited by 33.3% of the participants) (Table 4.14)

On the question of their perceptions on the relevance of creative arts in achieving trainees' and societal needs, the following narratives cited verbatim were typical and led to four themes; aesthetic enquiry cited by all participants; reflective thinking cited by 83.3% of the participants; active participation cited by all; and critical thinking cited by 83.3% of the participants.

‘We encourage our trainees to engage in activities such as visiting cultural centers, decorations, making costumes and décor. Such activities enable them to examine deeply and uncover the value of beauty in the environment...’ (Interview: participant 1).

‘I think taking trainees through adjudication activities enhances their ability to reflect on their decisions and to take time before giving a verdict’ (Interview: participant 6)

‘Singing and dance activities keep trainees fully involved and also provides an environment where trainees get support emotionally’ (Interview: participant 4).

‘Trainees are taken through activities such as drawing, painting, and poster illustrations which enabled them to examine objects critically and thoroughly before embarking on these activities’ (Interview: participant 2).

Codes generated were: 1-examining environmental beauty; 2-reflecting on decisions; 3-trainee involvement; and 4-trainee involvement. Code 1 eventually developed into the theme aesthetic enquiry which fitted into the studies examining how aesthetic enquiry supports art viewing and possibility thinking (Pavlou, 2013). Code 2 developed into the theme reflective thinking which features in literature as a key contribution of arts (Nilson, Fetherston, McMurray & Fetherston, 2013)). Code 3 developed into the theme active participation as noted in literature (Nilson *et al.*, 2013). Code 4 developed into the theme critical thinking which Nilson *et al.*, (2013) recognize as a key employability skill.

Table 4.14 Relevance of Creative Arts Activities (n=6)

| <u>Relevance</u> | <u>Number of Participants who cited this relevance</u> | <u>Percentage of participants who cited this relevance</u> |
|----------------------------------|--|--|
| Fosters aesthetic Enquiry | 6 | 100 |
| Nurtures reflective thinking | 5 | 83.3 |
| Develops active participation | 6 | 100 |
| Fosters critical thinking | 5 | 83.3 |

The findings that there is a need to use activities that involve teacher trainees' in active participation are consistent with arguments by Davis (1993) that learning is an active constructive process that is contextual and that information is meaningful when it is presented in some type of framework". In concurring with these views Meyers and Jones (1993) posit that learning is by nature an active endeavor and that different people learn in different ways.

The need for relevant activities for development of practical skills in arts cannot be overstated. According to Nilson, Caroline, Fetherstone *et al.*, (2013), Arts activities that enable students to consider judgments about the world around them are crucial for development of critical thinking. The finding that teacher trainees' in primary teacher training colleges in the study area are not adequately exposed to activities for learning arts supports findings by Nilson, Fetherstone and McMurray (2013) that tend

to show that generalist teachers are currently not prepared adequately enough to teach Arts in a manner that can deliver the potential of the discipline.

Several studies highlight the need for activities in students' creative art learning. McKenna (2013) argues that the teacher should be able to guide development of students' individual style and virtuosity to enable the student to demonstrate the acquired specialized skills. Lambert (2006), on the other hand contends that students who are involved in creative arts activities practice aesthetic inquiry and reflective thinking. This is indeed consistent with tenets of social functionalism that order and balance be the norm. The question then is whether the existing framework for creative arts in primary teacher training colleges acknowledges the need for practical orientation of teacher trainees to arts activities by providing adequate resources for diversity in activities. Both teacher trainees' and trainer responses tend to point to a lack of practical creative arts activities in these institutions. The bottom line then is that the current form of training may not be providing teacher trainees' opportunities to acquire practical skills necessary for personal and societal needs.

The finding in this study showing the need to maximize participation of the teacher trainees finds a lot of support in existing literature. It is argued that creative ability and confidence among teacher trainees could be guided by a kind of thinking that is nurtured through activities involvement of the student teacher in creative arts processes during training (Hennessy, Rolfe and Chedzoy, 2010; Heyworth, 2012). Besides, Nilson *et al.*, (2011) posit that teachers have a responsibility to provide an environment that promotes free thinking and creative expression. Further, it has been acknowledged that participation in creative arts activities increases students'

reflective processes and motivates the development of thought that relate to their everyday life thereby making knowledge to have relevance (Brooks, 2005; Mckenna *et al.*, 2013).

4.7. The Perceptions of Teacher Trainers and Trainees on the Relevance of Resources of Creative Arts for Teacher Education

Research objective four focused on exploring teacher trainers and trainees' perceptions on the relevance of resources used for teaching creative arts in meeting teacher trainee's personal and societal needs. Descriptive statistics were used to analyze teacher trainees and trainers' questionnaires while thematic analysis was conducted to analyze HoDs perceptions, which were then presented in for of a thematic matrix.

4.7.1 Teacher Trainees' Perceptions

Teacher trainees' perceptions on relevance of resources used in creative arts training were assessed using a total of twenty-one items reflecting resources suggested in the creative arts teacher education syllabus for teaching creative arts. From the list of resources, respondents were first asked to indicate whether each was being used and how frequent. Next, they were asked to indicate how relevant the resource was in meeting teacher trainees' personal and societal needs. Responses to the second part were elicited on a five-point scale ranging from 1-not sure to 5- extremely relevant. Data was analyzed quantitatively by use of frequencies and percentages.

On the question of whether the resource was used and how frequent, results presented in Table 4.15 revealed that the main resource used were charts (95.8%); printed

materials (96.3%); photographs (95.3%); arts and craft items (88.8%); and flash cards (75.5%). Resources that could expose teacher trainees to real life application such as recording studio (26.6%); ICT (27.1%); metronomes (28.1%); music instruments (28.3%) and song repertoire (29.2%) among others were hardly used.

Table 4.15 The Perceptions of Teacher Trainees on Frequency and Proportion of Use of Resources of Creative Arts

| Resource | Frequency and proportion of use | |
|--|---------------------------------|------|
| | n | % |
| 1.Song repertoire | 56 | 29.2 |
| 2.Music instruments (Piano, drum, keyboards) | 54 | 28.3 |
| 3.Paintings | 73 | 38.0 |
| 4.Resource persons | 95 | 50.8 |
| 5.Audio visual materials | 60 | 31.3 |
| 6.Calligraphic pens | 59 | 30.7 |
| 7.Charts | 184 | 95.8 |
| 8.Flash cards | 139 | 75.5 |
| 9.Recorded music | 103 | 53.6 |
| 10.Ornaments | 59 | 30.7 |
| 11.Printed materials | 184 | 96.3 |
| 12.Photographs | 183 | 95.3 |
| 13.Metronomes | 54 | 28.1 |
| 14.Radio programmers | 59 | 30.7 |
| 15.Recording studio | 51 | 26.6 |
| 16.Art/craft items | 151 | 88.8 |
| 17.Woodwork tools | 95 | 50.8 |
| 18.ICT | 52 | 27.1 |
| 19.Drawing instruments | 109 | 56.8 |
| 20.Building tools | 65 | 33.9 |
| 21.Costumes | 96 | 50.0 |

Source: Survey Data (2016)

The implication of these results is that teacher trainees are mainly taught creative arts theoretically using resources that hardly give them a practical orientation. This in essence means that they lack the competence to handle the practical aspect of the subject. It is also surprising to note that there is minimal use of ICT when indeed the current generation is generation 'Y' which is technology savvy. Next, they were asked to indicate how relevant the resource was in meeting teacher trainees' personal and societal needs. Responses were elicited on a five-point scale ranging from 1-not sure to 5-extremely relevant. Data was analyzed quantitatively by use of frequencies and percentages. On the question of how relevant the resources were in meeting teacher trainees personal and societal needs, results shown in Table 4.16 reveal that teacher trainees find the listed resources very relevant to their personal and societal needs.

The combined results tend to suggest that teacher trainees perceive resources suggested in the syllabus for teaching creative arts as very relevant. However, most primary teacher training colleges in the study area lacked these resources, and in cases where they were available, they were hardly in working condition, leaving teacher trainers to resort to theory lessons that are not ideal for the practical nature of creative arts.

Table 4.16 The Perceptions of Teacher Trainees on Relevance of Resources used in Creative Arts Instruction

| | not sure | | not relevant at all | | somewhat relevant | | very relevant | | extremely relevant | |
|-----------------------------|-------------------|------|------------------------|------|----------------------|------|------------------|------|-----------------------|-----|
| | N | % | N | % | N | % | n | % | n | % |
| | 1.Song repertoire | 8 | 4.2 | 0 | .0 | 81 | 42.2 | 100 | 52.1 | 3 |
| 2.Music instruments | 8 | 4.2 | 0 | .0 | 81 | 42.2 | 100 | 52.1 | 3 | 1.6 |
| 3.Paintings | 0 | .0 | 0 | .0 | 0 | .0 | 178 | 92.7 | 14 | 7.3 |
| 4.Resource persons | 8 | 4.2 | 0 | .0 | 81 | 42.2 | 100 | 52.1 | 3 | 1.6 |
| 5.Audio visual materials | 0 | .0 | 81 | 42.2 | 8 | 4.2 | 103 | 53.6 | 0 | .0 |
| 6.Calligraphic pens | 0 | .0 | 0 | .0 | 8 | 4.2 | 182 | 94.8 | 2 | 1.0 |
| 7.Charts | 0 | .0 | 0 | .0 | 0 | .0 | 189 | 98.4 | 3 | 1.6 |
| 8.Flash cards | 8 | 4.2 | 0 | .0 | 0 | .0 | 181 | 94.3 | 3 | 1.6 |
| 9.Recorded music | 0 | .0 | 81 | 42.2 | 0 | .0 | 109 | 56.8 | 2 | 1.0 |
| 10.Ornaments | 0 | .0 | 0 | .0 | 81 | 42.2 | 100 | 52.1 | 11 | 5.7 |
| 11.Printed materials | 8 | 4.2 | 0 | .0 | 81 | 42.2 | 92 | 47.9 | 11 | 5.7 |
| 12.Photographs | 8 | 4.2 | 0 | .0 | 81 | 42.2 | 89 | 46.4 | 14 | 7.3 |
| 13.Metronomes | 48 | 25.0 | 0 | .0 | 41 | 21.4 | 101 | 52.6 | 2 | 1.0 |
| 14.Radio programmers | 8 | 4.2 | 40 | 20.8 | 49 | 25.5 | 95 | 49.5 | 0 | .0 |
| 15.Recording studio | 8 | 4.2 | 40 | 20.8 | 49 | 25.5 | 95 | 49.5 | 0 | .0 |
| 16.Art/craft items | 8 | 4.2 | 41 | 21.4 | 0 | .0 | 132 | 68.8 | 11 | 5.7 |
| 17.Woodwork tools | 8 | 4.2 | 41 | 21.4 | 40 | 20.8 | 89 | 46.4 | 14 | 7.3 |
| 18.ICT | 0 | .0 | 0 | .0 | 48 | 25.0 | 130 | 67.7 | 14 | 7.3 |
| 19.Drawing instruments | 0 | .0 | 41 | 21.4 | 0 | .0 | 140 | 72.9 | 11 | 5.7 |
| 20.Building tools | 0 | .0 | 1 | .5 | 46 | 24.1 | 131 | 68.6 | 13 | 6.8 |
| 21.Costumes | 0 | .0 | 0 | .0 | 51 | 26.6 | 130 | 67.7 | 11 | 5.7 |

Source: Survey Data (2016)

4.7.2 Teacher Trainers' Perceptions

Assessment of creative arts teacher trainers' perception on relevance of resources of creative arts focused mainly on their availability, working condition and adequacy. Descriptive analysis results presented in Table 4.17 show that resource availability and diversity is a major challenge that creative arts teacher trainers encounter. Specific results tend to show disagreement among respondents that creative art resources are available (88% cumulative disagreement); that available resources are in good condition (88% cumulative disagreement); that there is an array of resources for diversity (96% cumulative disagreement); that resources adequately expose trainees to practical orientation (80% cumulative disagreement); and that resources are readily available when needed (88% cumulative disagreement).

Table 4.17 The Perceptions of Teacher Trainers on Availability and Relevance of Resources for Creative Arts Instruction

| | SA | | A | | U | | D | | SD | |
|---|----|------|----|------|---|-----|----|------|----|------|
| | n | % | n | % | n | % | N | % | n | % |
| 1.Creative arts resources are available and adequate | 0 | .0 | 3 | 12.0 | 0 | .0 | 18 | 72.0 | 4 | 16.0 |
| 2.The available resources for creative arts teaching are in good condition | 0 | .0 | 2 | 8.0 | 1 | 4.0 | 16 | 64.0 | 6 | 24.0 |
| 3.There is an array of resources for handling diverse creative arts domains | 0 | .0 | 1 | 4.0 | 0 | .0 | 17 | 68.0 | 7 | 28.0 |
| 4.The available resources adequately expose trainee teachers to practical aspects of their training | 0 | .0 | 3 | 12.0 | 2 | 8.0 | 15 | 60.0 | 5 | 20.0 |
| 5.Trainees are encouraged to improvise using locally available resources | 15 | 60.0 | 10 | 40.0 | 0 | .0 | 0 | .0 | 0 | .0 |
| 6.Resources for creative arts training are readily available when needed | 1 | 4.0 | 1 | 4.0 | 1 | 4.0 | 17 | 68.0 | 5 | 20.0 |

Source: Survey Data (2016)

The implication of these results is that creative arts teacher trainers are constrained in their pursuit for practical orientation in creative arts training by lack of recommended resources in their respective colleges. Besides, the few resources that are available are not in good conditions and hardly expose trainees to required practical skills. These findings therefore support the findings by teacher trainees and confirm existence of challenges due to resource constraints.

4.7.3 HoDs Perception

Creative arts HoDs Perception regarding relevance of resources used in teaching creative arts were assessed using three items on the HoDs interview schedule. First, respondents were asked to identify some of the resources commonly accessed for teaching creative arts. Next, they were asked to rate the adequacy of the resources used. Finally, they were asked whether they viewed resources available as being relevant in achieving teacher trainees' personal and societal needs.

On the question of resources commonly accessed for creative arts teaching, a few resources were identified. They included pianos that were either out of tune or obsolete. Other resources identified were: some string instruments and drums; pieces of wood for carving, pens for drawing, clay for molding, and charts and paints. Most of the respondents (83.3%) noted that these resources were inadequate.

On whether the resources were relevant for achieving teacher trainees' personal and societal needs, a majority of the respondents (66.7%) disagreed (Table 4.18). Key features among their narratives were: relevant resources such as computers, videos and overhead projectors were minimally available; that lack of building materials makes practical lessons in building not to be possible; that there are no pianos for

music training and the few available were either broken down or out of tune; and that the few computers and overhead projectors available were rarely used.

Table 4.18 Summary of HODs Perception on whether Resources were Relevant (n=6)

| Category | Narratives |
|------------------------------|---|
| Not relevant (n=4, 66.7%) | --‘we hardly have required resources such as computers, projectors, pianos, name them...’ (Interview: participant 2) --‘we lack space to accommodate practical art lessons...although we have a music room, it is ill equipped’ (interview: participant 5) --‘...how do we teach woodwork and metal work practically? We simply don’t have materials for those crafts’ (interview: participant 4) --‘...ah no, we do not even have pianos for teaching music. Those that are there are in very bad state’ (Interview: participant 3) |
| Relevant (n=2, 33.3%) | + ‘...I must admit that materials for music and dance are occasionally purchased particularly when national festivals are on’ (Interview: participant 6) + Text books and materials for teaching practice are usually availed’ (Interview: participant 1) |

-- means disagreement

+ means agreement

This perception by HODs were consistent with perception of teacher trainers and trainees in portraying lack of relevant resources for teaching creative arts in primary teacher training colleges in the Western region. The implication then is that whereas fine arts is taught in these colleges, teacher trainees and trainers perceive resources

used as only able to support theory lessons and therefore teacher trainees are short of required practical skills necessary for meeting their personal and societal needs.

4.8 The Perceptions of Teacher Trainers and Trainees on Relevance of Assessment Methods Used for Creative Arts Teacher Education.

Research objective five sought to find out teacher trainers' and trainees' perceptions on the relevance of assessment methods used in creative arts in meeting their personal and societal needs. Perceptions on relevance of assessment methods were assessed across teacher trainees and trainers through structured questionnaire and HoDs through HoD interview schedule.

4.8.1 Teacher Trainees Perceptions

Creative arts teacher trainees' perceptions on the relevance of evaluations methods used in creative arts were examined using a total of fourteen assessment methods recommended in the teacher education syllabus for creative arts. Respondents were first asked to indicate whether the particular methods were being used in their respective colleges. Next they were asked how relevant they perceived the methods to be.

On the question of whether the evaluation method was being used, results presented in Table 4.19 reveal that written exercises (100%); oral questions (100%); assignments (100%); adjudication (99.0%); observation (95.8%) and listening (94.8%) were the main methods used in evaluating teacher trainees' in creative arts. On the contrary, critique and analysis (18.2%); Aural exercise (19.8%); melodic dictation (21.4%); rhythmic dictation (23.4%); and analysis of songs (25.5%) were least used.

Table 4.19 The Perceptions of Teacher Trainees on Frequency and Proportion of use of Creative Arts Assessment Techniques

| Assessment technique | Frequency and proportion of use | |
|----------------------------|---------------------------------|-------|
| | N | % |
| 1.Written exercise | 192 | 100.0 |
| 2.Aural exercise | 38 | 19.8 |
| 3.Oral questions | 192 | 100.0 |
| 4.Analysis of songs | 49 | 25.5 |
| 5.Observation | 184 | 95.8 |
| 6.Sight singing/reading | 46 | 24.0 |
| 7.Rhythmic dictation | 45 | 23.4 |
| 8.Melodic dictation | 41 | 21.4 |
| 9.Adjudication | 190 | 99.0 |
| 10.Listening | 182 | 94.8 |
| 11.Assignments | 192 | 100.0 |
| 12.Project work | 142 | 74.0 |
| 13.Music/dance performance | 53 | 27.6 |
| 14.Critique and analysis | 35 | 18.2 |

Source: Survey Data (2016)

The implication of these results is that despite the syllabus outlining important assessment methods, lack of practical lessons in creative arts renders some of these methods obsolete. Consequently, the preferred methods are those that are associated with the theoretical mode of teaching.

On the question of how relevant they perceived the listed assessment methods in meeting their personal and societal needs, the general consensus portrayed from results in Table 4.20 was that, teacher trainees find all the listed methods as being relevant to their skill development and hence personal and societal needs.

Table 4.20 The Perception of Teacher Trainees on Relevance of Creative Arts Assessment Techniques

| | somewhat relevant | | very relevant | | extremely relevant | |
|----------------------------|--------------------|------|---------------|------|--------------------|------|
| | N | % | N | % | N | % |
| | 1.Written exercise | 49 | 25.5 | 92 | 47.9 | 51 |
| 2.Aural exercise | 44 | 23.9 | 97 | 52.7 | 43 | 23.4 |
| 3.Oral questions | 8 | 4.2 | 141 | 73.4 | 43 | 22.4 |
| 4.Analysis of songs | 40 | 20.8 | 149 | 77.6 | 3 | 1.6 |
| 5.Observation | 8 | 4.2 | 134 | 69.8 | 50 | 26.0 |
| 6.Sight singing/reading | 0 | .0 | 189 | 98.4 | 3 | 1.6 |
| 7.Rhythmic dictation | 0 | .0 | 176 | 91.7 | 16 | 8.3 |
| 8.Melodic dictation | 81 | 42.2 | 103 | 53.6 | 8 | 4.2 |
| 9.Adjudication | 41 | 21.4 | 97 | 50.5 | 54 | 28.1 |
| 10.Listening | 49 | 25.5 | 140 | 72.9 | 3 | 1.6 |
| 11.Assignments | 0 | .0 | 149 | 77.6 | 43 | 22.4 |
| 12.Project work | 40 | 20.8 | 94 | 49.0 | 58 | 30.2 |
| 13.Music/dance performance | 0 | .0 | 168 | 87.5 | 24 | 12.5 |
| 14.Critique and analysis | 0 | .0 | 179 | 93.2 | 13 | 6.8 |

Source: Survey Data (2016)

These results consistently reflect earlier findings and show that despite teacher trainees perceiving assessment methods for creative arts as being relevant, the use of these methods remains theory oriented. Practical assessment techniques such as aural exercises, critique and analysis, melodic dictation, and rhythmic dictation are hardly used therefore teacher trainees' practical skills remain largely unexplored.

4.8.2 Teacher Trainers Perceptions

Perceptions of Trainers on relevance of techniques used to evaluate teacher trainees in creative arts tended to corroborate perceptions of Teacher Trainees (Table 4.21). Results indicate that teacher trainers often use theoretical methods of evaluation such as written exams (100% cumulative agreement) and observation (76% cumulative agreement). On the contrary, trainers tended to disagree that they use practical techniques such as aural exercises (60%); song and dance critique (56%); rhythmic dictation (60%); and adjudication (72%).

Table 4.21 The Perceptions of Teacher Trainers on Relevance of Assessment Techniques used in Creative Arts

| | SA | | A | | U | | D | |
|--|----|------|----|------|---|------|----|------|
| | n | % | n | % | n | % | n | % |
| 1.Trainees are evaluated theoretically using written exams at the end of term | 15 | 60.0 | 10 | 40.0 | 0 | .0 | 0 | .0 |
| 2.Trainees are often taken through aural exercises | 4 | 16.0 | 5 | 20.0 | 1 | 4.0 | 15 | 60.0 |
| 3.Trainees are often engaged in song and dance critique and analysis giving their written comments | 4 | 16.0 | 5 | 20.0 | 2 | 8.0 | 14 | 56.0 |
| 4.Observation is a preferred form of evaluation in which trainees make observations and give their views | 7 | 28.0 | 12 | 48.0 | 2 | 8.0 | 4 | 16.0 |
| 5.Rhythmic dictation is an evaluation technique that is occasionally used | 3 | 12.0 | 5 | 20.0 | 2 | 8.0 | 15 | 60.0 |
| 6.Trainees are sometimes asked to adjudicate their colleagues performances | 4 | 16.0 | 1 | 4.0 | 2 | 8.0 | 18 | 72.0 |
| 7.Evaluation is sometimes conducted through music/dance performances | 3 | 12.0 | 1 | 4.0 | 3 | 12.0 | 18 | 72.0 |
| 8.Evaluation techniques used draw out trainees practical competence | 1 | 4.0 | 2 | 8.0 | 5 | 20.0 | 17 | 68.0 |

Source: Survey Data (2016)

4.8.3 HoDs Perceptions

HoDs perception on the relevance of assessment methods in creative arts towards meeting teacher trainees' personal and societal needs were examined using two items on the HoDs interview schedule. First, respondents were asked to rate assessment techniques used for creative arts teaching in terms of their being ideal. Next,

respondents were asked their views on whether evaluation techniques used were relevant in drawing out practical skill acquisition among teacher trainees’.

On the question of whether or not assessment techniques used were ideal, most of the HoDs (66.7%) perceived them not ideal (Table 4.22). Among some of the narratives were:

‘The assessment focuses only on the theory aspect of training instead of also evaluating the practical aspect’ (Interview: participant 2).

‘Our assessment is based on the assessment done in national examinations and this happens to be theoretical’ (Interview: participant 6).

On whether the techniques used in assessing and evaluating PTE creative arts course were relevant in drawing out practical skills, most narratives (66.7%) demonstrated that HoDs perceive techniques for evaluation not relevant for drawing out practical skills. Some narratives cited verbatim were:

‘The two years the course takes does not allow practical lessons and therefore evaluation does not factor in the practical acquisition of skills’ (Interview: participant 3).

‘The techniques we use are based on theoretical assessment since the teaching is more of theoretical’ (Interview: participant 2).

‘To me the techniques are relevant although we hardly evaluate the practical aspect of the training’ (Interview: participant 5).

Table 4.22 Relevance of Evaluation Techniques used in Creative Arts (n=6)

| <u>Techniques are</u> | <u>Number of Participants who</u> | <u>Percentage of participants</u> |
|-----------------------|-----------------------------------|-----------------------------------|
| <u>Ideal</u> | <u>cited this response</u> | <u>who cited this response</u> |
| Yes | 2 | 33.3 |
| No | 4 | 66.7 |
| <u>Techniques are</u> | <u>Number of Participants who</u> | <u>Percentage of participants</u> |
| <u>Relevant</u> | <u>cited this Relevance</u> | <u>who cited this Relevance</u> |
| No | 4 | 66.7 |
| Time tabling | 2 | 33.3 |

Once again, the HoDs perceptions on evaluation methods were in tandem with teacher trainers and trainees' perceptions. The implication then is that implementation of the creative arts teacher education curriculum is not effectively being evaluated as proposed in the syllabus. Reliance on measures for theoretical acquisition of skills does not bring out trainees' ability in practical use of skills. This in essence reflects poorly on the quality of training offered by the programme in its current format.

4.9 Discussion of findings

4.9.1 Perceptions of Relevance of Creative Arts Objectives

The first objective of the present study sought to establish perceptions held by creative arts teacher trainees and trainers on the relevance of creative arts teacher education objectives. The study found out that both teacher trainees and trainers perceive the twelve objectives relevant to the needs of the trainees and society. However, there were perceptions that the way the subject was being taught was hampering realization of these objectives.

The finding that teacher trainees perceive implementation of the objectives not relevant for their needs is contrary to the view by Perso *et al.*, 2011, which suggests that creative arts when well taught are able to promote values such as creativity, confidence, focus, perseverance, and collaboration among learners. The teaching of creative arts in teacher training colleges is therefore brought to question.

The finding that HoDs perceive creative arts teacher education objectives relevant is consistent with the perceptions among teacher trainers and trainees. Indeed, HoDs awareness that creative arts was relevant in fostering creative thinking,

communication, cultural diversity and self-reliance supports the views by other authors that “the goal of engaging in the creative arts was to communicate, think, and feel” (Chalufour, Drew and Walte–Stupiansky, 2004; Zigler, Singer & Bishop-Josef, 2004). These findings are embedded in structural functionalism since the hierarchical nature of objectives makes for social structures that require their awareness.

The collated results from HoDs narratives and teacher trainers’ responses showing that they perceive the subject as central to teacher trainees’ self-reliance reflects the views of Ziegler *et al.*, (2004) that participation in creative arts through focused objectives has ability to produce a greater sense of competence in the teacher trainees, who grow up to be more capable adults. The views build upon Jones (1999) assertion that skill in art has more ‘power, influence and capacity to create more meaningful lives for those concerned’. The finding that both teacher trainees and teacher trainers perceive objectives of creative arts teacher education as relevant is particularly satisfying considering the argument by Jalongo (2003) that: -

The International community needs resourceful, imaginative, inventive, and ethical problem solvers who will make a significant contribution, not only to the information age in which we currently live, but beyond to ages that we can barely envision.

Among key difficulties experienced by trainers in making creative arts teaching practical was found to be lack of required teaching materials. These prompted suggestions for purchase and provision of these materials as a pre-requisite to practical teaching of creative arts teaching. The need for materials in creative arts education supports the arguments by Jensen (1998) and Eliot (2000) that multiple, hands on experiences with diverse materials extends and deepens understanding. The bottom line is that interaction with materials exposes the teacher trainees to an array of open ended materials such as clay, paint and tools for drawing and writing that

have no pre-determined use (Drew, Ohlsen & Picherri, 2000), and to other sophisticated materials for expertise.

The implication of these results is that right from creative arts teacher trainees through to HoDs, objectives of creative arts teacher education course are clear and are quite relevant for teacher trainees and societal needs. Despite this, however, achievement of these objectives is constrained by a host of challenges key among them being lack of the required materials that are needed to translate the objectives into practical experiences. Trainee attitude towards the subject as well as inadequate time allocated for the subject are other challenges that hinder achievement of the practical component of the objectives.

4.9.2 Perception of Relevance of Creative Arts Content

The second objective focused on the perceptions of creative arts teacher trainees and trainers on the relevance of the content of creative arts teacher education curriculum. The study revealed that teacher trainees perceive creative arts content relevant in terms of skills such as singing, melody composition, stencil and template patterning, calligraphy, typography and poster design which are good for the trainees own needs and the society's needs.

The study also found out that teacher trainers perceive the content relevant and comprehensive enough to suit the needs of trainees and the society. These perceptions reflected those of HoDs who through their narratives, identified fine, performing, domestic and outdoor arts as the arts exposed in the content and which are relevant for trainees' and society needs. Both trainees and trainers perceived inadequate space, time and lack of parental or community support as barriers to the practical teaching of the content.

The collated results showing that both teacher trainees' and trainers, perceive the content of creative arts relevant to teacher trainees' and societal needs supports various studies focusing on the content of creative economy. The finding showing for instance, that HoDs perceive creative arts content as relevant in impacting fine, performing, domestic and outdoor art skills supports views by UN (2010). These views suggest that creative arts is responsible for social economy which contributes significantly to employment with creative industries accounting for around 2 to 8 percent of the workforce in the economy. Besides, by incorporating creative skills needed creative arts content tends to recognize the need to facilitate and prepare teacher trainees for contemporary societies in which they live (UN, 2008). This is consistent with views by Evans (2006), that arts and culture introduced in schools has potential to help formation of social attitudes and behaviour and may lead the teacher trainees to the understanding of the society and how it works.

The perception that through creative arts training, teacher trainees are likely to acquire practical skills for sewing, embroidery, carpentry and metal work among others is consistent with views by Dunphy, Overton and Verbanora (2009). According to these authors, traditional views on contributions of arts activities are diversifying to include the development of culture / creative employment and enterprises. Consequently, by acquiring practical skills in domestic arts, teacher trainees position themselves for entrepreneurial situations that create alternative employment.

The findings show that despite being exposed to creative arts content, most teacher trainees are not able to translate theory into practice are consistent with challenges reported in literature. For instance, the findings that time allocated for creative arts

training is little supports findings by UNESCO (2006) that most educational policies do not place great value on arts education. This is further reflected in views attributed to Nussbaum (2010) indicating that throughout the world today, the arts and humanities are being cut in favour of more technical, skill based education.

The finding alluding to lack of parental/community support for procurement of creative arts materials mirrors findings by UNESCO (2006) showing that budgets for arts education are either non-existent or insufficient. This notion is further supported by the absence of in-service training for creative arts teachers (KIE, 2010a). The finding that teacher trainees lack mastery of applying creative arts concepts in real life due to lack of adequate space for practical training in the subject supports the argument that, in the absence of minimally adequate workshops, equipment, consumables, and trained teachers' vocational subjects such as arts, degenerate into being taught theoretically with inadequate attention to practical skills learning (Langlo, 2004). Creative arts being vocational require that attention be given to material resources (UNESCO, 2001).

4.9.3 Perceptions of Relevance of Creative Arts Activities

The third objective of the study explored perceptions of teacher trainees and trainers on relevance of activities used in teaching creative arts. The study found out that creative arts teacher trainees perceive activities such as performing in music and dance, playing instruments, making costumes and décor, adjudication, and creating patterns among many others, relevant to their future needs. Teacher trainers and HoDs were found to be sharing similar perceptions. Their narratives demonstrated ability of the activities to foster aesthetic enquiry, nurture reflective thinking, develop active participation and foster critical thinking. Teacher trainers were however of the view

that the activities used were inadequate and lacked the necessary practical integration to fully involve trainees’.

The findings that there is a need to use activities that involve teacher trainees in active participation are consistent with arguments by Davis (1993) that learning is an active constructive process that is contextual and that information is meaningful when it is presented in some type of framework”. In concurring with these views Meyers and Jones (1993) posit that learning is by nature an active endeavor and that different people learn in different ways.

The need for relevant activities for development of practical skills in arts cannot be overstated. According to Nilson, Caroline, Fetherstone *et al.*, (2013), Arts activities that enable students to consider judgments about the world around them are crucial for development of critical thinking. The finding that teacher trainees in primary teacher training colleges in the study area are not adequately exposed to activities for learning arts supports findings by Nilson, Fetherstone and McMurray (2013) that tend to show that generalist teachers are currently not prepared adequately enough to teach Arts in a manner that can deliver the potential of the discipline.

Several studies highlight the need for activities in students’ creative art learning. McKenna (2013) argues that the teacher should be able to guide development of students’ individual style and virtuosity to enable the student to demonstrate the acquired specialized skills. Lambert (2006), on the other hand contends that students who are involved in creative arts activities practice aesthetic inquiry and reflective thinking. This is indeed consistent with tenets of social functionalism that order and balance be the norm. The question then is whether the existing framework for creative

arts in primary teacher training colleges acknowledges the need for practical orientation of teacher trainees to arts activities by providing adequate resources for diversity in activities. Both teacher trainees' and trainer responses tend to point to a lack of practical creative arts activities in these institutions. The bottom line then is that the current form of training may not be providing teacher trainees opportunities to acquire practical skills necessary for personal and societal needs.

The finding in this study showing the need to maximize participation of the teacher trainees finds a lot of support in existing literature. It is argued that creative ability and confidence among teacher trainee students could be guided by a kind of thinking that is nurtured through activities involvement of the student in creative arts processes during training (Hennessy, Rolfe and Chedzoy, 2010; Heyworth, 2012). Besides, Nilson *et al.*, (2011) posit that teachers have a responsibility to provide an environment that promotes free thinking and creative expression. Further, it has been acknowledged that participation in creative arts activities increases students' reflective processes and motivates the development of thought that relate to their everyday life thereby making knowledge to have relevance (Brooks, 2005; Mckenna *et al.*, 2013).

4.9.4 Perceptions on Relevance of Creative Arts Resources

The Fourth objective of the study examined perceptions of teacher trainees and trainers on resources used in creative arts. The study revealed that both trainees and trainers perceive the resources very relevant but hardly accessible. Teacher trainees perceive resources such as song repertoire, paintings, audio-visuals, calligraphic pens, charts, drawing instruments, and recorded music as very relevant to their needs. Teacher trainers and HoDs on the other hand perceive creative arts resources as either

inadequate or not relevant. Close to 84% of the HoDs for instance perceived the resources inadequate and a majority (66.7%) perceived them irrelevant to the needs of the trainees. Narratives demonstrated lack of resources such as computers, projectors and pianos. Space to accommodate practical lessons in creative arts was perceived to be unavailable.

Perceptions of inadequacy of resources for teaching creative arts in primary teacher training colleges replicates a trend that appears to be witnessed in many study areas in Kenya. Several studies point to lack of resources as being a major factor to poor or non-implementation of educational programmes in Kenya. Okongo, Ngao, Rop and Wesonga (2015) in a study to establish the effect of availability of teaching and learning resources on the implementation of inclusive education in pre-schools in Nyamira North Sub-county established that the inadequacy of teaching and learning resources interfered with implementation of inclusive education in the sub-county.

Perceptions pointing to inadequacy of workshops and music rooms among other key resources are consistent with findings by Syomwene (2013) indicating that most schools and colleges have inadequate facilities like classrooms, workshops and laboratories. The findings further strengthen the position taken by UNESCO (2004) that few schools and colleges in Kenya have access to computers and the appropriate infrastructure essential to the learning process. Likoko, Mutsotso and Nasongo (2013), argue that the rapid emergence of private primary teacher colleges continues to have a negative impact on the quality of teacher preparation due to lack of adequate facilities such as libraries, workshops and instructional materials.

On the basis of these arguments, it would seem that the creative arts teacher education programme lacks the expected relevance for pre-service teacher's personal and societal needs. Evidence shows why use of relevant resources is crucial in the development of skills among teacher trainees. Muthamia (2009), for instance observes that teachers can only be effective and productive in their work if they have adequate and relevant facilities. MOEST (2004, cited in Likoko *et al*, 2013) noted that adequate and appropriate facilities for teaching and learning ensure effective implementation of educational programmes. In support of the need for resources in teaching and learning, Lyons (2009, cited in Okongo *et al*, 2015) argues that "learning is a complex activity that involves interplay of students' motivation, physical facilities, teaching resources and skills of teaching and curriculum demands". This in essence requires use of resources to maximize pre-service teachers' acquisition of skills. Indeed, Momoh (2010, cited in Okong'o *et al*, 2015) contends that material resources facilitate the learning of abstract concepts and ideas by making learning practical.

The bottom line is that despite the creative arts teacher education curriculum suggesting suitable and relevant resources for teaching creative arts, the reality on the ground is that in most cases only cheap materials that promote theoretical learning are accessed. Most of the materials needed are expensive and yet colleges claim to be under funded. The issue of funding remains a thorny one in endeavors to implement educational programmes in Kenya. Tarus, Gichoya and Mumbo (2015) while assessing challenges of e-learning in Kenya, among public universities established that government funding to institutions has been dwindling over the years and this has made some faculties (schools) to lack equipped computer labs. MOEST (2004, cited in Syomwene, 2013), noted that under funding for technical and vocational training

institutions makes it difficult for them to acquire modern and relevant learning facilities which in turn compromises the quality of training.

4.9.5 Perceptions on Relevance of Creative Arts Assessment Techniques

Objective five of the study focused on creative arts teacher trainees and trainers' perceptions on the relevance of techniques used in assessment creative arts teacher education curriculum. The study revealed that both teacher trainees and trainers perceive the evaluation techniques used very relevant though only a few are frequently used. HoDs perceive techniques used in creative arts assessment not relevant. Close to 66.7% found them not ideal since they only concentrate on theory aspects of the training rendering trainees incapable of acquiring practical skills in the stipulated time.

The findings showing that evaluation concentrates on theoretical aspects due to lack of practical infrastructure supports other findings. Indeed, evidence shows that non-availability of practical materials, inadequate training facilities, and limited time allocation to practical activities are some of the problems encountered in the evaluation of students' proficiency in practical skills (Auta, 2015). This clearly explains the not so relevant methods used for evaluation of creative arts teacher education programme reported in the current study. The study has clearly underscored the lack of relevant resources, limited time allocation and inadequate activities in the teaching of creative arts. It is no wonder therefore, that evaluation is pre-dominantly theory oriented.

Although the teacher education programme in Kenya is not classified as a vocational or technical training, creative arts are indeed a vocational course that may lead to self-

employability. Assessment of creative arts should therefore centre on creativity, innovativeness and practical components which according to Ekeyi and Abdul (2013), are needed by students of vocational and technical education for self-employability. The finding that evaluation of creative arts for teacher education hardly uses practical assessment methods clearly undermines observations by Hadromi *et al.*, (2015) that use of practical evaluation gives a chance to teachers and students to have integral understanding in practical material and integrated productivity practical management. Moreover, teacher trainees would wish to feel secure in the knowledge that they are able to replicate classroom activities on a wider scale. This would reflect arguments by Ingebjorg, Dagfinn and Ashild (2009) that a feeling of security is a pre-requisite for the learning process, since learning occurs through interactive teamwork and is influenced by a shared practical environment and training of practical skills.

The arguments posited above clearly show that the creative arts teacher education programme falls short on expected evaluation resulting from challenges encountered in choice of teaching activities and resources as well as on the wide content expected to be addressed in limited time.

4.10 Summary

In this chapter, the study dwelled on data analysis, presentation, interpretation and discussion of teacher trainees', trainers' and HoDs perception on Creative Arts teacher education curriculum. Data gathered from the respondents was presented in tables. Then data was analyzed and interpreted. The major findings of this study were highlighted, discussed and pegged to earlier studies. The similarities between the findings of this study and those of the earlier studies were stated and explanations for the findings offered.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The purpose of the present study was to determine the perceptions of teacher trainers and teacher trainees on Creative Arts teacher education curriculum among primary teacher training colleges in Western Kenya. The study examined the perceptions of pre-service teachers on the relevance of creative arts curriculum to their needs and those of the larger society. In addition, the study explored perceptions of teacher trainers who included HODs on the same issue. This chapter presents summarized results of the study together with conclusions made thereof. The chapter also discusses the practical contributions of the study together with recommendations for theory and practice as well as potential future research.

5.2 Summary of Findings

The summary of findings focuses on the specific research questions that guided the study.

5.2.1 Perceptions on Relevance of Objective Creative Arts Teacher Education Curriculum.

Research question one sought to find out creative arts teacher trainees and trainers perceptions on the relevance of objectives of the creative arts teacher education curriculum. The study revealed that teacher trainers perceive the objectives relevant to meeting their needs and those of the society in general. They were however dissatisfied with the implementation of the curriculum. Their perceptions were that

the way the subject is taught does not impact skills relevant to societal needs such as support economic growth; promote social inclusion, promote cultural diversity; and empower teacher trainees with practical skills.

The study further established that teacher trainers perceive objectives of creative arts relevant in among other functions; addressing challenges faced in contemporary society; provision of gainful employment, handling diversity in society; and nurturing individual talents. Teacher trainers' perceptions were supported by HoDs whose narratives indicated a good awareness of objectives of creative arts teacher education curriculum. The study revealed that HoDs perceive the objectives relevant in terms of promoting creative thinking, communication, self-reliance and awareness of cultural diversity in society.

HoDs made some recommendations requiring that adequate funds be availed to make the delivery of the content more practical. They also recommended that a change of attitude towards the subject could be achieved if creative arts are re-introduced and taken serious in primary schools. The time allocated for the various arts was perceived as inadequate.

5.2.2 Perceptions on the Relevance of Content of Creative Arts Teacher Education Curriculum.

The second research question focused on establishing perceptions of creative arts teacher trainees' and trainers on the relevance of the content of creative arts teacher education curriculum. The study revealed that teacher trainees perceive creative arts content relevant in terms of skills such as singing, melody composition, stencil and

template patterning, calligraphy, typography and poster design which are good for the trainees' own needs and the society's needs.

The study also found out that teacher trainers perceive the content relevant and comprehensive enough to suit the needs of trainees and the society. These perceptions reflected those of HoDs who through their narratives, identified fine, performing, domestic and outdoor arts as the arts exposed in the content and which are relevant for trainees' and societal needs. Both trainees and trainers perceived inadequate space, time and lack of parental or community support as barriers to the practical teaching of the content.

5.2.3 Perceptions on the Relevance of Activities used in Creative Arts Teacher Education Curriculum

Research question three explored perceptions teacher trainees and trainers have on relevance of activities used in teaching creative arts. The study revealed that creative arts teacher trainees perceive activities such as performing in music and dance, playing instruments, making costumes and décor, adjudication, and creating patterns among many others, relevant to their future needs. The study also revealed that teachers tended to frequently use activities that don't give the trainees a practical orientation.

Teacher trainers also perceive activities such as singing activities, dance activities, carving and decoration activities, and others used in creative arts teacher education relevant to the needs of the trainees and society. HoDs also tended to share similar perceptions that the activities were relevant. Their narratives demonstrated ability of those activities to foster aesthetic enquiry, nurture reflective thinking, develop active

participation and foster critical thinking. Teacher trainers were however of the view that the activities used were inadequate and lacked the necessary practical integration.

5.2.4 Perceptions of the Relevance of Resources used in Creative Arts Teacher Education Curriculum.

The Fourth question that the study sought to answer was perception of teacher trainees and trainers on resources used in creative arts. The study revealed that both trainees and trainers perceive the resources very relevant but hardly accessible. Teacher trainees perceive resources such as song repertoire, paintings, audio-visually, calligraphic pens, charts, drawing instruments, and recorded music as very relevant to their needs.

Teacher trainers and HoDs perceived creative arts resources as either inadequate or not relevant. Over 83.3% of the HoDs for instance perceived the resources inadequate and a majority (66.7%) perceived them irrelevant to the needs of the trainees. Narratives demonstrated lack of resources such as computers, projectors and pianos. Space to accommodate practical lessons in creative arts was perceived to be unavailable.

5.2.5 Perceptions on the Relevance of Assessment of Creative Arts

Research question five focused on creative arts teacher trainees and trainers' perceptions on the relevance of techniques used in evaluating creative arts teacher education curriculum. The study revealed that teacher trainees perceive the evaluation techniques very relevant though only a few such as written exercises, oral questions, assignments, adjudication, observation and listening were frequently used. The study further revealed that the trainees perceive techniques such as rhythmic dictation, sight

singing / reading, music / dance performance and analysis of songs very relevant in focusing learners to key attributes of their future needs.

The study found out that teacher trainers' perceptions on the techniques used tended to reflect trainees' perceptions. Among the perceptions teacher trainers hold is that the evaluation avoided practical attributes and therefore techniques such as song and dance critique, rhythmic dictation, adjudication, and music performances are rarely used. HoDs perceive techniques used in creative arts not relevant. Close to 66.7% found them not ideal since they only concentrate on theory aspects of the training rendering trainees incapable of acquiring practical skills in the stipulated time.

5.3 Conclusions

In view of the above findings, the following conclusions were made:

- i) Both creative arts teacher trainees and trainers perceive the objectives of creative arts teacher education curriculum relevant to trainees' needs and the needs of the society. The implementation of the objectives does not, however, factor in the practical needs of the society.
- ii) The creative arts content is perceived relevant to trainees and societal needs in terms of the array of skills on offer drawn from fine arts, performing arts, domestic arts, and outdoor arts. Inadequacy in space, time and support are, however, perceived as key barriers to making the content practically oriented.
- iii) Both creative arts teacher trainees and trainers perceive creative arts activities relevant in promoting skills such as aesthetic enquiry, reflective thinking, active participation and critical thinking. The perception is that activities such as making costumes and décor, adjudication, dance and

music performance are quite relevant but inadequate and are not taught practically.

- iv) Resources outlined in the creative arts teacher education curriculum are perceived to be very relevant to trainees' needs and those of the society. The resources in the Colleges are, however, perceived to be inadequate and obsolete. Lack of rooms to accommodate practical teaching using the suggested resources is also of concern.
- v) Creative arts teacher trainees and trainers perceive assessment techniques suggested by the curriculum to be relevant. Techniques such as rhythmic dictation and analysis of songs are perceived to be very relevant in trainees' acquisition of skills for future use. Practically oriented assessment techniques are however hardly used and this hampers trainees' development of practical skills.

5.4 Recommendations of the Study

Following the conclusions drawn, the following recommendations were made: -

5.4.1 Recommendations for Theory and Practice

- i) Objectives being perceived relevant to learners and societal needs mean that there is need to relook at the way the subject is being taught perhaps with a view to making it more practical so that trainees can actually actualize their needs.
- ii) Teacher training colleges need to set aside adequate space so that the content which is perceived to be adequate can be taught more practically. Moreover, curriculum developers should look to avail more time for the teaching of specific arts so that trainees can be able to master them. Parental and community support could also go a long way in helping cover the content.
- iii) The activities used to teach creative arts though relevant requires to be given a more practical grounding so that trainers can acquire and internalize the intended skills.
- iv) The creative arts curriculum has suggested very relevant resources for use. However, colleges should endeavor to provide these resources and replace those that are obsolete.
- v) Emphasis should be put on teaching the subject in a more practical way that can allow practical oriented assessment techniques to be used for purposes of trainees' development of relevant skills.

5.4.2 Suggestions for Further Research

In the process of conducting this study, gaps emerged which could be addressed by looking at other aspects and in diverse study contexts.

Future researchers interested in contributing towards virtues that could be drawn from participation in creative may have to consider the following areas.

1. There is need to diversify the context of the present study by perhaps replicating the study in private educational institutions which could include primary schools, primary teacher training colleges, diploma teacher training colleges, polytechnics and universities. The argument for diversity of study context is that the external validity of a study undertaken in diverse contexts could definitely be such that study findings will be generalizable over a large context.
2. The current study employed a synthetic approach that assumed that the perceptions of teacher trainees and teacher trainers on relevance of creative arts curriculum could be viewed by looking at the curriculum from a holistic perspective. In order to understand how each of the components of the curriculum contributes to teacher trainees' personal and societal needs, future studies should consider using the analytic approach that would treat the issue of relevance of the creative arts teacher education as relying on constituent aspects of the curriculum.

5.5 Summary

This chapter presented summarized results of the study of perception of teacher trainees and trainers on Creative Arts teacher education curriculum together with conclusions made thereof. The chapter also discussed the practical contributions of the study together with recommendations for theory and practice as well as potential future research.

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APPENDIX I: INTRODUCTORY LETTER

Dear Respondent,

I am a Doctor of Philosophy student (D.Phil.) in the Department of Curriculum, Instruction and Educational Media, Moi University undertaking a research on The Perceptions of Teacher Trainers and Trainees on the Relevance of Creative Arts Teacher Education Curriculum to learners' and societal needs in Kenya.

You have been selected to participate in this study. All the information obtained as a result of your responses in the questionnaire or interview schedule provided will be used only for the purpose of this study and will be treated confidentially. The information collected will be used to make recommendations for the improvement of Creative Arts Teacher Education Curriculum to better prepare teacher trainees for life and work in the 21st century.

Your co-operation and assistance will be highly appreciated. May I take this opportunity to thank you in advance for taking part in this study.

Yours faithfully,

Keoro N. Andrew

EDU/D.PHIL.CM/1005/15

**APPENDIX II: CREATIVE ARTS PRE-SERVICE TEACHERS'
QUESTIONNAIRE**

Dear Respondent,

The aim of this study is to determine teacher trainers' and pre-service teachers' perceptions of the relevance of creative arts teacher education curriculum on pre-service teachers' personal and societal needs in Public Primary Teacher Training Colleges in Kenya. You are kindly requested to respond to the items as genuinely as possible. Your cooperation in the survey will be highly appreciated. Note the answers you will give will be kept confidential and will be used for the purpose of this study only. Do not indicate your name anywhere on this form.

Please put a tick the answers in the space provided or answers required to the questions provided.

A: GENERAL INFORMATION OF THE RESPONDENT

1. Gender: male [] female []
2. Age of respondent: 20-25 yrs [] 25-30 yrs [] 30-40 yrs []
above 40 yrs []

SECTION B: OBJECTIVES OF CREATIVE ARTS TEACHER EDUCATION

The following are objectives of the primary creative arts teacher education course.

How relevant do you perceive each of these objectives to be? 1-not sure 2-not relevant at all 3-somewhat relevant 4-very relevant 5-extremely relevant

| | Objectives of creative arts (OB) | 1 | 2 | 3 | 4 | 5 |
|------|---|---|---|---|---|---|
| OB1 | Develop the basic theoretical and practical knowledge of teaching Creative Arts | | | | | |
| OB2 | Develop the teacher's ability to produce works of Creative Arts | | | | | |
| OB3 | Create an awareness of child development in Creative Arts and use the knowledge for planning and effective teaching | | | | | |
| OB4 | Discover, collect and explore local materials and make a repertoire for future use | | | | | |
| OB5 | Acquire basic skills by making items using the local materials collected | | | | | |
| OB6 | Express themselves through manipulation of varied materials | | | | | |
| OB7 | Transform various materials into functional and aesthetic form in relation to the physical social and cultural environment. | | | | | |
| OB8 | Critically analyze and appreciate works of Creative Arts in relation to design, form and function. | | | | | |
| OB9 | Handle varied materials and tools in production of Creative Arts for aesthetic and functional value | | | | | |
| OB10 | Apply the skills, knowledge, concepts and attitudes acquired through Creative Arts. | | | | | |
| OB11 | Organize and participate in Creative Arts presentations locally and internationally. | | | | | |
| OB12 | Use the acquired Creative Arts skills for physical, spiritual, social and therapeutic functions. | | | | | |

How satisfied are you with the creative arts teacher educations objectives ability to achieve the following societal needs? Please tick the appropriate column to indicate

accordingly using the following scale. 1-totally dissatisfied; 2- Somewhat dissatisfied; 3- Somewhat satisfied; 4- Very satisfied; 5- Extremely satisfied

| | Societal needs (SN) | 1 | 2 | 3 | 4 | 5 |
|------|--|----------|----------|----------|----------|----------|
| SN1 | Supporting economic growth | | | | | |
| SN2 | Promoting social inclusion | | | | | |
| SN3 | Promoting cultural diversity | | | | | |
| SN4 | Providing avenues for communication | | | | | |
| SN5 | Supporting community mobilization | | | | | |
| SN6 | Empowering community capacity and leadership | | | | | |
| SN7 | Maintaining healthy communities capable of action | | | | | |
| SN8 | Promotion of harmony | | | | | |
| SN9 | Creation of opportunities for promotion of pro-social environments | | | | | |
| SN10 | Provision of opportunities for community healing and conflict resolution | | | | | |

SECTION C: CONTENT OF CREATIVE ARTS TEACHER EDUCATION

The following are some of the possible ways creative art content can promote utility of creative arts in real life. By ticking the appropriate column indicate your level of agreement with each suggested utility.

1-strongly disagree; 2-disagree; 3-moderately agree; 4-agree; 5-strongly agree

| | Utility of creative arts content (U) | SD | D | MA | A | SA |
|----|--|-----------|----------|-----------|----------|-----------|
| U1 | Singing content is relevantly exposes trainees to make sense of life | | | | | |
| U2 | Composition of melody content empowers trainees with practical skills to come up with relevant lyrics on emerging issues | | | | | |

| | | | | | | |
|-----|---|--|--|--|--|--|
| U3 | Pattern making exposes trainees to practical real life patterns using stencil and templates | | | | | |
| U4 | The print making content is relevant in making trainees to acquire real life skills of block printing, mono printing and, stencil and template printing | | | | | |
| U5 | Traditional dance content is practical and relevant in enabling trainees bridge cultural and ethnic barriers | | | | | |
| U6 | Graphic design content gives trainees relevant and practical skills for calligraphy, typography and poster design in real life settings | | | | | |
| U7 | Content of traditional folk songs is relevant in enabling trainees to retain contact with their roots | | | | | |
| U8 | Trainees are able to eke out a living on sculptural modeling and carving as a result of content in sculpture | | | | | |
| U9 | The practical nature of the metal work content makes it relevant in enabling trainees to use metal tools in finishing of metal items | | | | | |
| U10 | Content in ornaments and jewelry practically enables trainees acquire skills for making ornaments and jewelry for specific cultural activities | | | | | |
| U11 | Pottery content relevantly enables trainees to acquire real life skills for making and firing clay items | | | | | |
| U12 | The content in basketry practically enables trainees to make basketry items of functional and aesthetic value | | | | | |

SECTION D

ACTIVITIES FOR TEACHING CREATIVE ARTS

The following are some of the possible learning activities that can be used to teach teacher trainee's creative arts. By ticking the appropriate column indicate whether the activity is used and how relevant you perceive it to be.

1-not sure 2-not relevant at all 3-somewhat relevant 4-very relevant 5-extremely relevant

| S/N | Activities for creative arts (A) | used | | How relevant? | | | | |
|-----|----------------------------------|------|----|---------------|---|---|---|---|
| | | yes | No | 1 | 2 | 3 | 4 | 5 |
| A1 | Discussion | | | | | | | |
| A2 | Performing in music and dance | | | | | | | |
| A3 | Visiting cultural centers | | | | | | | |
| A4 | Playing instruments | | | | | | | |
| A5 | Analyzing various performances | | | | | | | |
| A6 | Making costumes and decor | | | | | | | |
| A7 | Watching video recordings | | | | | | | |
| A8 | Adjudication | | | | | | | |
| A9 | Demonstrations | | | | | | | |
| A10 | Painting | | | | | | | |
| A11 | Creating patterns | | | | | | | |
| A12 | Constructing | | | | | | | |
| A13 | Decorating | | | | | | | |
| A14 | Designing | | | | | | | |
| A15 | Displaying | | | | | | | |
| A16 | Producing and listing | | | | | | | |
| A17 | Framing | | | | | | | |
| A18 | Cutting-out | | | | | | | |
| A19 | Drawing | | | | | | | |

A20. Please specify any other activities often used in the teaching and learning of creative arts and comment on their suitability.-----

SECTION E

RESOURCES FOR CREATIVE ARTS EDUCATION

The following are some of the resources that can be used to teach teacher trainee's creative arts. By ticking the appropriate column indicate whether the indicated resource is used and how relevant you perceive it to be.

1-not sure 2-not relevant at all 3-somewhat relevant 4-very relevant 5-extremely relevant

| S/N | Resources (R) | used | | How relevant? | | | | |
|-----|--|------|----|---------------|---|---|---|---|
| | | yes | No | 1 | 2 | 3 | 4 | 5 |
| R1 | Song repertoire | | | | | | | |
| R2 | Music instruments (Piano, drum, keyboards) | | | | | | | |
| R3 | Paintings | | | | | | | |
| R4 | Resource persons | | | | | | | |
| R5 | Audio visual materials | | | | | | | |
| R6 | Calligraphic pens | | | | | | | |
| R7 | Charts | | | | | | | |
| R8 | Flash cards | | | | | | | |
| R9 | Recorded music | | | | | | | |
| R10 | Ornaments | | | | | | | |

| | | | | | | | | |
|-----|---------------------|--|--|--|--|--|--|--|
| R11 | Printed materials | | | | | | | |
| R12 | Photographs | | | | | | | |
| R13 | Metronomes | | | | | | | |
| R14 | Radio programmers | | | | | | | |
| R15 | Recording studio | | | | | | | |
| R16 | Art/craft items | | | | | | | |
| R17 | Woodwork tools | | | | | | | |
| R18 | Metal work tools | | | | | | | |
| R19 | Drawing instruments | | | | | | | |
| R20 | Building tools | | | | | | | |
| R21 | Costumes | | | | | | | |

R22. Please specify any other resources used in the teaching and learning of creative arts and comment on their relevance. -----

SECTION F:

ASSESSMENTS TECHNIQUES FOR CREATIVE ARTS TEACHER

EDUCATION

The following are some of the assessment techniques that can be used to evaluate teacher trainee's in creative arts. By ticking the appropriate column indicate whether the indicated technique is used and how relevant you perceive it to be.

1-not sure 2-not relevant at all 3-somewhat relevant 4-very relevant 5-extremely relevant.

| S/N | Activity | Used | | How relevant? | | | | |
|-----|-------------------------|------|----|---------------|---|---|---|---|
| | | Yes | No | 1 | 2 | 3 | 4 | 5 |
| E1 | Written exercise | | | | | | | |
| E2 | Aural exercise | | | | | | | |
| E3 | Oral questions | | | | | | | |
| E4 | Analysis of songs | | | | | | | |
| E5 | Observation | | | | | | | |
| E6 | Sight singing/reading | | | | | | | |
| E7 | Rhythmic dictation | | | | | | | |
| E8 | Melodic dictation | | | | | | | |
| E9 | Adjudication | | | | | | | |
| E10 | Listening | | | | | | | |
| E11 | Assignments | | | | | | | |
| E12 | Project work | | | | | | | |
| E13 | Music/dance performance | | | | | | | |
| E14 | Critique and analysis | | | | | | | |

E15. Please specify any other assessment techniques often used in evaluating trainees in creative arts and comment on their suitability.-----

APPENDIX III: CREATIVE ARTS TEACHER TRAINERS'

QUESTIONNAIRE

SECTION A: DEMOGRAPHIC PROFILE

A1: Gender: Male Female

A2: Age: 20-25 26-29 30-39 40-49 50 and above

A3: Professional Qualification

Post graduate Graduate Diploma

A4: Experience

1-2 yrs 3-5 yrs 6-10 yrs over 10 yrs

SECTION B: RELEVANCE OF CREATIVE ARTS TEACHER EDUCATION

OBJECTIVES

The following items relate to relevance of creative arts objectives. Please indicate your level of agreement by ticking (✓) appropriately.

1-strongly agree 2-agree 3-not sure 4-disagree 5-strongly disagree

| Items on Relevance of Creative Arts Objectives | SA | A | NS | D | SD |
|--|-----------|----------|-----------|----------|-----------|
| 1.Creative arts objectives are relevant to trainees needs | | | | | |
| 2.Creative arts objectives address challenges faced in contemporary society | | | | | |
| 3.Creative arts objectives focus on diverse arts that provide gainful employment | | | | | |
| 4. Creative arts objectives are tailored towards addressing the various individual tastes of trainees. | | | | | |
| 5.Creative arts objectives address integration of emerging technologies creative arts teaching | | | | | |
| 6.Creative arts objectives are developed to handle diversity in societal needs such as cultural preservation, transmission, and transformation | | | | | |
| 7.Creative arts objectives focus on enlightening trainees on the needs of various societies | | | | | |
| 8.Creative arts objectives focus on nurturing individual talents among trainee teachers | | | | | |

SECTION B: RELEVANCE OF CREATIVE ARTS TEACHER EDUCATION CONTENT

The following items relate to relevance of creative arts teacher education content.

Please indicate your level of agreement by ticking (✓) appropriately.

1-strongly agree 2-agree 3-not sure 4-disagree 5-strongly disagree

| Items on Relevance of Creative Arts Content | SA | A | NS | D | SD |
|---|-----------|----------|-----------|----------|-----------|
| 1. Creative arts teacher education content is comprehensive enough | | | | | |
| 2. Creative arts content for teacher education exposes trainees adequately to fine art skills | | | | | |
| 3. Performing arts are well covered in the creative arts teacher education content | | | | | |
| 4. Creative arts teacher education content includes domestic and outdoor arts | | | | | |
| 5. Trainees' application of creative arts content is hampered by inadequate space in teacher colleges | | | | | |
| 6. Parents and the community sometimes show apathy towards creative arts | | | | | |
| 7. The creative arts teacher education content is too wide to be handled comprehensively | | | | | |

**SECTION C: RELEVANCE OF CREATIVE ARTS TEACHER EDUCATION
ACTIVITIES**

The following items relate to relevance of activities used for creative arts teacher education. Please indicate your level of agreement by ticking (✓) appropriately.

1-strongly agree 2-agree 3-not sure 4-disagree 5-strongly disagree

| Items on Relevance of Creative Arts Activities | SA | A | NS | D | SD |
|---|-----------|----------|-----------|----------|-----------|
| 1. Singing activities are often integrated in creative arts teaching | | | | | |
| 2. Teacher trainees are exposed to relevant dance activities that sharpen their performing arts skills | | | | | |
| 3. Creative arts trainees often taken through carving and decoration activities | | | | | |
| 4. Drawing, painting and poster illustrations are other common activities that trainees are also exposed to | | | | | |
| 5. Activities used in creative arts training are adequate | | | | | |
| 6. Practical integration of activities is emphasized during creative arts instruction | | | | | |
| 7. Trainees are fully engaged during creative arts activities. | | | | | |

SECTION D: RELEVANCE OF RESOURCES USED IN CREATIVE ARTS**TEACHER EDUCATION**

The following items relate to relevance of resources used for creative arts teacher education. Please indicate your level of agreement by ticking (✓) appropriately.

1-strongly agree 2-agree 3-not sure 4-disagree 5-strongly disagree

| Items on Relevance of Creative Arts Resources | SA | A | NS | D | SD |
|---|-----------|----------|-----------|----------|-----------|
| 1.Creative arts resources are available and adequate | | | | | |
| 2.The available resources for creative arts teaching are in good condition | | | | | |
| 3.There is an array of resources for handling diverse creative arts domains | | | | | |
| 4.The available resources adequately expose trainee teachers to practical aspects of their training | | | | | |
| 5.Trainees are encouraged to improvise using locally available resources | | | | | |
| 6.Resources for creative arts training are readily available when needed | | | | | |

**SECTION E: RELEVANCE OF ASSESSMENT METHODS USED IN
CREATIVE ARTS TEACHER EDUCATION**

The following items relate to relevance of evaluation methods used for creative arts teacher education. Please indicate your level of agreement by ticking (✓) appropriately.

1-strongly agree 2-agree 3-not sure 4-disagree 5-strongly disagree

| Items on Relevance of Evaluation Methods for Creative Arts Teacher Education | SA | A | NS | D | SD |
|--|-----------|----------|-----------|----------|-----------|
| 1.Trainees are evaluated theoretically using written exams at the end of term | | | | | |
| 2.Trainees are often taken through aural exercises | | | | | |
| 3.Trainees are often engaged in song and dance critique and analysis giving their written comments | | | | | |
| 4.Observation is a preferred form of evaluation in which trainees make observations and give their views | | | | | |
| 5.Rhythmic dictation is an evaluation technique that is occasionally used | | | | | |
| 6.Trainees are sometimes asked to adjudicate their colleagues performances | | | | | |
| 7.Evaluation is sometimes conducted through music/dance performances | | | | | |
| 8.Evaluation techniques used draw out trainees practical competence | | | | | |

APPENDIX IV: CREATIVE ARTS HoDs INTERVIEW SCHEDULE

SECTION A

BACKGROUND INFORMATION

These questions are about you, your education and Experience in conducting creative arts teaching sessions. In responding to the questions, please check the appropriate box.

A1. What is your gender? Female Male

A2. How old are you?

Under 25 25-29 30-39

40 – 49 50-59 60 and above

A3. What is your qualification?

Diploma

Bachelor's degree

Master's degree

PhD

Other

SECTION B

AWARENESS AND RELEVANCE OF CREATIVE ARTS TEACHER

EDUCATION OBJECTIVES

B1. Would you rate your awareness of the objectives of PTE creative arts objectives as excellent, good, fair or poor?

.....

.....

B2. If you have been teaching creative arts over the last five years, how would you describe the relevance of the creative arts objectives in achieving targeted learner and societal needs? Please give specific examples.

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

B3. Identify the most common difficulties you encounter trying to translate creative arts teacher education objectives into practicality.

.....
.....

B4. In your view what should be changed in order to make objectives of creative arts to be more practical?

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

SECTION C

RELEVANCE OF CONTENT PTE CREATIVE ARTS COURSE

C1. Would you rate coverage of PTE creative arts content as high, moderate or low?

.....
.....

C2. Identify some of the practical skills relevant for learner and societal needs
acquired from exposing trainees to creative arts education content?

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

C3. In your view, is the PTE creative arts content relevant for trainees and societal
future needs? Please give specific examples

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

SECTION D**RELEVANCE OF ACTIVITIES USED IN TEACHING CREATIVE ARTS
FOR TEACHER EDUCATION**

D1. Would you rate activities used in teaching creative arts as very relevant, relevant, somewhat relevant or not relevant?

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

2. If you have taught creative arts elsewhere, how would you compare activities used for teaching creative arts across institutions? Please give specific examples.

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

3. Identify some of the activities commonly used in preparing trainees in creative arts?

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

4. In your view, how can the activities used in teaching PTE creative arts be made more relevant to learner and societal needs?

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

SECTION E

RESOURCES FOR CREATIVE ARTS TEACHER EDUCATION

E1. Would you rate adequacy of resources used to teach creative arts as very adequate, adequate, moderately adequate or inadequate?

.....
.....

E2. Do you access resources for all creative art disciplines? Please give specific examples.

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

E3. Identify some of the resources commonly accessed?

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

E4. In your view, are the resources available for PTE creative arts course relevant for achieving learner and societal needs?

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

SECTION F**ASSESSMENT OF PTE CREATIVE ARTS**

F1. Would you rate assessment techniques used during PTE creative arts training as very ideal, ideal, fairly ideal or not ideal?

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

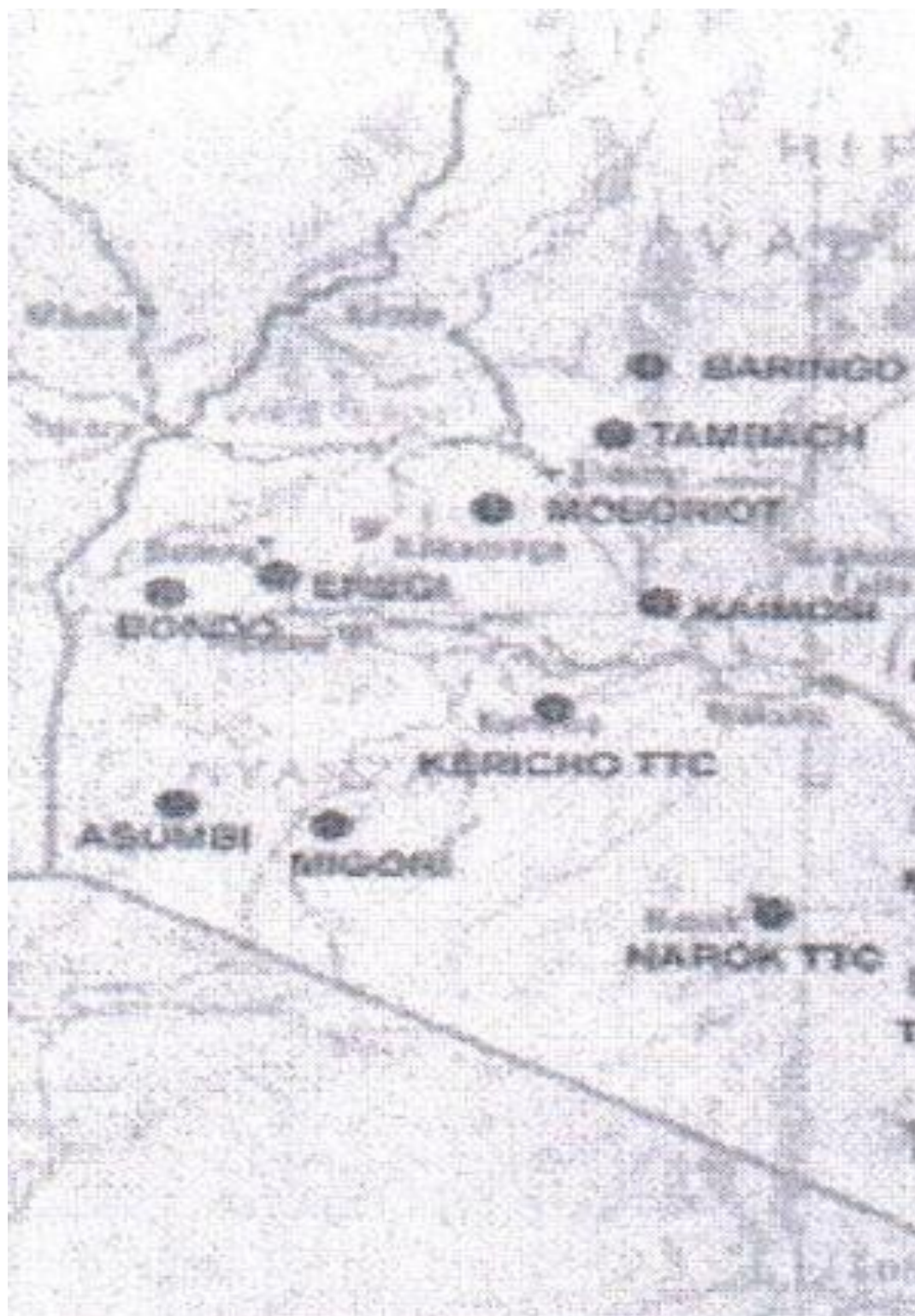
F2. If you have conducted assessment in PTE creative arts, are trainees able to apply acquired skills in practical settings?

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


F3. In your view, are the techniques used in assessing and evaluating PTE creative arts course relevant in drawing out practical skills acquired in relation to learner and societal needs?

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

**APPENDIX V: A MAP OF WESTERN KENYA REGION SHOWING PUBLIC
PRIMARY TEACHER TRAINING COLLEGES**



APPENDIX VI: MINISTRY OF EDUCATION AUTHORIZATION OF



**NATIONAL COMMISSION FOR SCIENCE,
TECHNOLOGY AND INNOVATION**

| | |
|--|--|
| <p>Telephone: +254-20-2213471, 2241349, 3310571, 2219420 Fax: +254-20-318245, 318249 Email: dg@nacosti.go.ke Website: www.nacosti.go.ke When replying Please quote</p> | <p>9th Floor, Utalii House Uhuru Highway P. O. Box 30623-00100 NAIROBI-KENYA</p> |
|--|--|

| | |
|---------------------------------|--------------------------------------|
| Ref: No. | Date: |
| NACOSTI/P/16/13158/14241 | 19th October, 2016 |


Andrew Nyamota Keoro
Moi University
P.O. Box 3900-30100
ELDORET.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *“Teacher trainers’ and trainees’ perceptions on the relevance of creative arts teacher education curriculum to learner and societal needs in Primary Teacher Training Colleges in Kenya,”* I am pleased to inform you that you have been authorized to undertake research in **selected Counties** for the period ending **18th October, 2017.**

You are advised to report to **the County Commissioners and the County Directors of Education of the selected Counties** before embarking on the research project.


On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.

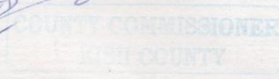

BONIFACE WANYAMA
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioners
Selected Counties.

The County Directors of Education
Selected Counties.

AUTHORIZED  14/12/2016



National Commission for Science, Technology And Innovation Is ISO 9001:2008 Certified

APPENDIX VII: RESEARCH PERMIT

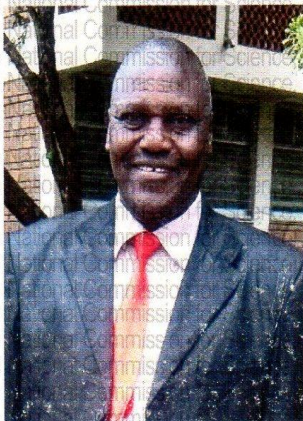
THIS IS TO CERTIFY THAT:

MR. ANDREW NYAMOTA KEORO
of MOI UNIVERSITY, 1966-40200
KISII, has been permitted to conduct
research in Baringo , Elgeyo-Marakwet
, Homabay , Kakamega , Kericho , Kisii
, Migori , Siaya , Uasin-Gishu , Vihiga
Counties

on the topic: TEACHER TRAINERS' AND
TRAINEES' PERCEPTIONS ON THE
RELEVANCE OF CREATIVE ARTS
TEACHER EDUCATION CURRICULUM TO
LEARNER AND SOCIETAL NEEDS IN
PRIMARY TEACHER TRAINING COLLEGES
IN KENYA.

for the period ending:
18th October, 2017

Permit No : NACOSTI/P/16/13158/14241
Date Of Issue : 19th October, 2016
Fee Recieved :ksh 2000



Applicant's
Signature

Director General
National Commission for Science,
Technology & Innovation