Materials and Methods for Producing Basic Instructional Support Resources for Teaching Creative Arts in Zohe Evangelical Presbyterian Primary School, Yendi-Ghana

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Abstract
The study is aimed at assisting teachers in Zohe Evangelical Presbyterian Primary School in Yendi, Ghana to identify and prepare available instructional support resources from the immediate environment for the teaching of Creative Arts. A total of six (6) teachers and one head teacher were selected by the use of purposive sampling technique; and were guided on how to identify and prepare TLMs to be able to teach Creative Arts. The head teacher was only interviewed to solicit his views in order to authenticate data retrieved from the six classroom teachers. Observation and interview were used to obtain data for the study. Findings reveal that the classroom teachers did not teach Creative Arts with appropriate resources, meanwhile there were a lot of instructional support resources within the teachers' immediate environment to be explored as TLMs. Majority of the teachers were untrained teachers and were not competent to teach the Creative Arts with TLMs. Through the researchers' guidance, the teachers were able to identify and prepare the available resources within the environment to teach Creative Arts. The study therefore provides ideas and strategies that teachers who have no specialist training in Visual, Performing and Literary Arts could tap to prepare TLMs for teaching Creative Arts in primary schools.
Keywords: Instructional materials, creative arts; primary school; Zohe-Yendi, Ghana

1. Introduction
Quality delivery of the Creative Arts curriculum in Ghanaian primary schools is a major concern because the classroom teachers have little or no knowledge of appropriate instructional materials they could harness for effective teaching and learning of the various topics outlined for the respective Visual, Performing and Literary Arts units of the Creative Arts syllabus (Eyiah, 2004)**.** Creative Arts are essential to the development of emotional, material, spiritual and intellectual life of the child. Opportunities to actively participate in creative or in artistic process (singing, playing an instrument, drawing, carving, acting, dancing, composition and appreciation) enhance the growth of the child's imagination and self-expression. Creative Arts provides avenues for sustaining social identity and unity of purpose, discovering the cultural heritage, creating a unifying nation and unlocking the creative potentials of the individual. Though uniquely different in appearance and method from each other, Creative Arts discipline uses similar cognitive processes, ultimately allowing language and thought to be expressed through a variety of representations.

The Creative Arts is represented not in the ordinary sense of language, as writing on a page, but in either a visual, kinesthetic, aural or tactile form. Engaging children in the Creative Arts can allow them to communicate in potentially profound ways (Eisner, 2002). The arts can embody and transmit emotions, ideas, beliefs and values; they can convey meaning through aesthetic forms and symbols and induce emotive responses to life with or without words. The teaching and learning of art must therefore help pupils to gain both the knowledge of history and practical aspects of art. This requires the use of instructional and learning support materials relevant to the subject matter being taught to make the learning process simple for the pupils (Abdelrahem & Al- Rabane, 2005).

2. Statement of the Problem
Recognizing the value of Creative Arts as a key learning area in the primary curriculum, Ghana introduced Creative Arts into the primary school curriculum in 2007 as a means for unearthing the creative potentials of Ghanaian children for national development (Ministry of Education [MOE], 2007). While Kindler (2008) describes Creative Arts as consisting of art and craft, music and dance, the Teaching Syllabus for Creative Arts (2007) in Ghana defines Creative Arts as a combination of Visual Arts (drawing, weaving, modeling, casting, carving and painting), Sewing, and Performing Arts (Music, Dance and Drama).

Regardless of the importance for the inclusion of the subject into primary school curriculum, teachers in Zohe Evangelical Presbyterian (EP) Primary School in Yendi found it difficult to teach the subject with appropriate Teaching and Learning Materials (TLMs). They have no requisite knowledge to explore the environment for instructional aids for teaching Creative Arts. Meanwhile, Northern region in which the school is found has lots of

tools and materials from the immediate surroundings for art and coupled with the fact that the culture of the people is occupied by music and dance. The study therefore sought to provide ideas and strategies that teachers who have no specialist training in Visual, Performing and Literary Arts could tap to prepare TLMs for teaching Creative Arts in our primary schools.

3. Research Objective
The general objective of the study sought to provide ideas and strategies that teachers who have no specialist training in Visual, Performing and Literary Arts could tap to prepare TLMs for teaching of Creative Arts in primary schools of Ghana. Specifically, the study seeks to:

1. Examine factors that contribute to teachers' inability to teach Creative Arts with TLMs in Zohe E. P. Primary School in Yendi, Ghana;
2. Identify and prepare instructional resource materials within the immediate environment for teaching of Creative Arts in the school.

4. Research Questions
The study sought to provide answers to the following research questions:

1. What factors contribute to teachers' inability to teach Creative Arts with TLMs in Zohe E. P. Primary School in Yendi, Ghana?
2. How will teachers identify and prepare instructional resource materials within their immediate environment for teaching of Creative Arts?

5. Review of Related Literature
5.1 Teaching and Learning Materials (TLMs)
In the field of education, TLM is a commonly used acronym that stands for 'teaching and learning materials.' Broadly, the term refers to a spectrum of educational materials that teachers use in the classroom to support specific learning objectives as set out in lesson plans (About.com elementary education, retrieved on 11th May, 2010). Teaching and learning materials help add elements of reality in teaching. For instance, attracting attention, developing interest, adjusting the learning climate and promoting acceptance of an idea. Teaching and learning materials embodies all the materials and physical means a teacher might use to implement instruction and facilitate learners' achievement of instructional objectives (Ecker *et al.* 2002).

The art teacher is the most resourceful among all other teachers. He or she only needs to act upon the basic principles and elements of design, penmanship skills, lettering skills, free-hand writing, colour usage, drawing skills, modeling techniques, painting and weaving to deliver the curriculum. Nonetheless, the Creative Arts teacher in the basic school faces the problem of developing TLMS for the effective teaching of the subject because they lack adequate skills to explore the environment for the abundant art materials that await him or her from the environment (Kohl & Gainer, 1991). In the light of this, Olumorin *et al.* (2010) indicate that some of the required skills can be acquired through constant practice and observation of the experts. The challenge is that many teachers who teach Creative Arts in the schools lack the requisite skills, the understanding, knowledge and confidence to teach the subject simply because they are generalist teachers (Alter *et al.* 2009).

5.2 Types and Forms of Teaching and Learning Materials
Aggor (1972) deduces that a visual aid is any teaching aid that can be seen but not heard. Audio-visual aid is also any teaching and learning material that can be heard as well as seen. In view of this source of information, Aggor seems to limit teaching and learning materials to only visual and audio-visual aids. In contrary to the view, there are other teaching and learning aids that can be heard but not seen hence, they are audio-aids only.

Teaching and learning materials play different roles depending on their category. Therefore, the study opposes what Aggor further stated by saying that "the best attention catchers are visual teaching materials". That they are potent beginners, motivators and bring about zest, interest and vitality to any training situation. This study is of the opinion that all teaching and learning materials are educative media. Preference is given to only teaching and learning material at the very time its usage becomes paramount than others. And this goes to match only with its fitness for a topic or an idea in question (Olufunmilayo, 2014).

Empeh (1977) also says that teaching and learning materials are grouped into projected aids and non-projected aids. The projected aids refer to real objects, charts, models and practical demonstrations, whilst non-projected aids include slides and PowerPoint. The study further grouped teaching aids into two. There are aural (sound)

and visual aids. Those aural aids refer to instructional media that produce sound to the hearing of the pupils whilst visual aids are instructional media that do not produce sound but can be seen physically.

Empeh's category of teaching aids into aural and visual aids seem to be too restricted in terms of what teaching aids are. The study disagrees with their categorization of aural aids to only those teaching aids that produce sound. This is because, there are some visual aids that also produce sound and can be seen too such as a television (Kohl & Gainer, 1991). In a nutshell, the most successful teacher who has millions of teaching aids is the art teacher (Kohl & Gainer, 1991).

5.3 Sources of Teaching and Learning Materials to the Creative Arts Teacher
In buttressing the statement of Kohl & Gainer (1991) that teaching and learning materials are found everywhere in the natural and man-made worlds, and that Art Teachers should make use of throwaways from school offices and recycle them into TLMs which include left-over plastics, papers, styrofoam and other materials found in the trash, the study is in support of the above fact since they identified, named and described all instructional support resources that enhance the teaching and learning of Creative Arts. For instance, the teacher's shirt or dress, his or her shoes, the hairstyle all possess some elements and principles of arts that the teacher can point out to pupils when teaching Creative Arts. Kohl & Gainer (1991) further explained that changing ''useful'' trash into teaching and learning materials for teaching children in particular is very trustful. It encourages the children to explore and create without worrying about the finished product. It is very obvious that Kohl and Gainer's statement above was engineered towards critical thinking and problem solving in society. This was reflective in their idea of turning 'useful' trash into teaching and learning materials. The study again is in support of their view since the objective of this research was to help teachers identify and develop TLMs for teaching Creative Arts. With this idea, the study did not only rely on commercial materials but made use of local tools and materials for teaching and learning materials.

Abban (1982) is also of the view that teaching and learning materials are abundant to the art teacher in his or her environment. The materials are found in the homes, forests, beaches and river banks, around rubbish heaps, carpentry and tailor shops. For instance:

- Cigarette boxes could be used in making furniture;
- Raffia and cardboard for making sandals;
- Fabric scraps for making dolls;
- Bamboo for making drinking cups, smoking cigarette and flute;
- Metal scraps could be used in making toy-cars;
- Coconut shells and fibres for making fibres, ropes, human head sculpture, doormats, tray and office flap holders.

Abban's points were very important for the study since emphasis was placed on the use of local tools, materials and trash in the environment to make teaching and learning materials for art. However, the aforementioned materials are not all found in the study's locality. Hence, the baobab fruits were used instead of coconut and guinea corn husks were used instead of bamboo.

Mayesky (2004) explained that crayons, chalk and markers are art materials full of creative possibilities and that, they are the most familiar and easiest tools for young children to use. In addition, Hurwitz & Day (2001) also stated that the commonest materials for creative chances are opaque medium usually called tempera (poster colour) which may be purchased in several forms, the most inexpensive being powder. The powder is mixed with water before it is used. Both sources have given priorities to crayons, chalk, markers and opaque medium as the materials or tools that young children begin with. However, they have overlooked that some deprived primary schools cannot afford these materials. For this reason, the researchers recommended tools and materials that are found in local homes for the young child to practice with. For instance, charcoal and stones are the nearest and easiest materials children in most homes use to scratch the walls, blackboards, floors, doors and window surfaces.

5.4 Games for Teaching Art
According to Alger (1995), the four domains of art should be taught to young people using art activities or games. The games should be developed to their understanding of concepts and structure. They should also promote problem solving, which is intrinsically sustaining students' creativity. They should also embody the use of all the senses. The game should be flexible in a sense that a particular game for instance, could be adapted to a variety of lesson topics with minimal preparation by the teacher. In view of Alger's considerations for designing art activities or games for teaching young people, the four domains of art have a common philosophy of problem

solving. It is in this light that the study is premised on identifying and developing teaching and learning materials with teachers for the effective teaching of Creative Arts in Zohe E. P. Primary School. The study incorporated some of the ideas of Alger, especially when developing some teaching and learning materials that were to promote the child's critical thinking ability.

Computers play important roles in both Performing and Visual Arts (Waters *et al.* 1988). Computers cannot be excluded especially in modern society. They help both teachers and learners to create a complete and genuine description of sounds and images. Waters *et al.* stated further that computers cannot take over the indigenous media of musical instruments, oil paints, sculpture and photography, but they can be mobilized as an interim step in the compositional process, a place where artists or composers exhibit freely with ideas, changing them and destroying them. This also emphasizes pupils' exposure to computers especially at the Upper Primary level to help the children acquire pre-requisite computer skills for further studies.

5.5 Finding Throwaway Materials for TLMs

Throwaways constitute materials that are artistically important. Recycling of waste products in schools can cut down waste and disposal costs and also instill positive behaviours associated with conserving natural resources among pupils. By practicing recycling, reducing and reusing with their students, teachers will be encouraging positive behaviours of waste management in them (Bullman, 2007). Changing ''useful'' trash into teaching and learning materials for teaching children in particular is very trustful as it encourages the children to explore and create without worrying about the finished product (Kohl & Gainer, 1991). Reuse and recycling of empty cans as raw material for creating playthings such as miniature cars, airplanes, drums and musical instruments are common children's pastime in Ghana. Asking pupils to collect reusable materials that could be playfully turned into TLMs to support classroom learning would motivate them to eagerly bring what their teachers require for any planned activity.

5.6 Producing TLMS for Teaching Creative Arts

Designing TLMS for teaching Creative Arts hinges on the syllabus which has three components: Visual Arts, Sewing and Performing Arts (MOE, 2007). The syllabus for each class level has two parts: 1) Creating art through performance, composition and two dimensional (2-D) art activities and 2) creating art through performance, composition and three dimensional (3-D) art activities. These three term syllabus emphasizes implementation of 2-D and 3-D art activities to ensure that the pupils acquire the necessary skills for creative thinking for problem solving. The classroom art teachers are required to teach the pupils how to collect information, analyze the information, develop principles, evaluate the information, and apply the principles to new situations while acquiring the ability to create (Blege, 1986). The use of TLMs should therefore be structured to cater for the development of knowledge and skills in 2-D and 3-D art forms. TLMS accompanying the lessons ought therefore to reflect these basic requirements of the syllabus to render them relevant.

6. Methodology

An action research of the qualitative category was employed to address the research questions. This design was chosen due to its value to the teacher as it contributes significantly to the teacher's professional responsibilities. The study population comprised all teachers from classes one to six and the head teacher of Zohe E. P. Primary School through purposive sampling technique. Interviews and observations were the main research instruments. Both oral and written interviews were conducted among the six selected permanent classroom teachers and the head teacher.

The research design triangulated data collected via participant observation, interviews and structured questionnaire. Out of the seven (7) copies of questionnaires administered six (6) were retrieved representing 86% of the responses, considered sufficient for the study (Moser & Kalton, 1993). Questions designed for the questionnaires were mainly close ended, since it is considered to stand the chance of reducing bias in questions and answer processes. Meanwhile, open ended questions were used where there was a need for further clarity or suggestion for improvement. The interview questions were designed along those of the questionnaires, but purposely for pupils who were not perfect to read and understand written questions and mainly for the purpose of in-depth clarification on the subject matter. The responses from the copies of questionnaires were factored into the analysis using simple frequency tables; those from the interviews were represented in the results as views from those respondents, most of which were supported with secondary literature where applicable. Responses from observation were also factored into the analysis using anecdotal records.

7. Findings and Discussions

This section presents the findings and discussion of the data gathered from the field. The discussion has been organised into sub-sections to reflect the key issues identified.

7.1 Demographic Characteristics of Respondents

Teachers were the primary stakeholders in the study; therefore, their demographic characteristics are presented in Table 1. Findings show that four (4) teachers were males representing (66.67%) out of a total of six teachers. Two (2) teachers representing (33.33%) were females. The implication is that there are more male teachers in Zohe E. P. Primary School than females. The low percentage of female teachers in the school is a clear indication that African societies still believe that a woman's place is in the kitchen (Osewa, 2005). Gender to some extent affects the privileges of teachers in teaching some subjects than others (Harris, 2007). This could be one of the factors for which female teachers in Zohe E. P. Primary School fail to teach Creative Arts. It is also an indication that the females do not teach art because of the public notion that it is difficult and full of drawing (Amenuke, 1979).

Table 1: Demographic Characteristics of Respondents

Information		Frequency	Percentage (%)
Sex:			
Male		4	66.67
Female		2	33.33
	Total	**6**	**100.00**
Teachers' Qualification:			
BECE		-	-
SSSCE/WAEC		4	66.67
Polytechnic		-	-
Teachers' College of Education		2	33.33
University		-	-
Others (specify)		-	-
	Total	**6**	**100.00**
Teachers' Teaching Experience:			
1-11 months		1	16.67
1-5 years		4	66.66
6-10 years		1	16.67
11-15 years		-	-
16-20 years		-	-
Others (specify)		-	-
	Total	**6**	**100.00**

Source: Field Survey (2009)

In terms of Teachers' Qualification, findings reveal that most teachers (66.67%) had Senior Secondary School Certificate Examination (SSSCE)/West African Examination Council (WAEC) certificates; while less than half representing (33.33%) had Teachers' College of Education Certificates. Teachers' level of education is linked with his/her teaching competency. Teacher effectiveness in using instructional support resources is related to the amount of education coursework in a teacher's preparation programme (Robert, 2008). From Robert's explanation, the amount of education a teacher receives makes him/her better able to recognize individual student needs and customize instructional support resources to increase overall student achievement.

Lastly, on Teachers' Experience, a teacher (1) each were only 1 month and 6-10years old in the teaching field representing (16.67%) and (16.67%) respectively, while four (4) teachers representing (66.66%) were within 1-5 years in the field. There is no doubt that experience they say is a best master (Temitope, & Olabanji, 2015) but experience without sound knowledge of some sort is unproductive (Kati, 1998). The only teacher who taught for seven good years than the rest of the teachers in the school is not teaching Creative Arts with TLMs. Yet, the two trained professional teachers among the sample were found teaching Creative Arts with some TLMs such as paper, crayons and thread. Empirical evidence supporting the two trained professional teachers came from observations made through pupils' exercise books. In buttressing this argument, Betts *et al.* (2003, as cited in Marisa & Roberto, 2008) dictate that teaching experience is sometimes based on teachers' grade level and the type of subject they manage.

7.2 Teachers' Professionalism
Table 2 presents Teachers' Professionalism in the school. Findings show that (33.33%) of the teachers are professionals while the rest (66.67%) are non- professionals. This shows that some primary schools in the country are still in need of professional teachers. Teachers who are trained for the job from teacher training institutions always stand in better positions to manage available resources for instructional resources. As stipulated by Boyd *et al.* (2009), teachers who passed through schools of teacher educations exhibit stronger classroom management skills and can better marry content to the needs and interests of students. Professional teachers are conversant with numerous teaching techniques that take recognition of the magnitude of complexity of the course content to be treated in class with pupils (Adunola, 2011).

Table 2: Teachers' Professionalism

Information	Frequency	Percentage (%)
Teachers' Professionalism:		
Professional Teacher	2	33.33
Non- Professional Teacher	4	66.67
Total	**6**	**100.00**

Source: Field Survey (2009)

7.3 Teachers' Interactions with Creative Arts
Table 3 shows the findings of Teachers' Interactions with Creative Arts in the school. The findings reveal that all the teachers (6) representing hundred percent (100%) teach Creative Arts in their classrooms. However, less than half (33.33%) of the teachers teach with TLMs, whiles most teachers (66.67%) teach without TLMs. The findings are a reflection of lack of knowledge in the subject, poor motivation, lack of text books and pamphlets, and poor teaching competencies among non-professional teachers (Tinbila, Personal Communication, December 13, 2009). In support of this, James (2016) opines that teachers' ability to teach well in class does boil round on their knowledge of the subjects they teach.

Table 3: Teachers' Interactions with Creative Arts

Interaction	Frequency	Percentage (%)
Do you teach Creative Arts:		
Yes	6	100.00
No	0	0.00
Total	6	100.00
Do you teach with TLMS:		
Yes	2	33.33
No	4	66.67
Total	6	100.00

Source: Field Survey (2009)

7.4 Head teacher's Responses to Teaching of Creative Arts

The Head teacher's responses to teaching of Creative Arts are presented in Table 4. The responses indicate that the only available instructional resources for teaching Creative Arts were the school syllabuses. By implication, schools greatly contribute to teachers' inability to teach with TLMs. This is because they have little or nothing apart from the yearly Capitation Grants from government in supporting the teaching and learning of Creative Arts as supported by Yelkpieri & Bilikpe (2013) who found that a negligible proportion of the grant is allocated for improving teaching and learning of all subject areas. Again, only some teachers did teach Creative Arts in class and were not also using other TLMs except syllabus and chalk. Lack of TLMs for the subject implies that the art teachers have no idea in making use of some of the available resources within their immediate environment. For an art teacher, there are numerous instructional support resources in the school's surrounding if the school failed to purchase some for teaching and learning (Standfield, 1968). Moreover, due to lack of resource persons in Creative Arts, teachers do not have the opportunity to attend in-service workshops for capacity building. This boils down to the lukewarm attitude of government and other stakeholders to offer the necessary support for the study of art in Ghanaian schools. To them, art is not to be marched with the study of Science, Math and English (Amenuke, 1979).

Table 4: Head teacher's responses to Issues

Issues	Responses
Do you have Creative Arts syllabus for all classes?	Yes
Do your teachers teach Creative Arts?	Yes
If no, why don't they teach the subject?	
If yes, how many teachers do teach the subject?	Some of them teach especially those with a little background knowledge in the subject.
What instructional resources do you have for teaching and learning of Creative Arts?	Syllabuses and chalk
Do your teachers attend in-service workshops on Creative Arts?	No
If no, why don't they attend?	Lack of resource persons to train the teachers.
If yes, how frequent is the training?	

Source: Field Survey (2009)

7.5 Instructional Resources Identified for Teaching of Creative Arts

7.5.1 Doodling

The instructional support resources identified included old newspapers, old packages, broad leaves, charcoal, dried cassava pieces, kaolin/white clay, fabric-off cut, General Knowledge in Art (GKA), Creative Arts syllabus, crayons and pencils. After identification and gathering of the resources, teachers were taken through the following steps in preparing doodles for teaching doodling.

i. Get sheets of old newspapers, old packages, fabric-off cuts, etc.

ii. With a pencil, charcoal, kaolin or chalk, draw a single continuous line that intersects itself all over the card or paper till it ends where you wish.

iii. Allow your hand to move freely on the paper to create several lines, marks or shapes that intersect themselves forming shapes.

iv. You can colour each intersected shape with different colours. Figure 1 below shows sample of teachers displaying their doodles during the training section.

Figure 1: Teachers displaying their doodles during the training section
Source: Field Survey (2009)

7.5.2 Dabbing and Direct Printing

The instructional support resources identified included old newspapers, old packages, broad leaves, charcoal, suede, ink, plant dye from teak leaves, mango juice, fabric-off cut, shells, seeds, coins, GKA, Creative Arts syllabus, crayons and pencils. After identification and gathering of the resources, teachers were again taken through the following steps in preparing stencils and blocks for teaching dabbing and direct printing as seen in Figure 2.

i. Get leaves, shells and seeds from nature.

ii. Get one piece of an old graphic or an empty package.

iii. With a stick or brush, apply ink (suede) onto the leaf or shell.

iv. Lay your paper or fabric on the cardboard.

v. Carefully place the leaf on the old graphic or fabric and press the back gentle to directly transfer the texture of the leaf or shell onto it.

vi. Remove the leaf or shell and allow work to dry. This process is termed as direct printing.
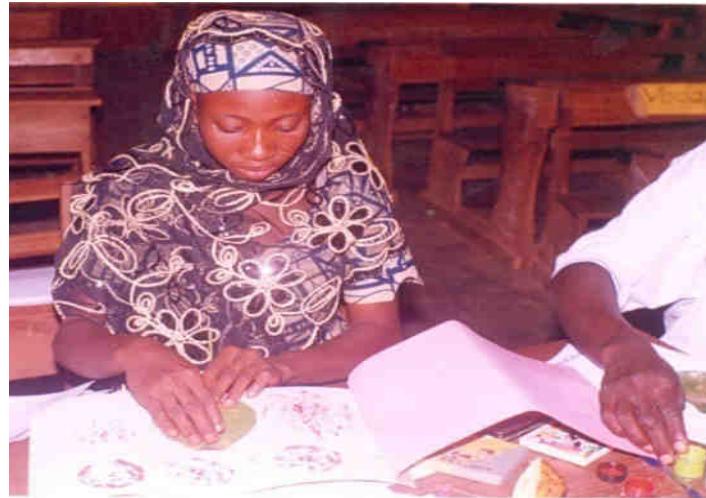
Figure 2: Teachers practicing dabbing and direct printing
Source: Field Survey (2009)

7.5.3 Tora Dance among Dagomba

The instructional support resources identified included old graphics, old packages, broad leaves, empty Milo tins, robber cans, beating sticks, rope, cutter, fabric-off cut, GKA and Creative Arts syllabus. After identification and gathering of the resources, teachers were taken through the following steps in preparing simple musical instruments for teaching of Tora Dance among Dagombas.

i. Gather empty tins and cans such as Milo tins, tomato paste tins and old metallic bowls.
ii. Open one mouth of the tins if you prefer and you can also use both mouths.
iii. With beating sticks, you can use them as drums. Or
iv. With a cutter such as knife, cut open both mouths of tins.
v. With goat's skin, rubber, fabric or paper, tighten it around the mouths and fasten/sew them tight with a thread. When wet, dry them.
vi. With beating sticks, you can beat them as normal drums if acquiring the normal drums proves inconvenient. Figure 3 shows teachers preparing drums with tins and cans.
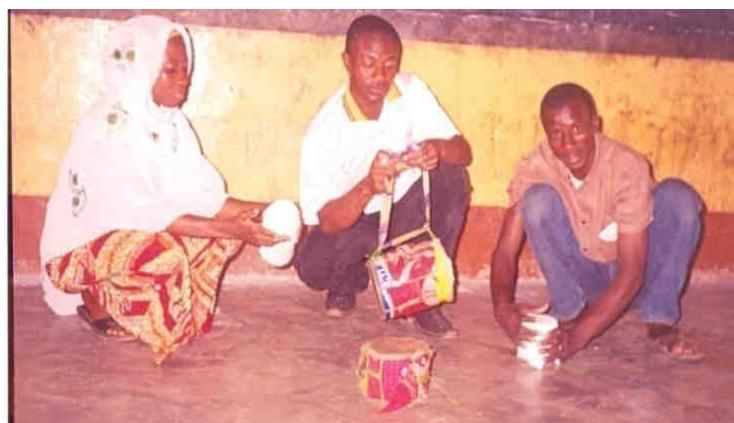
Figure 3: Teachers preparing Drums with tins and cans
Source: Field Survey (2009)

7.5.4 Embroidered Handkerchief

The instructional support resources identified included old graphics, old packages, rope, cutter, fabric-off cut, fruits, seeds, shells, needle, thorns, GKA and Creative Arts syllabus. After identification and gathering of the resources, teachers were taken through the following steps in preparing embroidery designs on handkerchiefs.

i. Get a mango fruit or seed.
ii. Trace it onto sheets of old graphic paper with charcoal, chalk or white clay.
iii. Cut out the template with a sharp knife.

iv.   Place the template on 4 by 6 inches fabric-off cut and traces the shape of the mango onto the fabric.

v.   Tread your needle and sew the motif. You could sew only the outline or all over the motif.

vi.   Make a very accurate finish knot.

7.5.5 Modeling of Beads

After identification and gathering of the resources, teachers were taken through the following steps in preparing clay for modeling of beads;

i.   Get clay from its source.

ii.   If the clay is moist and filthy, allow it to dry and then sieve off the filth leaving the clay clean.

iii.   Add a quantity of water to the clay and knead it to become soft.

iv.   With a lump of clay, roll small balls and push a thin stick through the center of them. The balls should be of the same size.

v.   Allow the work to dry on the sticks.

vi.   Pull out the stick leaving holes through the balls of clay.

vii.   Take different watercolours and paint the balls in different colours.

viii.   After the balls are dried, thread them and children can use them in their plays or dramatizations as beads.
  Note: This activity is better done outside the classroom. The teacher and his / her pupils can do these practical in the art studio or under a shady tree. Figure 4 below shows teachers working with clay.

Figure 4: Teachers working with clay
Source: Field Survey (2009)

7.5.6 Construction and Assemblage of Pen and Pencil Holders in Class

i.   Get full empty cigarette packages, tins and cans as seen in Figures 5 and 6 from provisional stores.

ii.   Using empty packs of cigarette, cut of the mouths of the smaller ones and leave them opened completely.

iii.   Arrange the shorter boxes on the longer ones and glue or paste them.

iv.   Hang the boxes along the classroom wall at the level of pupils.

v.   Assign each small box to a child for keeping their pens, pencils, sharpeners and erasers. Their names could be written on them.

Figure 5: Empty Packages and a designed Pencil/Pen Holder
Source: Field Survey (2009)
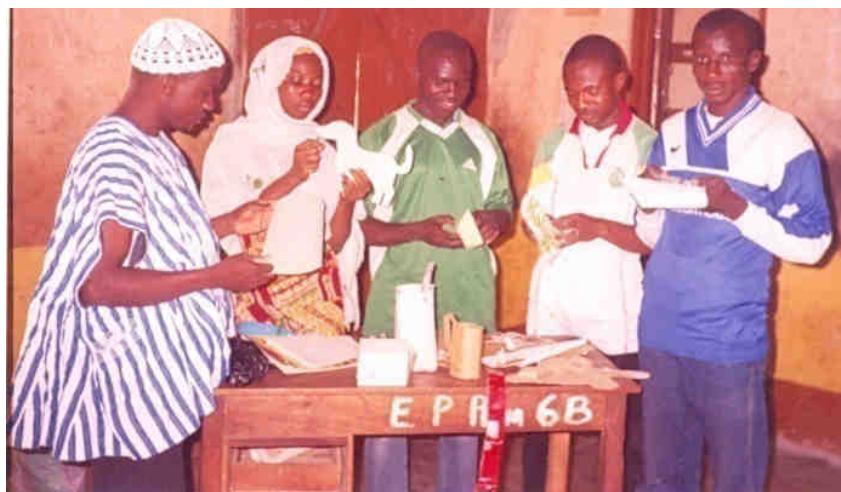
Figure 6: Teachers practicing Package Making
Source: Field Survey (2009)

7.6 Discussions made During the Training Sections
Rating scale was used to rate the behaviours of teachers during training on the development of TLMS. Table 5 below is the general behaviours upon which the classroom teachers were rated.

Table 5: General Behaviours expected in Six Classroom Teachers during the Training Sessions

Behaviour	Qualities Expected In Teachers
1. Teachers' involvement in the training	The behaviours expected in the teachers centered on attendance, punctuality, interest demonstrated in the training and active participation.
2. Teachers' understanding of processes, procedures, and techniques	The behaviours expected in the teachers centered on accuracy of answers, understanding of concepts and ability to handle tools and materials
3. Teachers' problem solving ability.	The behaviours expected in the teachers centered on innovativeness, originality of ideas or concepts, ability to separate, compare, analyze ideas or concepts, and appraisal ability.

7.6.1 Teachers' Involvement in the Training
Teachers' punctuality was rated "excellent" in the early days of training but started reducing from excellent to "average". This indicated that teachers were having other extra duties at home and when it became so necessary, some teachers would seek permission to be absent. However, the two female teachers in the sample never missed any training session but the males did. These female teachers saw it important to participate since they needed more creative skills to handle pupils at the lower primary where they were appointed to teach (Anatu, M., Personal Communication, December 20, 2009). The implication of the females' punctuality could also bear meaning with their professionalism as they were both untrained teachers where the training therefore became a springboard for enhancing their teaching competency in class.

Teachers' active participation in the training was rated "very good". Each teacher looked serious in all the days of training. This shows that teachers have the enthusiasm to update and improve their teaching competencies when it comes to capacity building within the teaching field (Seidu, A., a lecture delivered during a capacity building on May 28, 2015 at Evangelical Presbyterian College of Education, Bimbilla).

7.6.2 Teachers' Understanding of Processes and Procedures
This quality was rated "excellent" and acceptable in some cases throughout the training. Teachers exhibited high sense of understanding and asked more questions for celerity of processes or procedures involved. However, the non-professional teachers and those with SSCE/WACE qualifications were a little bit slow to understand procedures than the professional teachers. They asked more questions and sought for repetition of processes for them to catch up. A very laudable finding was made when one of the teachers who completed Senior High School in 1997 in Visual Art, but as of 2009 did not further his education exhibited a lot of understanding in making almost all the TLMs. He was able to guide his colleagues to draw, fold, sew and paint in the training sessions whenever they were left alone to make their own TLMs. This is an indication that teachers' knowledge in the subject he/she teaches is one of his effective teaching competencies (Ganyaupfu, 2013).

Another very educative finding regarding teachers' understanding of processes during training has to do with sex related jobs. It was realized that the two female teachers had more upper hand in stitching and sewing component of the training. These female teachers understood procedures in stitching and sewing well than their male counterparts and also assisted the participants to accomplish the task. This phenomenon is attributed to many arguments raced by some researchers that there are certain jobs that fit one sex than the other (Osewa, 2016). Females in northern Ghana are more into household chores such as cooking, spinning, taking care of children which involves amending their thorn clothes and among others (Mairead *et al.* 2005).

7.6.3 Teachers' Innovativeness
This quality was rated "acceptable" in most cases during training. The teachers were seen creating their own TLMs for the various topics in the Creative Arts syllabus. However, there were disparities regarding teachers' innovativeness. These were characterized by their knowledge of the subject, experience, qualifications and self-motivational traits of teachers.

Undoubtedly, the teacher who had SSSCE in Visual Arts looked more creative in colouring, painting drawing and folding. The other two professional teachers were innovative than the remaining non-professional teachers who were also holding SSSCE. Teachers' background knowledge in a subject contributes more positively to his/her ability to develop instructional resources for the subject since he/she had possessed some understanding of the content and topics of the subject. This reflects in their contributions to the type, nature, characteristics and

appropriateness of resources. The professional teachers' innovativeness over the non-professional was also as a result of the teacher training they underwent in teacher colleges of education. It justifies the fact that teacher trainees must be taught how to identify and prepare instructional materials for teaching and learning (MOE, 2007). Coupled with teachers' innovativeness during the training, were characterized by individual self-motivation. This indicates that teachers' source of motivation could come from both intrinsic and extrinsic motivational factors (Kadzera, 2006). Therefore, it elucidates the teachers' zeal to supplement whatever resources that are acquired through the Ministry of Education in Ghana with their own creativities and inventions.

8. Conclusion

The Creative Arts studied in E. P Primary School in Yendi is taught by different caliber of teachers in terms of qualifications and teaching experiences. It was realized that some of the teachers teach without using appropriate or no instructional resources at all in some cases. Another major finding was that the Ghana Education Service has not been organizing capacity building workshops for Creative Arts teachers in the District, hence they could not teach the subject appropriately. The professional teachers who completed teacher colleges of education were also not very much conversant with the use of TLMs and this was due to the fact that the syllabuses used in training teachers at the colleges of education have little harmonization with the primary school Creative Arts syllabus. It was also revealed that the teachers under training with the researchers displayed different levels of enthusiasm and this was characterized by their professional experiences in teaching coupled with self-motivational traits within each trainee.

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