ASSESSMENT OF TEACHERS READINESS FOR THE IMPLEMENTATION OF THE NEW CURRICULAR AND CREATIVE ART CURRICULUM IN PRIMARY EDUCATION

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HAPrER ONE
INTRODUCTION

Background of the Study

The on-going global challenges are threatening many nations of the world like Nigeria. The need to face the challenges squarely motivated the executives of the Federal Republic of Nigeria (FRN) since its inception in 1960 to plan ahead of time. An adage says that the best way to solve a problem is to prevent its occurrence. Therefore, to prevent the occurrence of a problem is to get the people concerned well informed. Being well informed means being well educated about the present situation in the environment. That was why the FRN chose education as an ‘instrument par excellence’ for effective national development.

Owing to the above reasons, the Nigerian Educational Sector made a policy, which since 1981 had been hammering on the need to inculcate in the child the spirit of inquiry and creativity. This recommendation implies that inquiry and creativity are important life skills. The inquiry approach to problems has to do with scientific investigation while creativity is a skill that leads to invention. Creative critical thinking according to Marvin (2006: 1-10 Online: Retrieved on April 25, 2008) is so essential as a survival and success skill in today’s world. Similarly, Boon (1997: 19 Online: Retrieved on March 27, 2008) outlined that creativity can solve most problems.

The word ‘creativity’, according of Oxford’s English Etymology is derived from the Latin word ‘creatus’ that means “to bring forth, produce and cause to grow”, (Boon, 1997).

Furthermore, Oxford English Dictionary defines creativity as:

“an ‘art’ and that ‘art’ is also ‘creativity’. The Principle especially in the production of visible Works of imagination, imitation, or design. A skill Acquired as a result of knowledge and practice”.
Creativity according to Koestler (1966) is not an act of creation in the sense of Old Testament. It does not create something out of nothing; rather it uncovers, selects, reshuffles, combines and synthesizes already existing facts, ideas, faculties and skills. The more familiar the parts, the more striking the new whole.

An important point made by Rogers cited in Boon (1997:71) was that

“creativity is an emergence in action of a novel relational Product, growing out of the uniqueness of the individual on The one hand, and the material, events, people, or Circumstances of his life on the other”.

Equally, Jones cited in Diogu (2000:52) defined creativity as:

“the combination of flexibility, originality and Sensitivity of ideas which enables the thinker to break Away from usual sequences of thought into different and Productive sequences, the result of which gives Satisfaction to himself and possibly others”.

Therefore, creativity is the ability to coordinate or combine intelligence, feelings, thoughts, desires, manipulative power and talents to solve problems; or the use of available resources in a conducive environment to produce a new whole or amend the existing parts or whole towards problem-solving.

Moreover, many people regard creativity as the ability of the talented few. This misinterpretation of creativity by some people falls out of the belief of the expressionist theorists. These theorists maintain that a release of tension as a result of feeling is achieved through creating and not just an attribute of the talented. Therefore, creativity can be learned by everybody more especially when it is well taught with the use of adequate materials.

Creative art taught in primary schools will help children learn that they can create images with materials and that the activity of making such images can provide intrinsic forms of satisfaction. They learn that images they create can functions as symbols, which
serve as means of communication through which they convey what they know to others. The symbols that children create and manipulate afford them opportunities to learn such skills as empathy, to feel like, as well as feel for others. The knowledge gained from creativity help children in making internal judgments. In this case, the child must learn to rely upon his own sensibilities and perceptions in order to determine the adequacy of the symbolic images he or she creates. They learn to relate images to form a whole - this is one of the expressions of maturity. Children develop skills or competence in creative activity and this is one of the major sources of self-satisfaction in learning especially when they realize that they can bring images into existence through exploration. Children also develop a special relationship with the world through the cultivation of what is called an “aesthetic attitude” (Elliot, 1978).

In creative art classes, the teacher sets up models, which children try to imitate, thus sharpening the child’s power of observation. Hence, the development of creativity in an individual is essential to the survival and growth of that individual and the nation. It is because of this that the National Policy on Education (FRN. 2004) hammers on the need for inculcating in the child the spirit of inquiry and creativity. The policy makers believe that creative art has far reaching influence on the development and life of man that was why they recognized that it requires as much attention and time as other subjects in the primary school curriculum.

Curriculum, according to Wheeler (cited in Offorma, 2002) is the planned experiences offered to the learner under the guidance of the school. In other words, creative art curriculum can be defined as the arranged, planned and structured creative art learning experiences offered to learners under the guidance of the school. To make a significant creative contribution to the world usually demands years of dedicated study and practice,
thus developing the cognitive, affective and psychomotor domains of learning. Mkpa (1987) made it clear that a balanced personality is the individual who in addition to his cognitive development also develops his affective and psychomotor dimension. Creative art contributes in developing a balanced personality.

At the primary school level, Creative Art Curriculum was presented as the ‘Cultural Arts’. The Cultural Arts Curriculum intended to inculcate into the learners the societal aim for basic education. It was planned for the purpose of achieving the objectives of the National Policy on Education, which stressed among others, the need for inculcating in the child the spirit of inquiry and creativity. This curriculum that was specifically planned to be taught within the first six years of primary education with the old 6-3-3-4 system of education in Nigeria.

Unfortunately, this cultural art implementation was a failure. Firstly, the present Primary and Junior Secondary curricula according to NERDC, can no longer meet the goals of back education. Secondly, there is a disconnection in some subjects between Primary and Junior Secondary School Curricula, (“This Day”: Lagos 8th April 2008). According to Obioma, (2008), the old Primary and Junior Secondary Curricula are structurally and intrinsically defective. Furthermore, the existing school curricula can no longer meet the expected needs of the world of work of learners in a rapidly changing world.

The obsolescence and inadequacy of the old Cultural Arts Curriculum now led to the introduction of the new Nine-Year Basic Education Curriculum which according to the National Council on Education (NCE) will take-off in September 2008, (“This Day”: Lagos 8th April 2008). The new curriculum is presented as the Cultural and Creative Arts. This curriculum is subdivided into three parts:

(1) Lower Basic Education comprising class 1 – 3.

(2) Middle Basic Education comprising class 4 – 6
(3) Upper Basic Education comprising class 7 – 9 (former JSS1-3).

Unlike what used to be practiced in the past when there were options between fine arts, arts and crafts, drama and music; the present curriculum collates all these into a single subject which has to be taught at such. (Nigerian Education Research and Development Council NERDC. 2006).

The major difference between the old Cultural Arts Curriculum (CAC) and the new Cultural and Creative Arts Curriculum (CCAC) is that while CAC was taught separately with options for students either in the fine arts, art and crafts, or drama and music, CCAC collates all these options together as one. CAC made less provision for varied experiences for the learner yet over-loaded by CCAC made a wider provision for varied experiences is less loaded and does not reduce standards or quality of curriculum contents. Furthermore, the later provides continuous education for primary school pupils through secondary education.

For this new Cultural and Creative Arts Curriculum (CCAC) to be a success, it must be implemented properly. According to Fullan and Pomfret in Offorma (2002), curriculum implementation is the process of someone putting a change into practice in order to bring about a change. Akudolu (1994), sees curriculum implementation as the trying out stage. It is the practical or instructional phase of the process. He went further to say that curriculum implementation is the stage when in the midst of learning activities, teachers and learners are involved in negotiations aimed at promoting learning. The teacher adopts the appropriate teaching methods, and materials to guide students’ learning. The students on their own are actively involved in the process of interaction with learning activities.

The foregoing entails that the major curriculum implementers are the classroom teachers. They set up learning opportunities aimed at enabling learners acquire the desired
knowledge, skills and values. Although teachers occupy a central position in curriculum implementation, learners are also actively involved in the process. According to Nwafor (2007), teachers are indispensable participants in any innovation in education. They are usually the final executioners of most innovations in education. She continued to say that, the teacher in the educational system stands between the plan and the execution. Nwafor’s statement above concurred with Joyce and Wat’s (1980) who said that, the teacher is the mediator of subject matter and a repository of a ban of methodologies for transmitting the required learning as set forth in the aims and objectives and as presented in the subject matter.

Furthermore, the teacher, according to Nwafor (2007), to a large extent, determines the success or failure of an educational innovation. She also pointed out that teachers’ competence, personality and perception of an innovation are possible constraints to an innovation. In other words, to ensure the success of this new curriculum, it is important to know how ready the teachers are to implement it.

The word ready or readiness according to Oxford English Dictionary is the state of being ready or prepared for something. Agulanna and Nwachukwu in 2001 stated that when an action tendency is aroused through preparation, adjustment and motivation, fulfillment of that tendency is satisfying. Therefore, teachers readiness in this context is the state of teachers being ready or prepared in all ramifications for implementing the curriculum. The factors that indicate readiness or preparedness for the implementation to take place include: their qualification in the subject area, their knowledge of the content; ability to teach the subject with the newly suggested methods; ability to source
instructional materials or improvise the unavailable ones, and the eagerness to search for knowledge to up-grade or update themselves where applicable.

These entail that proper implementation of the new Cultural and Creative Art Curriculum (CCAC) requires qualified teachers in the first place. Diogu (2000), stressed the need for art teachers being properly exposed to art branches so that the teacher could become more flexible in his teaching activities especially at the lower levels of schooling.

Secondly, the teacher should be competent in handling the new Cultural and Creative Art Content. This entails that he should be able to adapt to change from Cultural Arts to Cultural and Creative arts as an enlarged or amalgamated subject. A change from Cultural Arts to Cultural and Creative Arts demands a lot from the teacher. In other words, he must be knowledgeable in all aspects of the subject.

Moreover, the teachers’ ability to use the newly suggested method of teaching is very important. If he assesses himself in line with the requisites of the new method and finds out his in-capabilities, he will decline or give it a second thought. Based on this, he will decide whether to teach it or not, because the worst thing a teacher could do is teaching what he does not know.

There is a belief that people are not always comfortable with change especially in the educational sector. They will be required to undergo series of training so as to adapt to the new demands. Undergoing in-service training is of paramount importance to the teacher for the proper implementation of the new Cultural and Creative Art Curriculum. Yeomans (1996) supported this claim by saying that the continuing art and design practice of teachers make a significant contribution to classroom performance.
Finally, the use of instructional materials in the teaching and learning process takes care of individual differences of the learners. This means that it is very important for the teacher to be able to use the available resources, source and improvise the unavailable ones to concretize his lessons.

It is not a matter of introducing a new amalgamated or integrated subject into the system, but to know how ready the teachers are to implement it. Therefore, there is a need to assess teachers’ readiness for the implementation of the new Cultural and Creative Art Curriculum.

Statement of the Problem

The old Cultural Art Curriculum is obsolete and out of date with modern challenges. It can no longer meet the expected needs of the world of work of learners in a rapidly changing world. The National Council on Education (NCE) in “This Day”: Lagos (9th April 2008) had outlined the prospects which it could not achieve. So it is expected that the newly introduced Cultural and Creative Art Curriculum will help in the achievement of the prospects.

Now, a new and reformed Cultural and Creative Arts Curriculum is being introduced in the primary and secondary schools in Nigeria and if not properly implemented, it may not overcome the constraints of the old Cultural Arts Curriculum. Therefore, the problem of this study is the assessment of teachers’ readiness for the implementation of the new Cultural and Creative Art Curriculum.

Purpose of the Study

The purpose of this study is to assess teachers’ readiness for the implementation of the new curriculum for cultural and creative arts.

Specifically the study intends to find out:
1. The qualifications of teachers handling the subject.
2. The teachers’ content competence.
3. The teachers’ competence in the use of suggested methods of teaching the subject.
4. The teachers’ access to variety of professional development opportunities in CCA.
5. Availability of relevant learning materials for CCA.
6. Teachers’ ability to improvise unavailable instructional materials.

**Significance of the Study**

The findings of this study will help the teachers to assess themselves to know if they are qualified to implement the new CCAC. The teachers will equally be given the opportunity to assess their knowledge or competences in handling the new content and the new methods of teaching the subject. Furthermore, it will help them know the level of their ability to use the available instructional materials as well as improvising the unavailable ones. It will also help to expose the areas where the teachers need to update so as to meet up with the current demands in the society.

Moreover, the findings of this study will help to sensitize the Nigerian Educational Sector about the qualifications of the teachers that will handle the subject. This knowledge will help them quantify the level of exposure the teachers have concerning the newly introduced subject. If it is low, they will organize training, workshop or seminars to enlighten the teachers. They can equally approve in-service training to improve the teachers’ knowledge. This study will also help them to find out teachers’ problems and needs in implementing the Cultural and Creative Art Curriculum.

This study is also significant to the Government because it will showcase the implementation requirements, needs and problems of the new subject. It is well known that
an enhanced teaching and learning is achieved with the use of instructional materials. The materials help to concretize the lessons and take care of individual differences. So this study will help the Government to know what to budget for the provision of instructional materials and when to sponsor the teachers to improvise the unavailable ones.

The curriculum experts will be exposed to the problems of implementation, the causes, the assessment/diagnosis of the situation and suggested solution to such problems. This will give them the opportunity to know what, how and when to plan or modify the curriculum in future.

Also, learners will benefit from this study when the ‘ready’ teachers teach the subject well. The success of the instruction will help learners to acquire the creative skill or ability, which will equip them to face the global challenges. This will help to achieve the aims of introducing the 9-year Basic Education for the learners.

Finally, the society will benefit from this study only when the government, educational sector, school and the teacher joint-handedly aim at solving the CCAC implementation problems to achieve the great and dynamic societal goals through providing a creative citizen.

**The Scope of the Study**

The study covers all public primary schools in Enugu State. The study sought to find out how ready the teachers are to implement the new Cultural and Creative Art Curriculum. It looked the teachers’ qualification, content and methodology competences, availability of instructional materials, teachers’ ability to improvise the unavailable materials, and the extent of professional development training in the new subject.

**Research Questions**

The six research questions that guided the study are listed below:
1. Are there enough qualified art teachers to implement the subject?

2. How competent are the teachers with reference to the implementation of CCAC content?

3. How do the teachers assess their competence in line with the current suggested methods of teaching CCAC?

4. To what extent are the teachers exposed to variety of professional development training in CCAC?

5. What are the available instructional materials for implementation of CCAC?

6. To what extent can the teachers improvise the unavailable instructional materials for the study of CCAC?
CHAPTER TWO

LITERATURE REVIEW

The literature review is divided into the following sub-headings:

(1) **Conceptual Framework:**
   - Historical view of Cultural and Creative Arts Curriculum – CCAC.
   - Meaning of Culture, Education, Creativity, Arts, Curriculum, and concept of CCAC.
   - The Principles of Creative Art learning.
   - The need for Creativity or Creative Art learning.
   - The roles/importance of Creativity or Creative Art learning.
   - The developmental stages and characteristics of creative personality.
   - Conceptual framework of effective implementation of CCAC.

(2) **Teachers’ Readiness for Effective Implementation of the New CCAC.**
   - Teachers’ qualification.
   - The content of Cultural and Creative Art Curriculum.
   - The strategy/methods of teaching CCAC.
   - Availability of instructional materials.
   - Ability to use and improvise instructional materials.
   - Professional development training of teachers.

(3) **Theoretical Framework**
   - Cognitive developmental psychology – Jean Piaget.
   - Theories of learning: Behavioural theories of learning, Cognitive theories of learning and humanistic theories of learning.
   - Models of curriculum planning, development and implementation processes.
CONCEPTUAL FRAMEWORK

Historical View of Cultural and Creative Art Curriculum

Since 1981, Cultural Arts have been one of the subjects offered in all Nigeria primary schools. It was implemented under the old 6-3-3-6 system of education in Nigeria. Now, due to changes in the world but specifically in Nigeria, a new system is being created to suit the Universal Basic Education aims/goals. The new system is 9-3-4 system of education. Owing to this creation, a new Nine-year Basic Education Curriculum is introduced, and one of the subjects to be offered is Cultural and Creative Art.

The new Nine-year Basic Education Curriculum according to This Day, Lagos, (8th April 2008) takes off in September in Primary One and Junior Secondary class one. The new Nine-year Basic Education Curriculum is officially going round the country, with the three ministers of Education launching it in the different geo-political zones of the country. Recently, the Minister of State for Education II, Hajiya Aishatu Jibril Duku, launched it for the South West Zone in Lagos.

The curriculum is at the heart of the Universal Basic Education (UBE) programme. All speakers at the different launchings observed that getting all hands to be on deck to ensure its proper implementation is critical to achieving UBE.

The Nigerian Education Research and Development Council (NERDC) gave some reasons why we need a Nine-year Basic Education Curriculum:

(a) The present primary and junior secondary school curricula can no longer meet the goals of basic education.
(b) There is a disconnection in some subjects between primary and JSS I curricula in the context of the nine-year continuous basic education schooling.

(c) The new curriculum is addressing some of the observed gaps in the old curriculum.

(d) The Executive Secretary of the council, Prof. Godswill Obioma said the old primary and junior secondary curricula are structurally and intrinsically defective.

(e) The existing school curricula can no longer meet the expected needs of the world of work of the learners in a rapidly changing world. The new curriculum is therefore in compliance with on-going global social and economic reforms.

(f) The existing primary and JSS curriculum could not achieve the acquisition of entrepreneurial skills, strategic communication skills, functional literacy and numeracy.

(g) Subjects are also overloaded.

(h) There is no support for reducing poverty, creating jobs and wealth for graduants.

(i) A critical mass of primary school pupils who would ordinarily have benefited from secondary education are cut off.

(j) Strategic positive national values including ethics, moral and critical thinking are not sufficiently emphasized.

(k) In some of the subjects, the curriculum contents are obsolete and out of date with modern challenges.

(l) In the new, provisions have been made for curriculum alignment and adaptation for the socially marginalized, adult learners and special needs learners by infusing emerging issues into the relevant contents in a systematic manner for all class levels.”

In finding solution to the above, new subjects have been introduced to replace obsolete subjects and core subjects re-defined. The new curriculum takes into account the targets of National Economic Empowerment Development Strategy (NEEDS) of value re-
orientation, poverty eradication, job creation and wealth generation. Subjects such as Basic Science and Basic Technology are to replace Primary Science and Introductory Technology. Cultural and Creative Arts has been presented as a holistic and integrated subject, while ICT and French are core subjects.

Core and elective subjects have been prepared to reduce overloading of the curriculum contents without compromising the quality of the curriculum contents. Core basic subjects include: English Studies, Mathematics, Basic Science and Technology, Social Studies, Civil Education, Cultural and Creative Arts, Health and Physical Education, Language, Religious Studies (CRS/IRS), Computer Studies and French. Elective subjects include: Arabic, Agriculture, Home Economics and Business Studies. French is being introduced in primary 4 as a core subject”. (This Day, Lagos, April 9th 2008).

The task of defining this Cultural and Creative Art Curriculum should be approached systematically. In this sense, there is need to know the meaning of the key terms that make it up, such as: Culture, Education, Creativity, Art and Curriculum.

**Culture**

Contemporary Social Science uses the term culture to refer to the total way of life of a people, their artifacts and patterns of conduct as well as their ideas and ideals (Bendix, 1962). Culture is that complex whole that includes knowledge, beliefs, art, morals, laws, customs and any other habits and capabilities acquired by human beings as members of society. Culture refers to all those ways of thinking; feeling and behaving that are socially transmitted from one generation to the next. (Hobbs, and Blank, 2008).

According to Onwuka, in Offorma (2002), culture includes everything that can be communicated with necessary modifications from one generation to the succeeding one. It represents a people’s heritage made up of both materials and non-material aspect: various artifacts, art, even techniques of food preparation, how they eat, how they sleep, the way
they wash and clothe, how they build their houses, their knowledge, beliefs, morals, values and language.

In the researcher’s view, culture is that total life pattern lived by the people. It is also their total environment that contributes to that life pattern. The researcher equally agrees, with Offorma who went ahead to say that culture is maintained or modified through education.

**Education**

Education is a life long process. The sociologists as Offorma, (2002) puts it, conceived education as a process of making behavioural changes in both the individual and the community in which he lives. Education is concerned with the transmission of cultural heritage of a society and emphasizes the necessary aspects of the cultural heritage, which demand familiarity with special and organized knowledge and skills contained in discrete subjects. Therefore, education must serve social needs, serve individual needs and reconstruct society, (Wheeler, 1978). For worthwhile changes to occur in the society, education must be worthwhile. This is the reason why the Federal Government of Nigeria chose “Education as an instrument par excellence for effective national development” (FRN, 1981:5). Accordingly, the National Policy on Education endorsed the use of education to facilitate the building of “

(1) a free and democratic society;
(2) a just and egalitarian society;
(3) a united, strong and self-reliant nation;
(4) a great and dynamic economic;
(5) a land of bright and full opportunity for all citizens”. 
Creativity

Creativity is not an act of creation in the sense of Old Testament. It does not create something out of nothing. It uncovers, selects, reshuffles, combines, and synthesizes already existing facts, ideas, faculties, and skills. The more familiar the parts, the more striking the new whole, (Koestler, 1966).

The word creativity, according to Oxford English Etymology, is derived from the Latin word ‘creatus’ that means, “to bring forth, produce, and cause to grow” (Boon, 2008). Likewise Oxford English Dictionary defines creativity as ‘art’ and that art is also ‘creativity’. It is the principles especially in the production of visible works of imagination, imitation, or design. It is a skill that results from knowledge and practice.

Jones as cited in Diogu (2000), defined creativity as the combination of flexibility, originality and sensitivity of ideas which enables the thinker to break away from usual sequences of thought into different and productive sequences the result of which gives satisfaction to himself and possibly others. Creativity according to Royane in Ezine (2008) involved creating something, and this can certainly be in the mental realm. Royane sees people who are creative as those who are working on problems and devising solutions that did not exit before. They use their minds to imagine fresh ways of doing things, putting together existing form and ideas in new ways. Through it, they may be creating a new idea, a new look, a new product, or a new technique.

A simple definition of creativity by Charles (2008), is the action of combining previously uncombined elements while Haefele (1962), cited in Boon (1997) defined creativity as the ability to formulate new combinations from two or more concepts already in mind.
Rogers (as cited in Boon, 1997), also stated that creativity is an emergency in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other. This definition tells us how an individual fits into his or her setting and how it affects the growth of an idea.

As Franken (2008) puts it “creativity can be defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others. Weisberg (2008) equally sees creativity as something that refers both to the capacity to produce work and to the activity of generating such products. He strongly maintains that all those who study creativity agree that for something to be creative, it is not enough for it to be novel; it must have value, or be appropriate to the cognitive demands of the situation. In that same manner, Csikszentmihalyi (2008), supported Weisberg’s view of creativity by saying that what counts are whether the novelty he or she produces is accepted for inclusion in the Domain.

From the foregoing definitions of creativity, the researcher understands creativity to mean the ability to co-ordinate or combine intelligence, feelings, thoughts, desires, manipulative power and talents to solve problems or the use of available resources, and a conducive environment to produce a new whole or amend the existing parts or whole towards problem-solving. In a nutshell, creativity is the combination of some personal traits, the use of available resources to produce what will address or solve our personal or societal problems.
Arts

The researcher briefly reviewed the following theories of art to arrive at the definition of Art.

The representation theories maintain that art is not a production of reality; rather it is a transformation of reality. The expressionists stress that art is a means of self expression through which an artist expresses his feelings and ideas in words, actions, paints, or stones etc, clarifying them and achieving a released of tension through creating.

The formalists see art as a visual sense of form, colour, and knowledge of three-dimensional space while the pragmatists believe that art is a means to some end beyond itself and hence what counts in the final analysis is not the nature of the work of art itself but its effect upon the audience – whether those effects be primarily sensory, cognitive, moral, religious or social.

The hedonistic theorists believe that the function of art is to produce just one kind of effect upon its audience: pleasure. It is only this theory that believes that a work of art may inform or instruct, represent or express and must please. This is called art for aesthetics or for pleasure (Encyclopedia Britannica, Vol. 25).

Considering these theories, art can be defined as a means of representation of reality, self-expression, sense of form, a means to some end and aesthetics.

Curriculum

The definition of curriculum according to Wheeler (cited in Offorma 2002) is the planned experiences offered to the learner under the guidance of the school. Aguokogbuo, (2000), had a cursory look at the Nigerian school curriculum which he said would indicate a set of educational goals and objectives, a number of areas of subject matter or content, a
list of learning experiences or activities to be performed and a way of finding out whether or not the objectives have been achieved (evaluation).

According to Neagley and Evans (1967), curriculum is all of the planned experiences provided by the school to assist pupils in attaining the desired learning outcomes to the best of their abilities.

Furthermore, Offorma defined curriculum as a deliberately, systematically planned attempt to change the behaviours of the young and inexperienced and, also, to enable them gain insight that will enable them to build a better society. She continued to say that curriculum can be taken to be the instrument by means of which schools seek to translate the hopes of the society in which they function into concrete reality. It can equally be a means applied by educational institutions to actualize the aspirations of the society, through what educationists consider desirable learning.

Therefore, the researcher is of the opinion that cultural and creative art curriculum is a curriculum through which the Nigerian society can actualize her dream.

As culture, education, creativity, art and curriculum have been defined in the preceding pages, now it is necessary to sum the whole definitions up to get a rounded definition of the subject.
CONCEPT OF CULTURAL AND CREATIVE ART CURRICULUM (CCAC)

Fig. 1: The Branches of Art or Diagrammatic Representation of CCAC

According to the above diagram, Cultural and Creative Art Curriculum is an integrated or amalgamated subject, which is comprised of arts and crafts, music, drama, entertainment and culture. It can be defined as the arranged, planned and structured Cultural and Creative Art learning experiences offered to learners under the guidance of the school. To make a significant creative contribution to the world demands years of dedicated study and practice, thus developing the cognitive, affective and psychomotor domains of learning.

In line with the above, Mkpa (1987) made it clear that a balanced personality is the individual who in addition to cognitive development also develops his affective and psychomotor dimension. To achieve/produce a balanced personality, cultural and creative art curriculum should be taught in schools at all levels and as early as possible. Cultural and Creative Art curriculum should be taught in all Nigeria Primary Schools. If it is well taught at that level in line with the principles of creative art learning, the role or importance of teaching it will reflect on the individual’s life as a person and it will be extended to the nation at large.
Principles of Creative Art Learning

Creativity or creative learning process of invention, re-arrangement and integration of new ideas, patterns, and forms must meet up with the formal principles in art. The formalists are concerned with the specific qualities, which works of art should possess; and as a partial account, which can be given of the works but that in the end, the presence of the qualities must be felt intuitively and cannot be described.

This formal qualities accountability in works of art go back as far as Aristotle’s Poetics written in the 4th Century B.C., and usually includes the following as principal ingredients;

(i) **Organic Unity:** A work of art must have what Aristotle called “a beginning, a middle and an end”; it must be unified; it must “hang together” as one entity. The unity desired in the works of art is like the unity of the higher organism in which every part functions not independently of the others but interdependently with them; and it is this interdependency of the parts that constitutes an organic unity.

(ii) **Complexity, or Diversity or Variety:** This principle is the natural accompaniment of the first one. The work of art must hold in suspension a great diversity of elements and unify them – the greater the complexity that is integrated into a unity, the greater the achievement. This fact is so universally recognized that the two criteria are often stated as one, unity-in-diversity, or variety-in-unity.

(iii) **Theme and Thematic Variation:** The theme or motif, which stands out and upon which the other portions are centered, is made dominant in many works of art. This theme is then varied in different ways in other portions of
the work. There is a special case called unity-in-variety which having central themes, with other materials that is related to them in terms of unity but not identical with them in terms of variety, preserves.

(iv) Development or Evolution: This principle states that a work of art develops or evolves from one position into the next, each preceding part being necessary to the succeeding part, so that if an earlier part were altered or deleted, all the subsequent parts would have to be altered in consequence.

(v) Balance: This principle states that the arrangement of the various parts should be balanced, usually in contrasting ways. Example: in painting, there should be a balance between the right and left halves of the canvas.

(Encyclopedia Britannica)/

In view of the above principles, creative learning can take place when the instructor in collaboration with the learners tries to account for the formalists’ qualities in their works of art. To achieve these qualities, their work should:

(1) Have a theme/purpose/s;
(2) Be complete (have a beginning, body and an end);
(3) Vary in styles but yet unified or organized;
(4) Vary in themes but yet organized;
(5) Have interdependent parts; and
(6) Be proportionate.

In the light of the above principles of creative learning, it is expedient to ask why do we need creativity? In an answer to the above questions, let us briefly consider the need for creativity or creative learning in our country.
The Need for Creativity or Creative Art Learning

The need for creativity or creative art awareness in children need not be over-emphasized. There are ‘creativity needs’ as stipulated by Brian (1998), which are supposed to be provided. Such needs include:

Our educational sector has the need for success and quality achievement. This entails that there is a need for a creative art curriculum, which should provide pupils with regular opportunities to participate in progressive and coherent learning programmes from the pre-school age through high school and beyond.

There is need for creativity experiences in pre-school setting as an essential tool that should be involved in the development of such children. These experiences entail giving such children the opportunity to explore the potential of the art materials exposed to them to achieve expressive and aesthetic experiences.

Learners of all ages need to acquire a unique perspective on human achievement and creative endeavor through developing individual values and a personal aesthetic. This perspective involves pupils investigating materials and media; expressing feelings, ideas and solutions; and understanding, appreciating and sharing in all the products of others.

There is need for pupils to understand, appreciate and respond to their world in creative, visual and non-visual ways. This factor entails the need for proper intellectual, emotional, social, cultural and moral development of young people.

There is need for all school subjects or courses to be drawn together. Creativity or creative arts is expected to integrate all the courses and units ranging from art courses traditionally taught in secondary schools to areas as computer aided design, fashion and film animations; promoting parity of esteem between vocational and academic learning and increasing choice and flexibility. In the higher level, the wide range of art and design
options reflect the increasing demand for a variety of different design skills in our economy, as well as the need which art and design should add to post-education in general.

There is need for innovation, enterprise and creative thinking, and the encouragement of self-reliance and the development of problem-solving skills.

Moreover, a need for continuity in learning and effective career development should be met with regards to the growing interests in adult and community programmes.

Furthermore, there is need to keep pace with change which should be clearly demonstrated in the rationales for creativity. The need for such rationales according to Brian (1998) like:

- Visual awareness, and aesthetic understanding.
- Creative use of media and technology; and
- Creative thinking, innovation, problem-solving and enterprise, should develop and encourage self-reliance and initiative. Meeting such needs is vital to our cultural and economic frameworks.

**The Roles/Importance of Creative Art Learning**

The development of creativity in children, as Diogu (2000), puts it, is necessary in the development of creativity in our children. He continued; that every child is potentially creative and that this creativity can be appropriately developed by correct art teaching methods. He went further to say that human beings make their greater contributions to learning and discovery when they are most creative. Creative thinking is very effective in solving problems that are complex or non-logical. Those who are able to think creatively or divergently have always experienced break-through in human understanding.
Today, educationists believe that creativity is a very useful human attribute, which should be nurtured and developed through the proper teaching of art. If the researcher should ask: “why is it only through the proper teaching of art?”

Art curriculum aims at the development of human creative potential in children, which provide the child the opportunity to practice creative problem-solving, art production and art appreciation.

**Art for Mental Health:** Art provides a worthwhile relief from the strains of too long concentration in the literally based areas of study.

Creative art gives children the opportunity to use their imaginations to produce art works/products.

Creative art motivates learners’ interest in academic work. If a child is failing other subjects, according to Diogu, the child’s ego and interest will boast, as he perceives his praised ability in creating things through the works of art.

**Creative Art Therapy:** Creativity gives the child a means and an opportunity to express himself and at the same time, exposing his unexpressed fears, hopes, dreams etc. This creative art helps the children to discover who they really are and what they are capable of doing. When a child discovers his innate ability to be creative, he develops a confidence and uninhibited personality.

**Art Appreciation:** Creativity helps to create in the thoughts/minds of children the sensitivity to:

1. “differences in the works of art,
2. formal qualities in the works of art,
3. expressiveness in the works of art”. (Broudy cited in Diogu 2000).
These help them to pass judgment and select works of art. When the child has the ability to judge or criticize or evaluate an artwork, he will be able select or produce high quality art. This ability helps to widen the level of understanding of such a child which is much more deeper than his level or counterparts.

Considering the foregoing roles/importance of creative art learning, a good teacher should strive to facilitate the learning of creativity through proper implementation of cultural and creative art curriculum in primary schools. And for the teacher to effectively carry out this task he should be familiar with the children’s developmental stage/ages in line with their creative abilities.

**The Developmental Stages and Characteristics of Creative Personality**

1. **Scribbling stage** (2-4 years)
2. **Pre-schematic stage** (4-7 years)
3. **Schematic stage** (7-9 years)
4. **Dawning of Cultural realism** (9-11 years)
5. **Adolescent stage** (12-14 years)

The teacher should also be familiar with some characteristics that are peculiar with creative individuals. Csikszentmihalyi (1993) outlined ten characteristics of a creative personality:

1. “Creative individuals have a great deal of energy, but they are often quiet and at rest.
2. They tend to be smart, yet also naïve at the same time.
3. They have combination of playfulness and discipline, or responsibility and irresponsibility.
4. They alternate between imagination and fantasy at one end, and rooted sense of reality at the other.
(5) They seem to harbor opposite tendencies on the continuum between extroversion and introversion.

(6) They are also remarkable, humble and proud at the same time.

(7) Creative individuals to a certain extent escape rigid gender role stereotyping and have a tendency toward androgyny.

(8) Generally, creative people are thought to be rebellious and independent.

(9) Most creative persons are very passionate about their work, yet they can be extremely objective about it as well.

(10) The openness and sensitivity of creative individuals often expose them to suffering pain yet also a great deal of enjoyment.

Furthermore, Barron, Mackinnon in Lewis (1971) outlined a number of other investigations about a creative person such as effective intelligence, openness to experience, freedom from limiting restraints and inhibition, aesthetic sensitivity, cognitive flexibility, independence in thought and action, energy, commitment to the creative endeavour and a constant striving for solutions to increasingly difficult problems.

**Conceptual Framework of Effective Implementation of CCAC**

Having looked at the needs, roles/importance of Creative Art Learning in the lives of children, the teacher among other possible factors needs to be considered. The teacher is an inevitable factor for the effective implementation of CCAC. Hence it is necessary to describe at a glance a conceptual framework of teachers’ readiness for effective implementation of CCAC.
TEACHERS’ READINESS FOR THE IMPLEMENTATION OF THE NEW CULTURAL AND CREATIVE ART CURRICULUM

As was earlier on said in chapter one, readiness is the state of being ready or prepared for action. When an action tendency is aroused through preparation, adjustment and motivation, fulfillment of that tendency in action is satisfying; while non-fulfillment is annoying. (Agulanna and Nwachukwu, 2001). In this context, teachers’ readiness is the state of teachers being prepared, motivated and encouraged in all ramifications to take an action of implementing a planned, reviewed and renewed curriculum.

In Nigeria schools today, readiness or preparedness assessment of the teachers in carrying out the effective teaching/learning episode is highly called for. This is because the schools’ implementation of the old curriculum for cultural art was a failure. This failure is evident in the geometrical increase of unemployment nationwide. Now a new curriculum for cultural and creative art is out. Therefore, it is necessary to assess whether the teachers are to implement the curriculum.
Under this sub-topic, the factors that constitute teachers’ readiness or preparedness are reviewed such as: teachers’ qualifications in the subject area, their competence or knowledge of the contents, their competence in the use of the newly suggested methods of teaching, availability and use of instructional materials for proper teaching of the subject, ability to improvise unavailable materials and the level of professional development exposure.

**Teachers Qualification**

According to Nwafor (2007), teachers are indispensable participants in any innovation in education. They are usually final executors of most innovations in education. Teachers are inevitable in any educational endeavour. Without the vital role of teachers, curriculum implementation will not be effected. To render creative art curriculum plan effective, teachers must be available and equal to the task.

Therefore, it is expected that the creative art teacher should at least undergo the formal training of artists at any of the following levels, Teachers training College (TCII), National Certificate in Education (NCE), Bachelor of Arts in Education B.A. (Ed), Master Degree in Art or Art Education (MFA or MA’ED/M.ED).

There is this belief that the more qualified and experienced a teacher is, the more efficiently and effectively he teaches. Michael Yeomans, (1996) pointed out that the continuing art and design practice of teachers makes a significant contribution to classroom performance. This entails that the more current and exposed a teacher is, the more or better he teaches.

In summary, a more qualified, experienced and current teacher performs or teaches better than the less qualified inexperienced and non-current one.
The Content of Cultural and Creative Art Curriculum

Cultural and Creative Art Curriculum prescribes the minimum content to be taught in the school to achieve the objectives of 9-year Basic Education.

In 2006, the executive secretary of NERDC, Prof. Obioma G., encouraged teachers to enrich the contents with relevant materials and information from the immediate environment, by adapting the curriculum to their needs and aspirations. He said that the curriculum can be adapted for special needs as nomadic education, non-formal education and education for the physically challenged. He equally commented that this CCAC reflects depth, appropriateness and interrelatedness of curricula contents that ensures relevance to dynamic human society and culture and a response to global reforms.

Furthermore in 2006, Adeniyi, the director of Curriculum Development Centre made it clear that the review and renewal of CCAC for basic education in Nigeria are for the following reasons:

1. “the need to achieve universal basic education in the training of future generations of Nigerians;
2. The need to encourage partnerships among Nigerians in promoting our rich cultural heritage and creativity.
3. The need to infuse certain emergent issues such as gender sensitivity, world globalization, health issues etc into the curriculum;
4. The need to re-orientate Nigerians to have positive values for the enhancement and development of the Nigerian society and;
5. A need to properly equip young Nigerians with manipulative skill which will make them job creators and self-reliant”.

CCAC is reviewed and renewed to meet the Millennium Development Goals (MDGs) and the National Economic Empowerment Development Strategies (NEEDS). Based on these, the themes of the curriculum is sub-divided into three parts:
1. Lower Basic Education comprising class 1 – 3.
2. Middle Basic Education comprising class 4 – 6.
3. Upper Basic Education comprising class 7 – 9 (Former JSS 1-3).

Unlike what used to be practiced in the past when there were options between fine art, art and craft, drama and music, the present curriculum collate all these into a single subject which has to be taught as such.

The Lower Basic Education Curriculum for cultural and creative art is developed along four basic themes as: Arts and Crafts, Entertainment (Music and Drama), Values, Customs and Traditions.

The Middle Basic Education Curriculum for CCA is based on five themes such as: Arts and Craft, Music, Drama, Art and Culture, and Values.

The Upper Basic Education curriculum is based on five broad themes such as: Fine Art, Music, Local Craft, Drama, Art and Culture.

Each theme is organized under topics, performance objectives, contents, teacher and pupils’ activities teaching and learning materials, and evaluation guide. It is expected that apart from self-discovery approach to learning, pupils will be involved in activities, as they will go on outside excursions where local professionals will be used. In addition, the pupils’ workbook and guide will be adopted.

Finally, Adeniyi (2006) recommended that:

(1) “Teachers should note the multicultural diversity of the different localities that make up Nigeria in the implementation of the curriculum.
(2) Local materials purchased in each area should be adapted for teaching topics that are relevant; as this will make learning experiences more meaningful for the pupils.

(3) All the themes have to be taught first as the various topics. These topics under the theme have to be adequately handled by specialists in the various components of the subject”.

These are what the teacher is expected to do so as to achieve the five aims/reasons why CCAC content was reviewed and renewed.

**The Strategy/Method of Teaching Cultural and Creative Art**

The method of teaching Cultural and Creative Art is an important factor to be considered. Akudolu cited in Oforma (1994) stressed that teachers should plan their lessons well and adopt an appropriate teaching model. One of the popular models of teaching used in Nigeria schools is the basic teaching model developed by Robert Glaser in 1962. This model has four components comprising of instructional objectives, entry behavior, instructional procedures and performance assessment.

Furthermore, Ngwoke and Eze (2004) made it clear that the knowledge of the different facets and stages of development prime the teacher to be able to select age appropriate educational goals, relevant learning experiences, appropriate motivational devices and teaching methodology, and appropriate evaluation tools and techniques that will best ameliorate the adverse operation of individual differences in children.

The method of teaching the teacher selects or adopts should not favour a segment of the children in the class. It should be the method that will suit all the learners irrespective of their individual differences.
An effective teacher should be acquainted with the needs/purposes of learners in stating the behavioural objectives, which will guide him in the selection of the best method and strategy he should employ in conveying it to these young artists.

Ngwoke and Eze also stated that a competent teacher is he that takes an eclectic approach in instruction. This means that the teacher should vary his method of teaching to suit the lesson and lead to the attainment of the objectives and even take care of learners’ differences.

In 1959, Rogers suggested a number of classroom/studio strategies that have been shown to encourage creative behaviour:

1. “Accepting each individual pupil as a being of unconditional worth.
2. Being personally encouraging, understanding and sympathetic.
3. Providing a climate in which external evaluation is absent.
4. Providing opportunities for self-initiated learning/practice and giving credit for the results.”

In this case, the teacher should understand that the learner should be accepted, motivated, provided with materials in an enabling and conducive environment that is free of tension, and provide him with opportunities for self-initiated learning. Therefore, the duty of the teacher with his method/strategy is to create an enabling environment to guarantee success in school experiences and activities.

Moreover, Gait-Skell (1970) made it clear that when teaching is faulty, it can create in children a thorough dislike that may remain with them for the rest of their lives, which can create a feeling that an activity is a wasted effort. Based on this assertion, Diogu (2000), pointed out the best method of teaching creative art. According to him, art lesson which attracts interest of a class is not the one in which the art teacher tells the students
amusing or exiting things, but it is the lesson in which the art teacher says little and demonstrates more practically. This is more evident in the method through which the teacher achieves the goals and objectives. This he said can be achieved through the use of experimental skills, methods of teaching and exploration, using materials around him, motivation or reinforcement etc.

In summary, teachers should plan their lessons, adopt an eclectic approach in choosing the method of teaching art, create an enabling environment that will take care of individual differences and take cognizance of the developmental levels of the learners.

**Availability of Instructional Materials**

Considering the availability of instructional materials, Akudolu cited in Offorma (1994) stressed the importance of adequate and effective use of appropriate teaching materials in lesson presentation. She said that, apart from helping the teacher to take care of individual differences in students, effective use of teaching materials helps students to make use of different sense organs in their encounter with learning activities.

The unavailability of instructional materials renders ineffective the competent teacher, ready learners and the planned Cultural and Creative Art Curriculum. Since this subject is a practical oriented subject, it is impossible to implement it without the use of appropriate materials. A problem observed is that local art materials are not available or easy to get in touch with, in almost every locality. This is due to the poor conservative approach of the village dwellers. Even the imported materials are too expensive and scarce in the market e.g. Poster Colour, Brush, Calico, Dye, Carving Tools, printing ink, mesh etc. It is also a regrettable thing that some creative art teachers cannot improvise some art materials. Furthermore, art teachers are rendered ineffective due to lack of some relevant textbooks that should be use as a guide for instruction.
Ability to use and Improvise Instructional Materials

The achievement of instructional objectives lies in the hands of the teacher. This implies that the teacher should improve teaching process by meeting the needs and characteristics of the learners through the use and improvisation of instructional materials. Okwor and Ike in 1995 pointed out that the teachers should essentially be familiar with the principle of designing, producing, selecting, utilizing, evaluating, storing and retrieving of instructional materials. Improvisation of instructional materials is teacher’s ability to use local resources to produce unavailable or inaccessible instructional materials that are useful in the teaching-learning process.

It is quite unfortunate that in some cases, instructional materials will be available but the teachers do not use them because they lack the operational skill. Based on this problem, the teachers should be retrained on the use and improvisation of instructional materials to up-grade their skills and knowledge. Furthermore, Okwor and Ike stressed that teachers need to cooperate with principals, resource persons in the community and the Parents Teachers Association (PTA) to improvise materials for learning.

In summary, it is good to imagine a situation where there is adequate art tools, materials text books, resource persons etc in an art class, the resultant effect will be vivid: the learners’ power of observation and creativity will be highly developed.

Professional Development Training of Teachers

Human beings are occupants of the dynamic world that is made up of dynamic societies. Everyday, these societies are being challenged by several problems. The need to solve these varied problems gave members of the society insight to use the school as a point for educating the younger citizens who would grow up and face the challenges and equally take care of the envisaged future challenges. This dynamic society, which expects
the schools to track a specific direction so as to achieve the great societal varied prospects, requires competent teachers. Without the vital role of teachers, attainment of the societal objectives will be a failure. Therefore, training and re-training of teachers in order to equip them for these specific tasks is of paramount importance.

Today, Nigeria just as other nations is facing problems, which needed to be solved. The curriculum experts of the educational sector reviewed and renewed the Nigerian educational curricula to see if through educating the citizens in a new dimensions, the problems would be solved. This change in direction requires the immeasurable role of the teacher. This was why Nwafor (2007) stressed that teachers are inevitable and indispensable participants in any innovation in education because they are the final executors. This means or entails that the teacher who would implement the reviewed and renewed curricula should be re-oriented, up-dated and up-graded in qualification, knowledge of the content, method of teaching, use of adequate instructional materials and improvisation of unavailable learning materials.

Cultural and Creative Art is one of the subjects that emerged as a result of the review and renew of the education curricula. This subject is an integrated arts subjects, which covers so many areas of art subjects. Therefore, the classroom teacher for lower and middle basic education levels who would teach this subject especially those that did not specialize in Cultural and Creative Art subjects in single honours, should be trained. Yeoman (1966), said that the continuing art and design practice of teachers makes a significant contribution to classroom performance. This assertion entails that even those that specialized in CCAC should not be left out in the professional development training because the knowledge gained from it enhances implementation.

A professional teacher who is qualified to teach Cultural and Creative Art subjects is expected to be knowledgeable about the contents of the subject. She should be able to
vary the strategies/methods of teaching CCAC with the use of adequate learning materials so as to take care of individual differences of the learners. Whereby the materials are not available, the teacher should be able to improvise them and make up for the needs/requirements of the time. Therefore, the teacher should not be neglected to allowed to face such a great task without a formal orientation, enlightenment, up-dating and upgrading. These will prepare the teacher to face the latest development both in theory and practice of the needs or requirements for the implementation of the new CCAC.

THEORETICAL FRAMEWORK

Cognitive Developmental Theory (Jean Piaget)

Piaget’s cognitive developmental theory states that children actively construct their understanding of the world and go through four stages of cognitive development namely:

(a) The Sensorimotor stage – birth to 2 years
(b) Preoperational stage – 2 years to 7 years
(c) Concrete operational stage – 7 year to 11 years
(d) Formal operation stage – 11 years to 15 and onwards.

He said that two processes underlie this cognitive construction of the world: Organization and Adaptation. For this reason, children organize their observations and experiences to adapt their thinking so as to include new ideas or additional information, which furthers understanding. He believed that they adapt in two ways: Assimilation and Accommodation. Assimilation occurs when a child incorporate new information into his existing knowledge. Accommodation occurs when the child adjust to new information, (Piaget, 1954).
This theory supports the creation of this new amalgamated, integrated and correlated subject called Cultural and Creative Art to replace the obsolete Cultural Art. This will enable the child and give him the opportunity to incorporate new information supplied by the new subject, which will be built upon the past, organized, adapted observations and experiences.

**Theories of Learning**

**Learning of Cultural and Creative Art Curriculum (CCAC)**

Learning is a relatively change in behaviour as a result of experiences in the environment excluding developmental/maturational changes. There are cognitive, affective and psychomotor learning that can be learned intentionally or unintentionally. Intentional learning occurs under a conscious setting where the lessons are exposed to the learners. This type of learning can be achieved through effective teaching.

Effective teaching of CCAC contents brings about effective or meaningful learning of CCAC contents. To achieve this, the teacher should borrow, combine and apply the behavioural, cognitive and humanistic theories of learning approaches in his/her class. These are considered to take care of the differences in learners because each learner has a unique characteristics that is peculiar to him. Finally, the use of varied learning approaches by the teacher will aid the achievement of cognitive, affective and psychomotor aspects of CCAC.

Theories of learning are reviewed under Behavioural, Cognitive and Humanistic Theories.

**Behavioural Theories of Learning**

Behavioural theorists focus on how the response that individuals learn to make is influenced by the stimuli that precede or follow the response. They believe that man is born with a vacant mind without innate abilities; that the mind of a man at birth is a ‘tabula rasa’,
(John Lock). They posit that man reacts spontaneously to events or stimuli in the environment and is not in control of himself or his actions. To them learning is association or connection between stimulus and response. Example:

(1) Classical Conducting Theory by Ivan Pavlov, which he experimented with a dog, states that learning occurs when we learn to associate two stimuli and respond to one as we would to the other. It is a process whereby a neutral stimulus paired with a natural stimulus acquires the characteristics of the natural stimulus.

This theory suggests to Cultural and Creative Art Curriculum (CCAC) teachers the need to present pleasurable CCAC content and learning experiences so that students will learn at all times.

(2) Connectionism Theory by Edward Lee Thorndike was propounded after carrying out an experiment with a cat in a puzzle box. He said that learning is a series of stimulus-response (S-R) connections of bonds. Three laws emerged from his theory such as: Law of Effect, Law of Exercise and Law of Readiness.

The implications of this theory to CCAC teachers/implementers are: learners should be motivated; and they should be given opportunity to repeat or revise the knowledge they gained in the lesson, i.e. Learning by doing. Most importantly, the learners’ age level should be considered in giving learning experiences.

(3) Operant or Instrumental Conditioning Theory by B.F. Skinner which he experimented with a hungry rat placed in a box said that learning is a cause and effect relationship. He went ahead and said that not all behaviours are elicited and that individuals emit behaviour as they interest freely and actively with the
environment. In this case, a reward or punishment occurs immediately after behaviour has been emitted. So the consequence is contingent upon the organisms’ behavior. So an action tends to be repeated when the consequence is pleasant and vice versa. This theory came up with the principle of consequences, reinforcement and punishments.

An advice to the CCAC teacher /implementer who would like to use this approach is to reinforce good and desirable learning. He or she should moderately use reinforcement and punishment. Lastly, feedback should be quickly provided to achieve immediacy of consequences.

(4) Social Learning Theory/Observational Learning by Albert Bandura and Co.

They did an experiment with Four-year-old children watching and imitating a film showing an adult who was playing aggressively, they came up with the theory that learning occurs through observation and imitation in a vicarious way/condition. Bandura explained that the degree to which people observe and imitate a model’s behaviour could be explained in terms of attention, retention, production and motivation.

The educational implication of this theory to CCAC teacher is that he should use modeling approach to teach singing and dancing, drama, craft, skills etc. The teacher should encourage transfer of learning. He or she should weaken the inhibitors of learning in the class and try to direct attention of learners to the main point so as to get the desired learning.
Cognitive Theories of Learning

Cognitive theorists believe that man came to the world with innate abilities, and capacity to think and reason. They see learning as acquisition of knowledge and development of insight. Insight, according to Agulanna and Nwachukwu (2001) is a sudden occurrence of a new correct problem-solving response following a period of active organization of stimuli or signs, in terms of their meaning. In 1917, Wolfgang Kohler with his studies in problem-solving behaviour of Chimpanzees, demonstrated learning by insight. According to him, the Chimpanzee gained insight after looking at the situation and thinking or reasoning about how to solve the problem.

(1) **Discovery Learning: Jerome S. Brunner**

Brunner suggested that instead of using teaching strategies that present learners with pre-selected and pre-arranged materials, teachers should confront children with problems and help them seek solutions either independently or by engaging them in group discussion or through active involvement with concepts and principles. This theory demanded that for discovery learning to take place in CCAC, teachers should encourage learners to have experience, conduct experiments that will permit them to discover principles for themselves, while the teacher provides the appropriate materials. This gives learners the opportunity of solving problems on their own. Teachers should equally establish a relaxed atmosphere for the learners to feel free; minimize the risk of failure, make learning relevant to them by selecting their problem areas so as to motivate them. The teacher should give them the freedom to operate on their own because it makes them curious and to continue to work independently until they achieve their goal. This approach or strategy
discourages learners from absorbing information which they did not analyze/manipulate.

Lastly, although this method takes time, it facilitates retention and transfer of learning.

(2) Reception Learning/Expository Teaching by David Ausubel states that teaching involves presenting what is to be learnt by the learner in a finished form. He maintained that information prepackaged by a teacher is organized and can be easily connected with the learners’ existing knowledge. He said that the best way to facilitate reception learning requires the teacher to:

(i) Structure the learning situation so that meaningful learning can take place;
(ii) Selection of materials that are appropriate;
(iii) And presentation of lessons in an organized way, moving from general ideas to specific details.

This theory encourages the CCAC teacher to plan his/her lesson in such a way as to present an advance organizer or entry behaviour followed by presenting the learning task/material or content. Finally, teachers play the role of strengthening cognitive organization where the learners will be required to ask questions, answer evaluation questions, and try to summarize what have been learnt. This approach discourages rote learning.

(3) Conditions of Learning Theory by Robert Gagne identified and described eight types of learning in a hierarchical order, which deals with learning outcomes, learning events and learning conditions. He said that the types of learning could be influenced by conditions existing within the learners and/or outside his environment. The types of learning ranged from signal learning – stimulus – response connections

The implication of this theory to CCAC teacher are as follows: The teacher should provide guidance, feedback and motivation so as to ensure that learners master the concepts presented to them and for them to recall the information when the need arise. This method affords the learners the ability to transfer the concepts on their academic work and solve their daily problems. The teacher should equally try to achieve these types of learning during learning experiences by presenting favourable or pleasant learning conditions

**Humanistic Theories of Learning**

The humanistic theorists are interested in how the affective aspects of behaviour influence learning. They believe that education should pay more attention to the affective domain.

(1) Self-Actualization Theory by Abraham Maslow states that in every human being, there exists a hierarchy of needs according to satisfaction levels which when satisfied, the individual will be considered a remarkable, productive and self-actualized being. The needs range from deficiency or lower-order needs such as: Physiological, Safety, Belongings and Love, Esteem needs and Growth or higher order needs such as: Cognitive, Aesthetic, Self-actualization needs. He also outlined the characteristics which a psychologically healthy and actualized person possesses such as: realistic orientation towards the world; ability to accept oneself, others and nature; profound interpersonal relations; autonomy and independence; sense of humour; and democratic attitudes.
The classroom implication of this theory advises CCAC teachers to present learning experiences that will satisfy learners’ needs which will also prepare them for making wise choices about their development in future. Finally, if learners succeed in making their own choices of development in CCAC, they will apply their talents and energy to doing their best in whatever endeavour they choose. This will make them possess all the characteristics of the psychologically healthy; leave creative lives and become self-actualized beings that are able to face all situations of their lives.

(2) Learner-Centered Teaching Theory by Carl Rogers emerged when he first started a new approach to psychotherapy called client-centered or non-directive therapy, which stresses that, the client and not the therapy should be the focus of therapy. He believed that client centered approach could be applied successfully to classroom instruction only if teachers establish the same facilitating conditions as the therapists. The conditions include;

(i) Having unconditional positive regard for, total acceptance of the learner’s feelings, thoughts/behaviour;
(ii) Being genuine/congruent in dealing with the learners; and
(iii) Empathize with the learner.

The implication of this theory to the CCAC teacher is to adopt the three conditions and act as a facilitator of learning, giving understanding, support, and encouragement rather than proposing solutions, answering questions, or actively directing the course of learning. If learners are given the opportunities or freedom to direct part of their school learning, they will be capable of educating themselves without much aid of the teacher.
Beliefs make a Difference Theory by Author Combs stresses that the teacher should try to understand learning situation from the students’ point of view. The implication of this theory to the CCAC teacher who wants the learners to learn is making the learners to change or modify their beliefs and perception so that they will see things differently and behave differently.

Inviting School Success by William Purkey emphasized on the positive relationship between a learner’s self-concept and school achievement. He explained that learners’ learning and response to school depend largely on how they perceive themselves, which is influenced by how the teachers react towards them. The implication of this theory to CCAC teacher is to treat all learners with positive regard by creating a good/positive teacher-learner relationship (Agulanna and Nwachukwu 2001).

The researcher would like to adapt the behavioural, cognitive and humanistic theories because learning approaches and methods of teaching that are required for the proper teaching of CCAC were explicitly experimented in all the theories.

Models of Curriculum Planning Process

In response to the above outlined theories of learning, the curriculum planners, developers and implementer/teachers should adopt an appropriate model of curriculum plan to aid the implementation of CCAC. The choice model should take care of the suggestions, implications or requirements stated in the learning theories which when used, will help the teacher direct the instruction to the attainment of the CCAC objectives.

Tyler’s Curriculum Process Model (1975) has a sequential and linear relationship ranging from Aims and Objectives, content, organization and method to Evaluation. These steps have four basic questions that lead to the next level such as: what are the learners expected to learn? What are the educational experiences to be provided
in order to achieve the purpose? How can the educational experiences be arranged? How can we determine if the purpose are achieved?

![Figure 3: Tyler’s Four-step Model](image)

(2) Giles, McCutchen and Zechiel’s Four-step Model (1942) consist of objectives, selection of learning experiences, organization of learning experiences and evaluation that are interrelated and interdependent.

![Figure 4: Giles, McCutchen and Zechiel’s Model](image)

In this model, objective is the starting point that is linked, inter-related and interdependent to the content, learning experiences and evaluation. This shows that other steps in this process are directed and working towards achieving the objectives. The double-headed arrows depict the interrelatedness and interdependence of the phases to each other.
Four-Step Model by Kerr J. F. (1968) is not linear but integrative and interrelated. It includes selection of objective, selection of learning experiences, selection of content and evaluation. This model is not sequential and does not take note of the organization of content and learning experiences.

In this mode, the objectives, content and learning experiences are linked to evaluation, which is considered as the starting point or determinant of what will be done in the process.

Feedback got from evaluating the other three phases are used to review and modify them. With the help of the double-headed arrows, it is evident that the phases are also interrelated and interdependent too.

Wheeler’s Five-Step Model (1980) has a cyclic and interrelated steps as follows: Objectives, learning experiences, content, organization and integration of content and learning experiences, evaluation, back to objectives etc.
Learning
Experiences
Content
Organization of Content and
Learning experiences.
Objectives
Evaluation

Figure 6: Wheelers Five-Step Model

An interesting things about this model is that it can start from any of the phase/steps. This cyclic model portrays the dynamic and continuous nature of the curriculum, which should change as the needs, aspirations and interests of the society changes. (Offorma, 2000).

(5) Five Step Model of Nicholls and Nicholls (1978) is a cyclic and sequential model, which includes situational analysis, selection of objectives, contents, methods, and evaluation. This model recommends that curriculum planning; development and implementation should start with the analysis of the situation so as to identify the needs, aspirations and demands of the society for which the curriculum is being planned. Methods in this model are the relationship between the learners, the teachers and the learning environment.

Situational analysis
Content
Organization of Content and
Learning experiences.
Evaluation
Methods
Content

Figure 7: Five-Step Model by Nicholls and Nicholls

(6) Seven-Step Model by Taba Hilda (1962) is specific, linear and sequential. It consists of situational analysis, selection of objectives, selection of learning experiences,
selection of content, organization of learning experiences, organization of content and evaluation.

<table>
<thead>
<tr>
<th>Phase 1</th>
<th>Situational Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phase 2</td>
<td>Selection of Objective</td>
</tr>
<tr>
<td>Phase 3</td>
<td>Selection of Learning Experiences</td>
</tr>
<tr>
<td>Phase 4</td>
<td>Selection of Content</td>
</tr>
<tr>
<td>Phase 5</td>
<td>Organization of Learning Experiences</td>
</tr>
<tr>
<td>Phase 6</td>
<td>Organization of Content</td>
</tr>
<tr>
<td>Phase 7</td>
<td>Evaluation</td>
</tr>
</tbody>
</table>

Figure 8: Seven Specific Steps Model by Taba

This model has a starting point – situational analysis and ends with evaluation. Table also posits that feedback got from the last phase – evaluation is used for curriculum improvement. Considering the age levels of the learners, the researcher would like to adopt Tylers Four-step model, Giles et al model and/or Kerr’s Four-step model for the lower basic education level while Wheeler’s and Nicholls and Nicholls five-step/cyclic models are for upper basic education levels. These models will suit all behavioral, cognitive and humanistic theories that were reviewed. Through the effective use of the models, the cognitive, affective and psychomotor domain of learners will be developed, thus the learners will be able to transfer their learning to the immediate environment and solve day-to-day problems in this dynamic world.
EMPIRICAL STUDIES

A research work titled: Case Studies of Schools: Implementation of National Curriculum was published by McGee, Hill, Cowie, Milles, Lee, Milne, Earl, donaghy and Jones in March 2004. This work reported the findings of 23 case studies done in Wellington, New Zealand from 2001 to 2003.

The purpose of embarking on these base studies was to extend and enrich the findings of the survey studies in the research project Curriculum Stocktake: National School Sampling Study. The methods adopted by the researchers were interviews, observation and document analysis. The sample schools were chosen to approximately reflect the ratio of school types in New Zealand, which covered a wide geographical area that included both North and South Islands. Schools that had been involved in the survey studies were carefully avoided in the sample to ensure that recent Education Review Office Reports were indicative of curriculum implementation at the chosen schools being well regarded, that is schools that had been noted to have demonstrated effective implementation, but were facing on-going issues.

The interview questions, observations and documents analyses were structured to investigate how the national curriculum had been implemented within each schools. Case studies were written from audiotapes and case notes returned to each school for verification and then completed in an agreed format so that analysis across the entire sample could be completed.

As a result, a lot of issues and themes were identified across the schools. The survey results, which were confirmed through the analysis of the case study finding, revealed that teachers were positive about the national curriculum and have worked tirelessly to ensure that it has been implemented for the benefit of their students. To achieve this, teachers in
Wellington through teamwork, were working innovatively in implementing the range of school–wide system.

Additional findings of the case studies revealed common challenges in curriculum implementation, such as teacher overwork, overcrowded curriculum and the need to streamline and use assessment results efficiently and effectively. There were issues peculiar to primary schools such as teachers’ continuous striving to locate and modify resources, which include some of the resources provided by the Ministry of Education and Schools in support of curriculum implementation.

Work intensification raised further issues in rural schools which were suffering low staff numbers that even made the principals to become classroom teachers so as to meet the same expectations as larger schools where work were divided among more staff. There was an impression according to the researchers that the new national curriculum had “settled down” that teachers were now more familiar with the documents they used and that the schools were constructing plans that linked national curriculum to classroom programme.

Increased number of students, which is transient, impacted severely upon curriculum implementation. Teachers complained that students were affected by reduced continuity of study and reduced learning experiences. This meant that their goal of connected learning was difficult – if not impossible to achieve for all students.

Finally, teachers emphasized that professional development was crucial to teachers’ learning about a new curriculum statement and the methods to implement it.

The researcher is interested in the survey method of research adopted by Curriculum Stocktake in Wellington because it covered a wide geographical region. The researcher would also like to borrow the observation instrument used for the case study because it was
used to record events, as they occur to confirm result obtained with the questionnaire that was used for the survey.

Likewise, the researcher would like to make use of document analysis so that it would account for the teachers’ number, qualifications and specialty areas. The researcher would also like to fill the gap revealed through the researchers additional findings by constructing an instrument that would reveal the abilities of teachers in locating, modifying or improvising learning materials.

Arnott (1994), carried out a postgraduate research work titled; Factors Affecting the Implementation of an Elementary Science Curriculum in the Northern Saskatchewan Provincial Schools. This was a qualitative research that gathered information/data from thirteen elementary level teachers. The data indicate that most teachers interviewed posses a general vision of ideal science teaching, teaching and learning close to that presented in the provincial curriculum. But that most of the teachers believe that they are a considerable distance away from translating that vision into reality. Data equally indicated that very few teachers use the curriculum on a regular basis or posses detailed familiarity with its components.

Furthermore, the findings include factors that are creating challenges for teachers who are striving to implement the science curriculum such as, tight timeliness for implementation, class size, limited in-service availability, infrequent networking opportunities and the need to refine or acquire skills which erupted as a result of new curricula. The need to address skill deficits were felt by most teachers, but it was felt most acutely by those who were not recent graduates of teacher-training program or those who
rely on locally available professional development within the context of the regular school years and setting.

There were socio-economic factors identified by the respondents, which pose serious challenges to implementation such as questionable levels of instructional leadership, as well as distance between community and school. The suggestions that were given by the teachers to address the above challenges to implementation were that a greater degree of instructional leadership at the school division and school level would assist them in their efforts to implement mandated changes. They also recommended that monitoring of the implementation process by either their school division or by the provincial government school be done. General funding levels and special school division initiatives were also seen as helpful.

The researcher would agree with Arnoth’s findings that proper implementation of the new CCAC curriculum is not prompt. For teachers to get familiar with the contents, methods and instructional resources to implement it is not easy and it takes time. To solve this kind of problem, enough time should be allocated to the study of the new curriculum like CCA, the number of pupils in a class should be moderate, enough learning materials should be provided, teachers should be re-trained especially those who are not recent graduates of teacher training schools. An instructional leader should be provided to guide, direct and assist the teachers on their effort to implement the new CCAC. Finally the school, education board/ministry of education, should conduct supervision and monitoring of implementation process frequently.

In 2009, a research project titled Curriculum Implementation Exploratory Studies: Final Report was done by Brownwen Cowie, Rosemary Hipkins et al in Waikoto, New Zealand. They pointed out that throughout the history of schooling in New Zealand, the
national curriculum has been revised at fairly regular intervals and that schools were periodically faced with having to accommodate the new curriculum.

The 2007 New Zealand curriculum developed out of an earlier period of rolling revision from the 1950s to 1980s, where curriculum was revised subject-by-subject with a haphazard timeline. Ministry of Education Curriculum personnel largely led change with close link to teacher unions and teachers. In 1990s the form of revision changed. An overarching curriculum framework outlined a design of achievement areas and a statement for each was written and promulgated through the 1990s.

Feedback got from schools by 2000 led the Ministry of Education (MOE) to carry out a stocktake which resulted in approval of the MOE to undertake which resulted in approval by the MOE to undertake a phase of systematic revision from 2003. In 2006, a draft was disseminated to schools and the community and a final document ratified by the government was published in 2007 and full implementation by 2010. Some components of 1990s curriculum statements were retained with little change. They included the design of objectives and content for eight levels over 13 years of schooling.

Notwithstanding the involvement of as many people as possible in the curriculum project, the MOE anticipated that the scope of these changes would be challenging for many teachers and schools. They anticipated that considerable support would be needed by each school to work towards understanding how all the changes might come together in their school setting. The MOE explored ways of supporting schools with implementation of the new curriculum such as the involvement of the community, parent and students in conversations about learning.

It was reported that some school leaders were ahead of others in adopting the curriculum innovations and adapting them to meet their school’s specific needs. With the
imperative for all schools to be engaged in the implementation process by 2010, the MOE determined that it would be helpful if the successful experiences of schools that got underway with the process sooner rather than later be documented, analyzed for common themes and used to help determine the most productive ways to support other schools.

Based on the above reasons, their purpose for embarking on this research was to develop rich individual snapshots of the ways in which the participating schools went about giving effect to New Zealand curriculum, including descriptions of the specific contextual factors that supported and constrained their interpretation of the curriculum and the implementation strategies they used.

The research design they adopted was case study in which the data/information were analyzed with descriptive and co-relational methods. They conducted the study in two rounds or two years with 15 schools participating in Round One (First year) and 20 schools in Round Two (Second year). The Round One case-analysis informed the focus for Round Two with seven themes that was identified from the case studies of the 20 schools involved in Round Two clusters of schools from both North and South Island took part in the study.

The instrument used included school document collection, interviews and observations/school walk-through. The data/information gathered was described through process of negotiation of the detail of all fieldwork instruments between the six members of the core research team (3 researchers form New Zealand Council of Educational Research (NZCER) and researchers from Waikato University). This was done to maintain consistency in fieldwork (conducted by different researchers at different school sites), which allowed a cross case analysis and comparisons.
Key findings were that curriculum did not arrive in a vacuum. They started somewhere through the use of exploration and gradual processes that varied from school to school. Even though the staff or teachers were hard pressed with simultaneous changes, they strived and linked changes to previous developments such as inquiry learning and teaching, formative assessment and planning with other schools. A common approach they employed was to review the vision for the school and provide concentrated professional learning sessions such as teacher-only-day with a focus on promoting teachers’ understanding, ICT professional development to enhance inquiry learning and ATOL literacy learning or numeracy professional development to acquire the skill for formative assessment.

Researchers equally pointed out that curriculum implementation became more productive when teachers discussed the implications of the revised essence and learning area statements. They recognized congruencies in some of the case study schools as an important step in fostering readiness for implementation. The school’s timetable was revised and increased to suit the new curriculum. They pointed out that implementation started by taking account of the existing school context. Implementations was linked to some form of existing practice or other recent professional learning.

The teachers were encouraged to be flexible in their teaching, start slowly and explore the new aspects and intent of the curriculum and think about themselves as learners. It was also pointed out that schools leaders have strong support networks and connections for their own professional learning or lead learning. The community, parents and students’ voice were consulted and engaged in conversation about learning and achievement by allowing them to make substantive decisions about or choices within the curriculum.

The researcher would like to adopt the observation instrument used in other to get the exact scenario as it occurred during implementation of the new Cultural and Creative Art Curriculum (CCAC) with special interests in getting the number of available
instructional materials and the actual topics taught. The idea of sampling both urban and rural areas just as the New Zealand researchers did is worthy of emulation, but the use of school clusters might limit the proper representation of the population by the sample.

**SUMMARY OF LITERATURE REVIEW**

Cultural and Creative Art Curriculum is a new subject introduced into the Nigeria primary and junior secondary schools with the aim of inculcating in the learners the spirit of inquiry and creativity, through acquiring skills for trade, self-reliance and problem-solving. It is believed that proper implementation of this subject will help equip learners who are the future generation the ability to face the global challenges that is threatening Nigerians. That is why this research work is based on the assessment of teachers’ readiness to implement the new CCA subject.

The assessment of a teacher’s readiness for the implementation of CCAC are based on his qualification, the extent he knows the content of the new subject, ability to use the suggested methods of teaching, his professional development and exposure to the new aspects of the subject for enlightenment, availability of instructional materials and the ability to improvise the unavailable ones.

The above-mentioned points were literally reviewed to sharpen the concept of the subject matter. This subject was extensively discussed based on the historical view, culture, education, creativity, arts and curriculum. Moreover principles of creative art learning, the need, roles or importance of cultural and creative art learning, and conceptual framework of effective implementation of the subject was discussed too.

Furthermore, teacher’s readiness for effective implementation of the new CCAC in primary education was also reviewed.
Assertions by some theorists were reviewed to be an eye opener to implementers of the curriculum about how learning of CCAC contents and objectives can be achieved. Such theories include cognitive development theory, behavioural, cognitive and humanistic theories of learning, and models of curriculum planning process.

Finally, empirical studies of other research works on curriculum implementation and findings revealed some factors that enhance and hinder the effective implementation of curriculum. The studies also identified some gaps that should be closed for improved curriculum implementation. Most of their findings and suggestions can have a fruitful application of Nigeria educational implementation situations. Equally, the method of research they applied to their own setting is worthy of emulation.
CHAPTER THREE
RESEARCH METHOD

This chapter presents the method of research used. It covered various activities that were undertaken such as the design, area of study, population, sample and sampling techniques, instrument for data collection, validation of instrument, reliability of the instrument, method of data collection and method of data analysis.

Design of the Study

The research design that was used for this study was survey research design. It was chosen because the intention of the work was to assess the readiness of teachers for the implementation of the new Cultural and Creative Art Curriculum (CCAC) in primary schools. For this purpose to be achieved survey design gives the best opportunity for studying a group of people or items by collecting and analyzing data from a sample of target population considered to be representative of the entire group.

Area of the Study

The area that was covered by this work includes all primary schools in Enugu State with particular interest in the teachers. This state was chosen because CCAC is offered as one of the subjects in the primary schools. Furthermore, the cultural life of Enugu indigenes is highly dwindling. Enugu cultural heritage is downtrodden while foreign culture is upheld. There is fear that by the year 2020, Enugu cultural life will be extinguished and there will be nothing like ‘egwu onwa’ cultural dance, folklore stories, local crafts and decoration, customs and tradition and even the native language/mother tongue.
**Population of the Study**

The population of this study includes 14,121 teachers teaching Cultural and Creative Arts in 1,157 primary schools within the six-education zones/17 Local Government Areas in Enugu State. (Ministry of Education Enugu and State Primary Schools Management Board ‘SPEB’ 23rd July 2008),

**Sample and Sampling Technique**

In Enugu State, there are seventeen (17) Local Government Area, which are grouped under six education zones. The six zones such as Agbani, Enugu, Udi, Nsukka, Awgu and Oboloafor are sampled.

The researcher through probability simple random sampling technique with the use of slips of paper or lucky dip randomly selected two local government areas from each of the six zones, which gave a total of twelve LGAs.

- Agbani Zone - Enugu South, Nkanu East, Nkanu West
- Enugu Zone - Enugu East, Isiuzo, Enugu North
- Udi Zone - Udi, Ezeagu
- Nsukka Zone- Igbo Eti, Uzouwani, Nsukka
- Awgu Zone- Aninri, Awgu, Oji River
- Oboloafor- Igboeze North, Igboeze South, Udenu

The researcher went further to randomly sample one urban and one rural school (two schools) two schools from each of the twelve local government areas. This gave a total of 24 primary schools. (Ref. Appendix A).
In each school, the researchers conveniently collected data from a minimum of six teachers: three teachers from lower basic education and three from middle basic education. This amounted to 12 teachers from one LGA, 24 teachers from 2 LGAs of each zone making a total of 144 teachers from the six educational zones of Enugu State.

**Instruments for Data Collection**

The instrument for data collection included a questionnaire that was administered to the teachers and observation schedule/checklist, which the researcher and research assistants filled, (Ref. Appendix B). The questionnaire was designed to elicit information about the teachers’ qualifications, their content competence in the new subject, their methodology competence of the current suggested method of teaching CCAC, the extent of their exposure to professional development training in the new subject and their ability to improvise the unavailable instructional materials.

The designed questionnaire that was used to collect data from the teachers had two sections (A and B). Section A is about the teachers’ personal data. These include six items, which were designed to gain information about the teacher’s name, school, sex, class, number of pupils and date. The response format was just filling in the appropriate information/data in the spaces provided.

Section B had five categories. The first category was designed to get information about the teachers’ qualification. It had ten items. The response format required the teacher under study to tick appropriately against his/her qualification and indicate his/her area of specialization.

The second category of the questionnaire was designed to gain information about the degree of content competence of the teacher. There were four and five content area items
under lower and middle Basic Education respectively. The teacher under study ticked appropriately indicating the degree of his/her competence in each content area item. The measuring scales used include the Four-point Likert type rating scale which provided a set of graduated response options such as: Very Competent (VC) Competent (C), Fairly Competent (FC) and Not Competent (NC).

The third category was designed to gain information about the teachers’ competence in the use of the newly suggested methods of teaching Cultural and Creative Art. There were fourteen items, which covered all the suggested methods of teaching CCAC. The teachers were required to indicate the methods they were competent in using. They were to show the degree of their competency through the use of the Four-point Likert type Rating Scale which was graduated to show: Very Competent (VC), Competent (C), Fairly Competent (FC) and Not Competent (NC).

The fourth category of the questionnaire was designed to find out the number of exposure teachers had in the professional training programmes on the new CCAC. There were six items, which attracted “yes”, and “no” responses.

The fifth or last category of the questionnaire was designed in such a way as to find out the extent the teachers can improvise unavailable instructional materials for the study of CCAC. There were lists of eleven fine art tools/materials, six drama costumes and materials and twelve musical instruments that should be used for the proper teaching of CCAC. The response format required the teacher to indicate the ones he/she can improvise by ticking (✔).

The second instrument that was used for data collection was the observation schedule. The researcher and research assistants observed the teachers during the teaching
process and indicated in the checklist, the title of the subject, topic taught, class, time allocation and most importantly the available instructional materials used right there in the class. The checklist/observation schedule had a list of the classes, the themes for the term when the observation was made, sub-themes, weekly topics and all the required instructional materials for each topic.

**Validation of Instrument**

The instruments for data collection were face validated by three experts, one from the Faculty of Arts and two from the Faculty of Education University of Nigeria. The validators comments were used to modify the items. As a result of their commentary, some parts of the questionnaire were discarded and new things were added. Some of the items were re-casted, others were merged while some others were re-arranged to suit the research questions that the answers they will generate will help solve the problem of study, (See Appendix C).

The reliability of the instrument, were conducted using a similar sample of the population that was not involved in the study to show an estimate of temporal stability and an estimate of internal consistency of the items. The procedure used to establish the estimate or temporal stability of the items in the questionnaire was test-retest method which was subjected to Spearman Rank Order Correlation Coefficient that resulted in a reliability coefficient of $0.9480 \approx 0.95$. This shows that the test could be stable or relied on over time, (Ref. Appendix D).

Furthermore, the procedure used to establish the estimate of internal consistency of the items in the questionnaire was split-half method that was correlated. The questionnaire was administered once to the testees and divided into two equivalent halves
of odd numbered items and even numbered items. Spearman – Brown prophecy formula was used to obtain the reliability coefficient or internal consistency of the instrument which is of 0.9480 ≈ 0.95. (Ref. Appendix D).

**Method of Data Collection**

The researchers and research assistants distributed the questionnaire to the sampled schools and established rapport with the subjects under study. To reduce faking, the researchers asked them to be anonymous and believe that the findings are in their best interest if they return true responses.

The researchers allowed them ample time to respond to the questionnaires and thereafter collected them back before school dismissal. Also, with the help of the school’s timetable, observation was also made during instruction and necessary information or data were collected.

It was quite unfortunate that out of 24 schools, which have about 144 teachers/respondents, only 20 schools with a total of 120 teachers/respondents responded to the questionnaire. Reasons given by the other four schools which had 24 teachers/respondents that did not respond, was that they are not interested in teaching their pupils Cultural and Creative Art subjects; because they do not have qualified teachers to handle the subject; and that they do not have adequate materials for proper instruction.

**Method of Data Analysis**

The six research questions were answered using frequency, percentage, measures of central tendencies and measures of variability. The data collected with the first research question about teachers’ qualification and area of specialization were analyzed with frequency, percentage and measure of central tendency mode. These were represented in a
Likewise, research questions number four; five and six were analyzed with frequency, percentage, measures of central tendency like mode and mean. They were all represented in frequency distribution tables too. These respectively include data about professional instructional materials, and the data collected to show the ability of teachers in improvising unavailable instructional materials. The second and third research questions about teachers’ content competence and competence in the use of the suggested method of teaching CCAC presented in a Four-point Likert-type Rating Scales or Summated Rating Scale were analyzed with measures of central tendencies and variability. The measure of central tendency used was the mode and the mean, while the measure of variability used was the standard deviation, (Ref. Appendix E).
CHAPTER FOUR

RESULTS

The results obtained through the analysis of the data collected are presented in this chapter.

Research Question 1: Are there enough qualified Art Teachers to Implement Cultural and Creative Art Curriculum?

Below are the frequencies and percentages of the qualifications of teachers that handle the subject.

Table 1: Frequencies and Percentages of the Qualification of Teachers that Handle CCAC in Lower and Middle Basic Education Level.

<table>
<thead>
<tr>
<th>QUALIFICATION</th>
<th>FREQUENCY</th>
<th>PERCENTAGE(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>M.Ed</td>
<td>2</td>
<td>1.66</td>
</tr>
<tr>
<td>MFA/MA</td>
<td>1</td>
<td>0.83</td>
</tr>
<tr>
<td>B.Ed</td>
<td>10</td>
<td>8.33</td>
</tr>
<tr>
<td>BA (Ed)</td>
<td>8</td>
<td>6.66</td>
</tr>
<tr>
<td>B.Sc. (Ed)</td>
<td>9</td>
<td>7.5</td>
</tr>
<tr>
<td>NCE</td>
<td>52</td>
<td>43.33</td>
</tr>
<tr>
<td>TCII</td>
<td>38</td>
<td>31.66</td>
</tr>
<tr>
<td>TOTAL</td>
<td>120</td>
<td>100</td>
</tr>
</tbody>
</table>

Area of Specialization:

(a) TCII, NCE, BA, BA(Ed), MA/MFA, M.Ed in Fine Art = 5
(b) TCII, NCE, BA, BA(Ed), MA, M.(Ed) in Music = 8
(c) TCII, NCE, BA, BA(Ed), MA, M.(Ed) in Theatre Arts = 0
(d) TCII, NCE, BA, BA(Ed), MA, M.(Ed) in Cultural & Creative Art (CCAC)=2
(e) TCII, NCE, B.Sc. B.Sc(Ed), B.Ed, M.Sc., M.(Ed) in other areas = 105
The data about teachers qualification presented in Table 1 (Frequency distribution table) shows that all the teachers are qualified to teach in the primary school. This is because teachers with National Certificate in Education (NCE) are 52 in number, which covered about 43% of the total sample. 38 teachers with Teachers Grade II Certificate (TCII), which covered about 32% of the total sample too, follow them too. Those with Bachelors degree are only 27 in number, which covered approximately 23% of the sample. Lastly, those with Master degree are only 3 in number, which is less than 3%.
Furthermore, the teachers’ areas of specialization represented with a bar chart in figure 9 shows the number of teachers that specialized in the newly introduced subject- Cultural and Creative Arts, and the component subjects such as Fine Art, Music and Drama/Theatre Arts.

Data analysis reveal teachers that specialize in CCAC, (Music, Fine art and Theatre art) are very few while those in other areas like pure and social sciences, Business studies, Health and Physical Education, Agricultural Science, Languages etc are very large in number. The number of teachers that are qualified to teach the newly amalgamated Cultural and Creative Art subject are only two (2) in number and those that specialized in the component areas of CCAC such as Fine Art are 5, Music 8 and Theatre Art 0 making a total number of 15 teachers while about 105 teachers who specialized in other areas, are also expected to teach CCAC in their individual classes.

**Research Question 2: How competent are the teachers with reference to the implementation of Cultural and Creative Art curriculum content?**

With the use of Four-point Likert-Type Rating Scales, results obtained from the data collected from 120 teachers (60 in lower basic and 60 in upper basic) about how competent they are in implementing the new CCAC content are presented in table 2 below.

**Table 1: Frequency(ies), mean and standard deviations of teachers’ assessment of their competences in line with the new CCAC contents.**

<table>
<thead>
<tr>
<th>Lower Basic Education (Primary 1-3)</th>
<th>VC(4)</th>
<th>C(3)</th>
<th>FC(2)</th>
<th>NC(1)</th>
<th>Total(x)</th>
<th>Mean(x)</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art &amp; Craft</td>
<td>48</td>
<td>42</td>
<td>54</td>
<td>7</td>
<td>151</td>
<td>2.52</td>
<td>0.94</td>
</tr>
<tr>
<td>Music &amp; Drama</td>
<td>11</td>
<td>19</td>
<td>24</td>
<td>6</td>
<td>155</td>
<td>2.58</td>
<td>0.9</td>
</tr>
<tr>
<td>Values</td>
<td>12</td>
<td>21</td>
<td>19</td>
<td>8</td>
<td>157</td>
<td>2.62</td>
<td>0.95</td>
</tr>
<tr>
<td>Customs &amp; Tradition</td>
<td>8</td>
<td>20</td>
<td>22</td>
<td>10</td>
<td>146</td>
<td>2.43</td>
<td>0.92</td>
</tr>
<tr>
<td>Total</td>
<td>43</td>
<td>74</td>
<td>92</td>
<td>31</td>
<td>240</td>
<td>2.75</td>
<td>0.92</td>
</tr>
</tbody>
</table>

**Middle Basic Education (Primary 4-6)**
Table 2 shows how the teachers assessed their competencies in handling the content of the new subject. The mean (x) are weighted against the determined mean (x) of 2.5 and 1 SD. (Ref. Appendix E). This entails that any mean (x) equal to or above this point show competency while any mean (x) below that point show in-competency.

Results indicate that Lower Basic Education teachers mean score in Art and Craft is 2.52 and SD of 0.94, Music and Drama is 2.58, and SD of 0.9, Values is 2.62 and SD of 0.95, Customs and Tradition is 2.43 with SD of 0.92. These show that they have assessed themselves and claim that they can handle Art and Craft, Music and Drama and Values very well except Customs and Tradition.

In that same way, the data collected from the teachers in the Middle Basic Education was analyzed. The mean score obtained from the teachers in Arts and Craft is 2.22 with SD of 0.88, Music is 2.2 with SD of 0.95, Drama 2.6 with SD of 1, Art and Culture 2.53 with SD of 0.87 and Values is 2.17 which also has SD of 0.91. These equally show that they have assessed themselves and claim that they can handle only Drama, and Art and Culture while they cannot handle Art and Craft, Music, and Values.
Research Question 3: How do the teachers access their competencies in line with the suggested methods of teaching CCAC?

Result obtained on the level of teachers ability to us suggested methods of teaching CCAC are outlined in Table 3 below.

Table 1: Frequency(ies), mean and standard deviations scores of teachers’ assessment of their competences in the use of the newly suggested methods of teaching CCAC.

<table>
<thead>
<tr>
<th>Teaching Method</th>
<th>VC(4)</th>
<th>C(3)</th>
<th>FC(2)</th>
<th>NC(1)</th>
<th>Total(x)</th>
<th>Mean(x)</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion</td>
<td>84</td>
<td>36</td>
<td></td>
<td></td>
<td>444</td>
<td>3.7</td>
<td>0.46</td>
</tr>
<tr>
<td></td>
<td>336</td>
<td>108</td>
<td></td>
<td></td>
<td>444</td>
<td>3.7</td>
<td>0.46</td>
</tr>
<tr>
<td>Demonstration/Practical</td>
<td>20</td>
<td>36</td>
<td>44</td>
<td>20</td>
<td>296</td>
<td>2.46</td>
<td>0.096</td>
</tr>
<tr>
<td></td>
<td>80</td>
<td>108</td>
<td>88</td>
<td>20</td>
<td>296</td>
<td>2.46</td>
<td>0.096</td>
</tr>
<tr>
<td>Direct Teaching</td>
<td>98</td>
<td>22</td>
<td>2</td>
<td></td>
<td>458</td>
<td>3.82</td>
<td>0.38</td>
</tr>
<tr>
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The average of their level of proficiency(ies) and deviations are weighted against the determined mean of 2.5 and 1 SD respectively.
So the following methods have mean (x) equal to or above the critical point of 2.5; discussion (3.7) with SD of 0.46, direct teaching (3.82) with SD of 0.38, grouping (3.14) with SD of 0.91, guided methods (3.53) with SD of 0.59, excursion (3.89) with SD of 0.31, and organizations of competitions (2.98) with SD of 0.9. While discovery method which has a mean of (1.43) with SD of 0.69, problem-solving (1.6) with SD of 0.82, facilitation methods (1.14) with SD of 0.41, and display / exhibition has a mean of 2.25 and SD of 0.83, have means/averages below the critical point of 2.5.

According to the findings, the teachers are perfect in using discussion, direct teaching, questioning, guided method and excursion methods, which are commonly used for almost all the subjects. They are also good in using grouping, project and organization of competition methods, which make instruction more interesting. But they are poor in using demonstration/practical and display/exhibition methods; and very poor in using discovery, problem-solving and facilitation methods of teaching which are suggested for effective teaching and learning of the new Cultural and Creative Art subject.

Therefore, these entail that majority of the teachers are conversant with the old and usual methods of teaching while they are not conversant with the newly suggested methods of teaching the new CCAC.

**Research Question 4: To what extent are the teachers exposed to variety of professional development training in Cultural and Creative Art Curriculum (CCAC)?**

The frequency distribution table below presents the number of teachers that have been exposed to professional development training in CCAC.
Table 1: Frequency(ies) and percentages of teachers’ exposure to variety of professional development training in CCAC.

<table>
<thead>
<tr>
<th>S/N</th>
<th>QUESTIONS</th>
<th>FREQ (YES)</th>
<th>%</th>
<th>FREQ (NO)</th>
<th>%</th>
</tr>
</thead>
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<tr>
<td>1</td>
<td>I have attended an orientation course on the new CCAC content</td>
<td>27</td>
<td>22.5</td>
<td>93</td>
<td>77.5</td>
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<tr>
<td></td>
<td>I have never attended a program where how to use the new methods of teaching CCAC are being taught/practiced</td>
<td>87</td>
<td>72.73</td>
<td>33</td>
<td>27.5</td>
</tr>
<tr>
<td>2</td>
<td>I have heard about a program/workshop organized to train teachers about how to source/improvise the materials for effective implementation of the subject</td>
<td>38</td>
<td>31.6</td>
<td>82</td>
<td>68</td>
</tr>
<tr>
<td>3</td>
<td>A resource person/somebody has come to our school to teach us how to teach the new subject.</td>
<td>120</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I applied for an approval for in-serve training to acquire the skill</td>
<td>120</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The school denied me the opportunity to go for a training workshop organized for the new subject due to lack of fund</td>
<td>120</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Table 4 shows that out of the 120 teachers from the 20 sampled schools, only 27 teachers which is 23% have attended an orientation course on the new CCAC content, while 93 which is 78% have not attended. About 87 teachers which covered up to 73% have never attended a program where how to us the new methods of teaching CCAC such as facilitation, discovery, problem-solving etc are being taught/practiced; but only 33 teachers who covered about 28% have attended such program.

Moreover, 38 teachers, which covered 32% of the whole sample, have heard about a program or workshop where teachers are trained on how to source and improvise instructional materials for effective teaching of CCAC while 82, which covered 68%, have never heard about it.

Results also indicate that not even one resource person has ever gone to the schools to enlighten the teachers about the new subject and that up to 100% of the teachers did not apply for an approval for in-service training to acquire the skill or up-grade their
certificates. Finally, results show that no school denied the teachers opportunity to go for any training workshop organized for the new CCAC subject for lack of fund.

**Research Question 5:** What are the available instructional materials for the implementation of CCAC?

The observation schedule below shows the total number, mean and percentage of instructional materials that were actually used by the teachers in their individual classes to teach the CCAC topic for the week as at when the study took place.

It also tells about the title of the subject and topic written on the board, which was implemented by the teacher. Finally, the allocated time for the study of CCAC were also noted.

**Table 5:** Numbers means and percentages of results obtained from the data collected through observation of teachers.

**General Information:**

<table>
<thead>
<tr>
<th>(1) Title of subject written on the board by the teachers</th>
<th>CCA 48</th>
<th>Drawing or Fine Art 72</th>
<th>Drama -</th>
<th>Music -</th>
<th>None 24</th>
<th>Total 144</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>(2) Topic taught</th>
<th>CCAC topic for the week 19</th>
<th>Topic outside the scheme for the week 101</th>
<th>None 0</th>
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</table>

<table>
<thead>
<tr>
<th>(3) Time allocation</th>
<th>Single period 82</th>
<th>Once a week 23</th>
<th>Twice a week 59</th>
<th>3 Times a week 0</th>
<th>4 Times a week 0</th>
</tr>
</thead>
</table>

<p>| Double period 38 | Once a week 32 | Twice a week 6 | 3 Times a week 0 | 4 Times a week 0 |</p>
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<thead>
<tr>
<th>Class</th>
<th>No of Teachers/Classes</th>
<th>Theme for the Term</th>
<th>Sub-themes</th>
<th>Week</th>
<th>Topic for each week</th>
<th>No of Teacher that implemented CCAC topic for the week</th>
<th>No of Teacher that implemented other topics outside the scheme</th>
<th>Required Instructional materials for each topic</th>
<th>No of classes that have other materials outside those that implemented the topic for the week</th>
<th>No of classes that have other materials outside those that implemented the topic for the week</th>
<th>Total no of available materials</th>
<th>Mean or Average (%)</th>
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<tr>
<td>Pri.1</td>
<td>20</td>
<td>Customs and Tradition</td>
<td>Local Ceremonies</td>
<td>2</td>
<td>Types of local ceremonies</td>
<td>5</td>
<td>15</td>
<td>Pictures of ceremonial events</td>
<td>3</td>
<td>3</td>
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<tr>
<td></td>
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<td></td>
<td>Practices</td>
<td>3</td>
<td>Practice methods, function, rites, display, food, clothing things associated with the ceremony</td>
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<td>Forms of beautification of the locality</td>
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<td>Pencils</td>
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<td>15</td>
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<td></td>
<td>Red mud</td>
<td>2</td>
<td>-</td>
<td>20</td>
<td>0.42</td>
<td>42</td>
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<tr>
<td>Pri.6</td>
<td>20</td>
<td>Values</td>
<td>Functional Art</td>
<td>2</td>
<td>Recycling of used for functional Art</td>
<td>0</td>
<td>20</td>
<td>Plastic Bottles</td>
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<td>3</td>
<td>Uses &amp; Characteristic of recycled project</td>
<td></td>
<td></td>
<td>Picture</td>
<td>3</td>
<td>10</td>
<td>10</td>
<td></td>
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<tr>
<td></td>
<td>Toys</td>
<td>Wood</td>
<td>Mosaic</td>
<td>Charts/Photographs</td>
<td>Pletes and cups</td>
<td>Feathers</td>
<td>Decorative hems</td>
<td>Clay</td>
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</table>
Result obtained from the general information from the observation showed that 48 teachers wrote Cultural and Creative Art as the title of the subject taught while 72 teachers wrote Drawing/Fine Art as the title of the subjects. It was also observed that out of the 48 teachers that wrote “CCA” as the subject, only 19 of them treated the topic for the week, while the remaining 29 teachers treated topics outside the scheme. These 19 teachers when added to the 72 teachers that write Drawing/Fine Art, gave a total of 101 teachers that treated other topics outside the CCAC scheme for the week.

With the aid of the schools’ timetable, it was observed that 82 teachers teach the subject within single period while 38 teach it within double period. Out of the 82 teachers that teach it in a single period, only 23 teach it once a week while 59 teach it two times in a week. Likewise, out of the 38 teachers, that teach it in double period only 32 of them teach the subject in one double period once a week while 6 teacher teach the subject in double period two times a week.

Moreover, the result of the observation showed that about 19 classes out of the 120 classes have at least an average number of materials. There are about 20 sample teachers teaching in each level from primary one to primary six. In the lower basic education level, out of 20 teachers/classes in primary one, only 5 made use of pictures of ceremonial events; 20 used drawing books and pencils; 18 used crayons; and only 2 used real objects for beautification. All these amounted to an average of 0.65 (65%). In primary two, out of the 20 teachers teaching 20 classes that were observed, only 2 teachers used diagram/pictures; 14 used colours and 20 used drawing books and pencils. This yielded an average of 0.7 (70%). In primary three, only 2 teachers used an example of craftwork of the locality; twenty used clay; 2 teachers used modeling tools, leather, dye, and calico. These gave an average of 0.21 (21%). None of them invited a resource person.
In middle basic education level, out of 20 teachers/classes in primary four, only 9 teachers/classes had drums, flutes and gong; only 4 teachers or classes had costumes; and only 2 classes had pictures, audio cassettes and recorded music (VCD) in the class during instruction. The average number of the materials is 0.206 (20.6%) or 0.21 (21%). In primary 5, only 2 teachers had photographs, pictures, cloth and emulsion; 8 teachers had calendar and wood; 5 teachers had red mud, 12 teachers had feathers; 11 teachers, had colours; and finally 20 of them had paper and sticks during instruction. This gave an average of 0.42 (42%).

Lastly, in primary 6, only 10 teachers/classes had pictures; 16 had clay; but non had plastic bottles; toys, wood, mosaic, charts/photographs, old plates and cups, feathers and decorative hems. The average number of available instructional material is 0.13 (13%).

**Research Question 6:** To what extent can the teachers improvise some instructional materials for the study of CCAC?

The analysis of the data collected from the teachers about the extent they can improvise the instructional materials are presented in table 6 below:

**Table 6: Total number or frequencies and percentages of teachers that can improvise certain instructional materials suitable for the study of CCAC and those that cannot.**

<table>
<thead>
<tr>
<th>Fine Art Tools</th>
<th>Number of Teachers who are able to improvise</th>
<th>Number of teachers who are not able to improvise</th>
<th>Musical instructions</th>
<th>Number of teachers who are able to improvise</th>
<th>Number of teachers who are not able to improvise</th>
<th>Drama Costumes</th>
<th>Number of teachers who are able to improvise</th>
<th>Number of teachers who are not able to improvise</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paint</td>
<td>26</td>
<td>94</td>
<td>Drums</td>
<td>11</td>
<td>109</td>
<td>Costumes</td>
<td>103</td>
<td>17</td>
</tr>
<tr>
<td>Brushes</td>
<td>120</td>
<td>-</td>
<td>Keyboard</td>
<td>-</td>
<td>120</td>
<td>Make ups</td>
<td>120</td>
<td>-</td>
</tr>
<tr>
<td>Dye</td>
<td>15</td>
<td>105</td>
<td>Radio</td>
<td>-</td>
<td>120</td>
<td>Slides</td>
<td>-</td>
<td>120</td>
</tr>
<tr>
<td>Modeling Tools</td>
<td>34</td>
<td>86</td>
<td>Video Cassette</td>
<td>-</td>
<td>120</td>
<td>Pictures</td>
<td>44</td>
<td>76</td>
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<tr>
<td>Crayon</td>
<td>-</td>
<td>120</td>
<td>VCD Plates</td>
<td>-</td>
<td>120</td>
<td>Calendars</td>
<td>120</td>
<td>-</td>
</tr>
<tr>
<td>Calligraphic pen</td>
<td>8</td>
<td>112</td>
<td>Flutes</td>
<td>31</td>
<td>89</td>
<td>Novels</td>
<td>-</td>
<td>120</td>
</tr>
<tr>
<td>Raffia</td>
<td>7</td>
<td>113</td>
<td>Ivom</td>
<td>-</td>
<td>120</td>
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<tr>
<td>Leather</td>
<td>-</td>
<td>120</td>
<td>Ichaka</td>
<td>6</td>
<td>114</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Mesh</td>
<td>6</td>
<td>114</td>
<td>Udu</td>
<td>-</td>
<td>120</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Studio</td>
<td>120</td>
<td></td>
<td>Oyo</td>
<td>112</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood</td>
<td>47</td>
<td>73</td>
<td>Guitar</td>
<td>-</td>
<td>120</td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>Trumpet</td>
<td>-</td>
<td>120</td>
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<tr>
<td><strong>Total</strong></td>
<td>383</td>
<td>937</td>
<td>168</td>
<td>1278</td>
<td>387</td>
<td>333</td>
<td></td>
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<tr>
<td><strong>Percentage</strong></td>
<td>29%</td>
<td>71%</td>
<td>12%</td>
<td>89%</td>
<td>54%</td>
<td>46%</td>
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</tbody>
</table>

From the result, it is obvious that all the teachers can improvise brushes, studio, make-ups, and calendar. While 103 teachers can improvise costumes for drama while 17 cannot. 112 teachers can improvise ‘oyo’ musical instrument but only 6 teachers cannot. Only 47 can provide wood for carving while 73 cannot. 44 teachers can improvise pictures/chart while 76 cannot. Moreover, only 34 teachers can improvise modeling tools while 86 cannot do that. About 31 of them can improvise flutes while 89 cannot. Only 26 teachers can improvise paint, while 94 cannot, 15 can improvise dye while 105 cannot do that. About 11 teachers can improvise drums but 109 of them cannot. In that same way, only eight can improvise calligraphic pen while 112 cannot; 7 teachers can improvise raffia but 113 cannot do that; and only 6 teachers can improvise mesh and ‘ichaka’ but 114 teachers cannot.

Result also showed that no single teacher can improvise crayon, leather, keyboard, radio, video cassette, VCD plates, ‘ivom’, udu, guitar, novels and trumpet which are equally needed for effective study of Cultural and Creative Art subject. In summary, the percentage number of teachers that can improvise Fine Art tools is about 29% while 71% of the teachers cannot improvise the materials. The percentage
number that can improvise musical instruments is 11% while 89% cannot. Finally, 54% of the teachers can improvise materials for drama while 46% cannot.

**Summary of the Findings**

In summary, the result of the first research questions about the qualification of teachers that handle Cultural and Creative Art Curriculum (CCAC) showed that all the teachers are qualified to teach in primary school (Lower and Middle Basic Education Levels). Teachers that specialized in CCAC and the related subjects such as Music, Theatre Art, Find Art cover only 13% of the sample while those in other areas of study are very large in number which cover up to 87% of the whole sample. Secondly, the result obtained about how competent the teachers could teach Art and Craft, Music and Drama and Values very well except Customs and Tradition. Teachers in the middle basic education level claim their competency in Drama and Art and Craft.

Furthermore, the third research question revealed that the teachers are poor in utilizing discovery, problem-solving and facilitation methods of teaching which are recommended for effective teaching of the new CCAC while they are almost perfect in all other usual methods of teaching. These are not surprising because the fourth research question revealed that only about 27 teachers have attended orientation courses on the new CCAC content and only 33 have attended workshop where how to use the new methods of teaching CCAC are taught/practiced. Even the teachers did not apply for an approval for in-service training to acquire the skill.
Moreover, the fifth research question showcased out of 120 teachers, that only 48 symbolically wrote the new CCAC title on the board while only 19 of them implemented the CCAC topic for the week. The observation revealed that only 38 teachers teach CCAC within double period while 82 teach it within single period. The worst of it all is that out of 120 classes, only 19 have at least an average number of instructional materials. Finally, answer to the sixth research question exposed that 29%, 12% and 54% which have a mean percent of 31.7 or 32% of teachers can improvise Fine Art, Music and Drama instructional materials, while 71%, 89%, and 46% which have a mean percent of 68.7 or 68% of the teachers cannot improvise the materials.
CHAPTER FIVE

DISCUSSION OF RESULTS, IMPLICATIONS, RECOMMENDATIONS, CONCLUSION AND SUMMARY

Discussion of Findings

Qualifications of Teachers that handle Cultural and Creative Art Curriculum (CCAC)

In the first research questions about teachers’ qualification, it is quite obvious that all teachers are qualified but those that specialized in CCAC related subjects are very minimal compared with other areas. In others the teachers that should see to the realization of CCAC objectives are lacking in Enugu State.

In the light of additional findings, in Wellington, New Zealand, McGee et al (2004), stated that their rural schools were suffering low staff numbers that even made the principals to become classroom teachers so as to meet the same expectations as larger schools where work were divided among more staff. The reverse is the case in this research work because both the rural, urban and semi-urban schools, which were represented in the sampled, were all suffering low CCAC specialty teachers in Enugu State.

Teachers’ Content Competence

The result obtained from the second research question about how competent the teachers are with reference to the implementation of CCAC content show that the lower basic education teachers are more content competent than those in middle basic education. It is evident that the area of specialization of the teachers is a key factor that affected the teacher’s content competence of Cultural and Creative Art Curriculum. This also may be attributed to the difficulty level of the middle basic education content over the lower basic education content because majority of the teachers did not specialize in Cultural and
Creative Art and its related subjects. So it is not easy for a teacher to teach subject outside his/her field of study. Implementing this curriculum at all shows that the teachers are positive about the new curriculum. Therefore, these teachers need to be encouraged to innovatively face the great task in all its ramifications just as the Wellington teachers (McGee, 2004) through teamwork were able to innovatively implement their own curriculum.

The disgusting findings of Arnott in 1994 was that the teachers interviewed confessed they were a considerable distance away from translating the vision of the new curriculum into reality and very few of them use the curriculum on a regular basis or posses detailed familiarity with its components. This is not far fetched in Enugu’s case. Interesting points made by Cowie, Hipkins et al in Waikoto New Zealand in 2009 were that even though teachers were hard pressed with simultaneous changes, ‘curriculum did not arrive in a vacuum’ instead, they started somewhere. The strived and linked changes to previous developments such as inquiry learning and teaching, formative assessment and planning with other schools.

**Teachers’ Method of Teaching Competence**

The third research question about how the teachers assess their competencies in line with the suggested methods of teaching CCAC show that almost all of them are conversant with the old usual methods of teaching such as discussion, direct teaching, grouping, project, questioning, assignments, guided-method, excursion and organization of competitions. But very few can use the new methods that drill and subject children to creative and critical thinking, which can help, develop creativity. The methods include discovery, problem solving, facilitation, demonstration/or practical and exhibition.
Similarly, among Arnott’s findings (1994) about the factors that create challenges for teachers who are striving to implement the new science curriculum was the need to refine or acquire skills, which erupted as a result of new curricula. He said that the need to address skill deficits were felt by most teachers, but it was felt most acutely by those who were not recent graduates of teacher-training program or those who rely on locally available professional development within the context of the regular school years and setting. Cowie Hipkins et al (2009) stated that teachers were encouraged to be flexible in their teaching, start slowly and explore the new aspects and intent of the curriculum.

**Professional Development Training**

The result obtained from the fourth research question about whether the teachers are properly exposed to professional development training in Cultural and Creative Art Curriculum showed that more than 80% of the teachers are not well exposed to the new field. Imagine a situation where a teacher did not specialize in a subject area he/she is required to teach and is not properly exposed to the new facet of the subject through proper orientation, workshop or in-service training, there must be problems. The problems include: some of the teachers might refuse to teach the subject; some may digress and teach topics or themes outside the scheme; and some may be guessing what they are teaching. But if they are properly exposed through in-service training, seminars or workshops these problems will be highly minimized.

In that same manner, it was commented in McGee et al’s findings in 2004 that a professional development was crucial to teachers’ learning about a new curriculum statement and the methods to implement it. Arnott (1994) also indicated that one of the challenges of teacher who are striving to implement that new curriculum was limited in-
service availability. An enviable approach adopted by Waikato’s educationists in New Zealand was to review the vision for the school and provide concentrated professional learning sessions such as “teachers-only-day” with a focus on promoting teachers’ understanding. They equally did ICT professional development to enhance inquiry learning and Atol literacy learning or numeracy professional development to acquire the skill for formative assessment. Their teachers equally helped in developing themselves by discussing the implications of the revised essence and learning area statements by recognizing congruencies or suitable approaches experimented by some case study schools as an important step in fostering readiness for implementation. They also believed that implementation was linked to some form of existing practice or other recent professional learning. Finally, they encouraged teachers to think about themselves as learners.

**Availability of Instructional Materials for CCAC Implementation**

The result obtained from the fifth research question showed the available instructional materials for the implementation of CCAC. Only 48 teachers out of 120 wrote CCAC subject on the board, 72 continued with the former or old subject ‘Drawing or Fine Art’, while about 24 teachers did not teach it at all. Out of 48 teachers that wrote CCAC on the board, only 19 of them taught the topic for the week. It was observed that these 19 teachers had enough instructional materials except the costly ones, while the other group of 72 teachers have mainly drawing books, colouring pencils and clay. It was also observed that the general time allocated for the subject is very minimal and will not be enough for the appropriate study of CCAC. It was only six teachers or one school that teach it double period two times a week. Some even use the time for CCAC as free periods.

Similar findings by McGee et al in 2004, reported that particularly, primary school teachers in Wellington were faced with the challenge of continuous strive to locate and modify resources provided by the Ministry of Education and schools in support of
curriculum implementation. One of the factors that is creating challenges for teachers Arnott (1994), puts it, is tight timeliness for implementation. Cowie et al in 2009 also reported that some case study schools who successfully implemented the newly reviewed curriculum revised their schools’ timetable and increased the time originally spent for the subject in the process of ‘starting slowly’ and exploring the new aspects and intent of the curriculum. The total digress by some teachers of CCAC can be attributed to lack of knowledge, instructional materials and adequate time for ‘slow’ exploration of the new aspects and intent of the curriculum. Lack of knowledge, adequate learning materials and enough time can lead teachers to total abstinence from implementing the curriculum, which is very abysmal.

**Improvisation of Instructional Materials**

Finally, the result obtained from the sixth research question about the extent the teachers can improvise some instructional materials for the study of CCAC showed that below 30% can improvise Fine Art tools and musical instruments while 54% can improvise drama costumes. This showed that Fine Art tools and Musical instruments are supposed to be supplied to the schools because an individual teacher cannot easily produce them. Even the locally sourced materials are not easy to come by because of poor conservative lives of the community members who engage in total destruction of natural resources through bush burning. This led to the high cost of such materials in the market. Due to high cost of materials, it is impossible for the teachers to buy. They cannot even buy the cheaper ones because they earn low wages. The worst is that parents refuse to answer when beckoned upon for help; instead they question the importance of CCAC subject over science subjects, which they have not fully provided for.
Considering the findings of McGee et al in 2004, teachers in Wellington were also faced with the same improvisation problems. They continuously strive to locate and even modify the resources provided to them by the Ministry of Education. This among other factors led to teacher over work.

**Implication of the Findings**

The Lower and Middle Basic Education levels in Enugu State having about 20% of teachers who specialized in Cultural and Creative Art course or the related/component subjects, and about 80% of teachers who did not specialize in CCAC implies that little or no implementation of CCAC content will take place. This is possible because almost all the teachers who lack the knowledge of this new subject will shy way from implementing it.

The inability of the teachers of Middle Basic Education Level in handling the new content as much as those in the lower basic education level implies that the difficulty level of middle basic education is higher and that the teachers are not knowledgeable in that field of study.

The implication of the teachers not being able to use the major suggested methods of teaching CCAC such as discovery, problem-solving, facilitation, practicalization and exhibition show that they have not been enlightened on how to use those methods for effective realization of the objectives.

Exposing the teachers to professional development training even though they did not specialize in CCAC or its related subjects implies that they will perform at least averagely. In a situation where the teachers did not specialize and are not exposed to such training to enlighten them about the new subject, the implication is that even though they try to implement the subject, the objectives of CCAC may not be obtained at the end of the lesson.
The unavailability of the instructional materials for the study of CCAC implies the impossibility of the implementation of the subject. Writing of CCAC subject title on the board and teaching only Fine Art or Drawing implies that it is only a change of subject title that took place and not the content. Allocating small time for CCAC and using it for other things implies that CCAC will soon be blotted out of the subjects offered in the schools just as some of the sample schools have already done.

Inability of the teachers to improvise some simple musical, drama and Fine Art tools implied lack of interest. Unavailability of some instructional materials, which are not easy to improvise such as TV sets, Video cassettes, Guitar, Keyboard etc implies that the educational sector did not even make provision for the implementation of their newly introduced CCAC subject.

Finally, the implication of these findings is that the teachers and educational sector are not ready to implement the new Cultural and Creative Art Curriculum in primary education in Enugu State.

**Recommendations**

The researcher recommends the following actions which when taken could bring improvements or solve the problems. Teachers should be encouraged and given study leave with pay, without stagnancy of promotion if only they go back to study CCAC in Universities/College of Education. This will help to update them in the new facets of the curriculum. It will also increase the number of qualified teachers who would conveniently implement the new curriculum so that what happened with the old Cultural Art Curriculum would not re-occur.
There should be recruitment of CCAC special teachers to take up the responsibility of implementation at once. Whereby special teachers are not available, team teaching should be encouraged among teachers who specialized in the component subjects of Cultural and Creative Art.

Furthermore, training workshops and seminars should be organized to train teachers on how to use the newly suggested methods for effective teaching and realization of the CCAC objectives. The training should also include expositions on the themes of the newly amalgamated subject for clarity on the contents.

A comprehensive textbook and teacher’s guide should be provided for clarity of the contents and guidance for the teachers. This will help teachers to be competent in handling the new content for lower, middle and upper basic education levels.

Due to the high cost of instructional materials, teachers should be trained on how to locally source and improvise unavailable instructional materials. Fund should be made available to the schools so as to help procure certain materials that the teachers cannot locally source/improvise. Government should approve fund for the educational sector in order to help them provide for the school’s instructional materials needs, especially the very costly ones that cannot be improvised.

Moreover, awareness should be created through media, church, PTA or any social gathering about the importance of Cultural and Creative Art subject in the lives of the school children. This will encourage parents to provide materials and textbooks for their children. Equally, through this means the entire members of the community/society will help conserve the natural resources, which can be used as instructional materials for the study of CCAC.

If all these things are done the schools will be bold to include CCAC in the schools’ timetable. The teachers will be ready to implement CCAC in Primary Education in Enugu
State without using the time allocated for it in implementing other subjects or as free periods.

**Suggestions for Further Studies**

The researcher suggests that readiness assessment to teachers for the implementation of Cultural and Creative Art Curriculum be done also in the upper basic education to find out how ready the teachers are in implementing the subject. Teachers’ interest should be assessed to find out whether they really want to implement Cultural and Creative Art subject or not.

Effects of parent’s/Peer group influence on learners’ interest or motivation learning Cultural and Creative Art subjects is very important because it will reveal the family’s and peers’ influences on learner’s interest. Learners’ performances in the acquisition of Cultural and Creative Arts concepts is another important area that will showcase the impact and the level of implementation of CCA subject by the teacher.

Alternatively, a comparative study could be done about the impact of acquiring the new Cultural and Creative Arts skills over the old Cultural Art skills through which the learners could solve their personal/societal problems.

Development of up-graded instructional materials for the study of CCAC should be done to provide a means whereby the lessons will be concretized. Finally, evaluation of Cultural and Creative Arts Curriculum could be done to ascertain the adequacy of the content compared with the needs and aspirations of the society.

**Limitations**

The shortcomings the researcher experienced include the unavailability of enough textual materials for referral purposes during the research.
The researcher also experienced disappointment from some schools Headmasters/Mistresses and even teachers who questioned the importance of the Cultural and Creative Art Curriculum and that it is not worth researching on. Some of them gave reasons that they do not have teachers that will teach it; they do not have textbooks and instructional materials. Some of them said their schools are focusing only on science subjects therefore the researcher should go to other schools and carry out the research. This problem reduced the 24 sampled schools (144 teachers) to 20 (120 teachers).

**Conclusion**

In conclusion, all the lower and middle basic education teachers in Enugu State are qualified to teach, but very few of them specialized in Cultural and Creative Art related subjects. This means that there are no qualified teachers that should teach Cultural and Creative Art Curriculum.

The diversity of areas of specialization of teachers equally affected their competencies in handling the new Cultural and Creative Art Curriculum content. It was only those in the lower basic that felt that they could handle some of the contents with ease but those in middle basic cannot handle their own. This may be attributed to the higher difficulty level of the middle basic education content because the teachers are novices in the field.

The findings show that the teachers are competent in using the usual methods of teaching Cultural Arts and other subjects but are not competent in using the new additional methods suggested for effective teaching of CCAC such as discovery, problem-solving, facilitation, demonstration or practical and exhibition.
The worst is that almost all the teachers have not been exposed to the professional development training in CCAC to enlighten them about the new content, methods of teaching, use of instructional materials and evaluation in Cultural and Creative Art subjects. Therefore with this, the total realization of the objectives of the CCAC is not possible.

Moreover, it was observed that almost all the teachers do not have instructional materials except drawing books, crayon/coloured pencils and clay. As a result, the teachers are not implementing the new subject. Even those that wrote the symbolic CCAC subject title on the board did not implement the content for the week because they do not know it nor the method of teaching it coupled with lack of instructional materials. This made them to allocate a minimal time for the subject. Some of the teachers even mismanage or use the time allocated for CCAC to do other things or as free period.

Finally, more than half of the teachers can improvise drama costumes while almost three quarter of them cannot improvise Fine Art tools and Musical equipment that could help them implement the new amalgamated CCA subject. It is true that the new curriculum recommended that local materials should be sourced from the locality where the school is situated; but the teachers’ problem is the poor conservative life of the indigenes that destroy the natural resources around them. Besides, some of the instruments and equipments are too expensive and some can not be easily improvised such as TV sets, Video tapes, Guitars, Keyboard, Leader, Fabric, Textual materials etc.

Summary

The summary of the research on Readiness Assessment of teachers for the Implementation of Cultural and Creative Arts Curriculum in Primary Education in Enugu State is as follows:
Firstly, the background study was made which pointed out the global challenges facing the entire people of the world especially Nigeria. The need to inculcate into the learners the spirit of creativity that was taken to be the only way out of the challenges led to the introduction of the old Cultural Arts curriculum among others, which was believed could train up the younger citizens to face the global challenges. Unfortunately, the shortcomings and failure of this Cultural Arts curriculum and rapidly increased the rate of joblessness etc, gave rise to a change in direction and introduction of the new curriculum, which included among others Cultural and Creative Arts Curriculum. This is an amalgamated or integrated art subjects that should be taught to the learners under the guidance of the school. To achieve this, the role of the teacher is of paramount importance because he is the one that should see to the realization of this great and dynamics societal aim and objective.

Therefore, the problem that led to this study was the assessment of teacher’s readiness for the implementation of the new Cultural and Creative Art Curriculum in primary education. This study’s intent specifically found out the qualification of the teachers handling the subjects, their content competences, their competence in the use of the suggested methods of teaching the subject; teachers access to professional development opportunities in CCAC; available instructional materials for CCAC and teachers ability to improvise the unavailable ones.

Six research questions guided the research work. Review of literature was made concerning the history and concepts of the subjects; the need, principles and importance of creative learning; the developmental stages and characteristics of creative personality; and the key factors or concepts of teachers’ readiness for the proper implementation of the new
Cultural and Creative Art Curriculum. The study was anchored on cognitive developmental theory and three major theories of learning. It was also anchored on some models of curriculum planning that best suit the learners’ ages. Empirical studies were also made from which the researcher borrowed some methods of research.

The research design was survey an probability simple random sampling technique was used to collect data from 120 out of 144 sampled teachers in some of the primary schools in Enugu State. Validated instruments such as questionnaire and observation schedule in form of checklist with reliability index of $0.9480 \approx 0.95$ (Spearman Rank Order Correlation Coefficient of Temporal Stability of Instrument through test-retest method) and $0.9480 \approx 0.95$ (Spearman-Brown Prophecy Reliability Coefficient of Internal Consistency of Instruments through Split Half Method) were used to collect data. The data were analyzed and results were obtained. The results include:

- Primary school teachers are all qualified but those that specialize in CCAC are lacking.
- Teachers in the lower basic education level are content competent while teachers in middle basic education level are not.
- The teachers are more used to the old methods of teaching but are not competent in using the newly suggested methods of teaching CCAC.
- The teachers do not have access to variety of professional development training in CCAC.
- Most of the instructional materials needed for implementation of CCAC are not available.
- The teachers cannot improvise the unavailable instructional materials.

Observational Findings include:
• Little or no time is allocated for the study of CCAC in schools.

• There is a change in the title of subject alone and not in content.

These findings were discussed and it was concluded that the teachers are not ready to implement the CCAC subject.

The implications of the finding and suggestion or recommendations on how to solve the problems that made the teachers not to be ready to implement it were given. Likewise, suggestions for further studies that would be of help to educationists were given. Lastly, the limitations encouraged by the researchers were also outlined.
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# APPENDIX A

## LIST OF SCHOOLS USED IN THE STUDY

<table>
<thead>
<tr>
<th>ZONE</th>
<th>LOCAL GOVT</th>
<th>SCHOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agbani Zone</td>
<td>Enugu South LGA</td>
<td>1. Community Primary School II Amachi</td>
</tr>
<tr>
<td></td>
<td>Nkanu East LGA</td>
<td>2. Agbani Road Primary School I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. CPS Isienu Amagunze</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. CPS Mbutu Owo</td>
</tr>
<tr>
<td>Enugu zone</td>
<td>Enugu East LGA</td>
<td>1. CPS Obinagu Nike</td>
</tr>
<tr>
<td></td>
<td>Nkanu Nort LGA</td>
<td>2. Comm. P/S Nkpologwu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Hill-top P/S Enugu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Coal Camp P/S Ogbete, Enugu</td>
</tr>
<tr>
<td></td>
<td>Ezeagu</td>
<td>2. Central School, Nsude</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. State Prim. Sch. Umuaji Aguobu Owa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. CPS Ibite Olo</td>
</tr>
<tr>
<td>Nsukka zone</td>
<td>Igboetiti LGA</td>
<td>1. Central School, Ohodo</td>
</tr>
<tr>
<td></td>
<td>Nsukka</td>
<td>2. CPS Umunko</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Model Prim. School I, Nsukka</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Central School Obukpa</td>
</tr>
<tr>
<td>Awgu zone</td>
<td>Awgu LGA</td>
<td>1. Riverside P/S Awgu</td>
</tr>
<tr>
<td></td>
<td>Oji River LGA</td>
<td>2. Alachara Comm. P/S Mgbowo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Umudim P/S, Akpugoeze</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Central Sch. I, Oji River Urban</td>
</tr>
<tr>
<td>Oboloafor Zone</td>
<td>Igboeze North</td>
<td>1. Ngene P/S, Umuida</td>
</tr>
<tr>
<td></td>
<td>Igboeze South</td>
<td>2. CPS Umuagama</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Central Sch. Ovoko Obukpa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. CPS I, Iheaka</td>
</tr>
</tbody>
</table>
APPENDIX B
INSTRUMENTS FOR DATA COLLECTION

QUESTIONNAIRE
CULTURAL AND CREATIVE ART CURRICULUM
IMPLEMENTATION REQUIREMENT

This research work titled ‘Assessment of teachers’ readiness for the implementation of the new Cultural and Creative Art Curriculum (CCAC) in primary education intends to find out the implementation requirements and competencies possessed by the teachers that will implement it. This will help to portray or reveal the problems teachers have or may encounter during the implementation process.

So you, as a teacher, is required to fill in appropriately the information required of you to enable the researcher assess your readiness to implement CCAC, and device a means of solving perceived implementation problems, so as to achieve an enhanced teaching and learning or implementation of the new subject.
Section A

Name of School .................................................................

Name of Teacher ..............................................................

Sex: [ ] Male [ ] Female

Tick (✓) appropriately under the range of classes you are teaching.

Class: Primary 1-3 [ ] Primary 4-6 [ ] No of Pupils [ ]

Date [ ]

Section B: Category I

Tick (✓) on your qualification as the cultural and creative art teacher.

(a) 1. PHD [ ] 2. MED [ ]
    3. MFA/MA [ ] 4. BED [ ]
    4. BA (ED) [ ] 6. B.SC [ ]
    7. NCE [ ] 8. TCII [ ]
    9. Write any other not indicated above ...........................................

(b) Area of specification:

1. Fine Art [ ] 2. Music [ ]
2. Theatre Art [ ] 3. Cultural and Creative Art [ ]
5. Other areas .................................................................
**Category 2:**

The new Cultural and Creative Art subject/curriculum has the following contents. Indicate the ones you are competent in teaching by ticking (*) under either Very Competent (VC), Competent (C), Fairly Competent (FC) and Not Competent (NC).

<table>
<thead>
<tr>
<th>Lower Basic Education</th>
<th>Middle Basic Education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>S/N</strong></td>
<td><strong>CONTENTS</strong></td>
</tr>
<tr>
<td>1</td>
<td>I can teach Arts and Craft</td>
</tr>
<tr>
<td>2</td>
<td>I can teach entertainment (Music and Drama)</td>
</tr>
<tr>
<td>3</td>
<td>I can teach Values</td>
</tr>
<tr>
<td>4</td>
<td>I can teach Customs and Traditions</td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**Category 3:**

The new Cultural and Creative Arts requires you to use the following methods. Tick appropriately on how competent you are in the use of these methods.

<table>
<thead>
<tr>
<th>Recommended Methods of Teaching Cultural and Creative Arts</th>
<th>VC</th>
<th>C</th>
<th>FC</th>
<th>NC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Discussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Demonstration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Direct Teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Grouping</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Discovery Method</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Project</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Questioning</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Assignment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Problem-solving</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Guided Method</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Facilitation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Excursion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Display/Exhibition</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Organization of Competition</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Category 4

Tick (✓) under either ‘Yes’ or ‘No’ to your exposure to professional training on the new Cultural and Creative Art Curriculum.

<table>
<thead>
<tr>
<th>S/N</th>
<th>EXPOSURE TO PROFESSIONAL TRAINING</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I have attended an orientation course on the new CCAC content</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I have never attended a program where how to use the new methods of teaching CCAC are being taught/practiced</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I have heard about a program/workshop organized to train teachers about how to source/improvise the materials for effective implementation of the subject</td>
<td></td>
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</tr>
<tr>
<td>4</td>
<td>A resource person/somebody has come to our school to teach us how to teach the new subject.</td>
<td></td>
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<tr>
<td>5</td>
<td>The school denied me the opportunity to go for a training workshop organized for the new subject due to lack of fund</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Category 5

Tick (✓) on the materials you can improvise

<table>
<thead>
<tr>
<th>FINE ART TOOL</th>
<th>MUSICAL INSTRUMENT</th>
<th>DRAMA COSTUMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paint</td>
<td>Drums</td>
<td>Costumes</td>
</tr>
<tr>
<td>Brushes</td>
<td>Keyboard</td>
<td>Make ups</td>
</tr>
<tr>
<td>Dye</td>
<td>Radio</td>
<td>Slides</td>
</tr>
<tr>
<td>Modeling Tools</td>
<td>Video Cassette</td>
<td>Pictures</td>
</tr>
<tr>
<td>Crayon Calligraphic pen</td>
<td>VCD Plates</td>
<td>Calendars</td>
</tr>
<tr>
<td>Raffia Leather</td>
<td>Ivom</td>
<td>Novels</td>
</tr>
<tr>
<td>Leather</td>
<td>Ichaka</td>
<td></td>
</tr>
<tr>
<td>Mesh Studio</td>
<td>Udo</td>
<td></td>
</tr>
<tr>
<td>Wood</td>
<td></td>
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</tr>
</tbody>
</table>
**Category 6: OBSERVATION**

The researchers/research assistants should observe the teachers during instruction and tick (✔) on the subject title, topic, time allocated and the available instructional materials in each class.

1. **Subject: Title written by the Teacher:**

<table>
<thead>
<tr>
<th>CCA</th>
<th>Drawing or Fine Art</th>
<th>Drama</th>
<th>Music</th>
<th>None</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. **Topic Taught:**

<table>
<thead>
<tr>
<th>CCAC topic for the week</th>
<th>Topic outside the scheme</th>
<th>None</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

3. **Time Allocation:**

<table>
<thead>
<tr>
<th>Single period</th>
<th>Once a week</th>
<th>Twice a week</th>
<th>3 Times a week</th>
<th>4 Times a week</th>
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<tbody>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Double period</th>
<th>Once a week</th>
<th>Twice a week</th>
<th>3 Times a week</th>
<th>4 Times a week</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
### CHECKLIST

<table>
<thead>
<tr>
<th>Class</th>
<th>No of Teachers/ Classes</th>
<th>Theme for the Term</th>
<th>Sub-themes</th>
<th>Week</th>
<th>Topic for each week</th>
<th>No of Teacher that implemented CCAC topic for the week</th>
<th>No of teacher that implemented other topics outside the scheme</th>
<th>Required Instructional materials for each topic</th>
<th>No of classes that have the materials for the topic</th>
<th>No of classes that have other materials outside those that implemented the topic for the week</th>
<th>Total no of available materials</th>
<th>Mean or Average (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pri.1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>Pri.2</td>
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</tbody>
</table>
### CHECKLIST

<table>
<thead>
<tr>
<th>Class</th>
<th>No of Teachers/Classes</th>
<th>Theme for the Term</th>
<th>Sub-themes</th>
<th>Week</th>
<th>Topic for each week</th>
<th>No of Teacher that implemented CCAC topic for the week</th>
<th>No of teacher that implemented other topics outside the scheme</th>
<th>Required Instructional materials for each topic</th>
<th>No of classes that have materials for the topic</th>
<th>No of classes that have other materials outside those that implemented the topic for the week</th>
<th>Total no of available materials</th>
<th>Mean or Average (%)</th>
</tr>
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<tbody>
<tr>
<td>MIDDLE BASIC EDUCATION</td>
<td>Pri.4</td>
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<td>Pri.5</td>
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<td>Pri.6</td>
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</tbody>
</table>
APPENDIX

VALIDATORS' COMMENTS

APPENDIX D

QUESTIONNAIRE

This research work intends to find out the problems the teachers are facing in the implementation of the new Cultural and Creative Arts curriculum. It requests your help in providing the information required of you to solve the problem.

Section A

Name of School

Name of Teacher

Sex: Male Female

Task: Appropriately underline the items you are working on.

Year: Primary 1-3

Ideas: 

Enactment

Date:

Section B

Category 1

Task. (C1) are your problems in the cultural and creative arts subject:


5. Home Tech.

6. Rep. of the above

7. Any other comments:

Section C

Category 2

The new Cultural and Creative Arts subject has the following content. Indicate the issues you are experiencing in teaching the subject:

Primary 1-3: Secondary 4-6

I. Competence

II. Knowledge or Understanding

III. Attitude or Motivation

IV. Participation in the Subject

V. Organization of the Subject

VI. Enactment

VII. Assessment

VIII. Enactment

IX. Design

X. Organization

X. Evaluation

XII. Attitude or Motivation

XIII. Participation in the Subject

XIV. Organization of the Subject

XV. Enactment

XVI. Assessment

XVII. Enactment

XVIII. Design

XIX. Organization

XX. Evaluation

XXI. Attitude or Motivation

XXII. Participation in the Subject

XXIII. Organization of the Subject

XXIV. Enactment

XXV. Assessment

XXVI. Enactment

XXVII. Design

XXVIII. Organization

XXIX. Evaluation

Section D

Category 3

Task. (C2) are your problems in the subject:

1. Insufficient information on the new Cultural and Creative Arts curriculum.

2. Insufficient information on how to implement the new subject.

3. Insufficient information on how to organize the new subject.

4. Insufficient information on how to assess the new subject.

5. Insufficient information on how to motivate the new subject.

6. Insufficient information on how to participate in the new subject.

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110. Insufficient information on how to motivate the new subject.

111. Insufficient information on how to participate in the new subject.

112. Insufficient information on how to design the new subject.

113. Insufficient information on how to organize the new subject.

114. Insufficient information on how to assess the new subject.
APPLICATION FOR VALIDATION OF THESIS/RESEARCH INSTRUMENT

I am conducting a research on the topic: Teachers' Readiness Assessment for the Implementation of Cultural and Creative Arts Curriculum in Primary Education in Nigeria. There are constructed instruments which should be used to collect data such as: Observation, Questionnaire and Interview. These instruments need to be validated by experts from the Faculty of Arts and Education to prove their efficacy and authenticity.

Therefore, because of this reason I have come to seek your scrutiny and approval. I am an expert to validate these instruments which I will use to collect data for my project.

As a matter of fact, the curriculum: Cultural and Creative Arts is to take effect from the next academic session (September 2018). Therefore, I need to know how readily the teachers are to implement it. This is the reason why this great task requires your professional advice and approval of the data collection instrument.

Thanks.

Yours faithfully,

[Signature]

Ernst Gladys Uzomma

Area of Study: Curriculum Studies

Department: Arts Education

Faculty: Education

School: University of Nigeria Nsukka

QUESTIONNAIRE

Section A

Name of School

Name of Teacher

Sex: [ ] Male [ ] Female

Year: [Primary 1-3] [ ] [Primary 4-6] [ ]

No of Pupils [ ]

Section B

[ ] I am a qualified Cultural and Creative Arts teacher.

[ ] PHD

[ ] M.Ed

[ ] B.Ed

[ ] NCE

[ ] None of the above

Write any other not indicated above

Section C

The Cultural and Creative Arts subject has the following contents: Indicate whether you have been trained to teach them. If you have, check the box under each

[ ] 1. Fine Art

[ ] 2. Dance

[ ] 3. Theatre

[ ] 4. Clothing and Textiles

[ ] 5. Language Component (Cultural and Creative Arts)

[ ] 6. Social and Cultural Studies

[ ] 7. Other

Table: Comparison of Methods of Teaching Cultural and Creative Arts

<table>
<thead>
<tr>
<th>SN</th>
<th>Methods of Teaching Cultural and Creative Arts</th>
<th>VC</th>
<th>C</th>
<th>FC</th>
<th>HC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. I can teach Art &amp; Crafts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2. I can teach Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3. I can teach Visual Arts &amp; Drama</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4. I can teach Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5. I can teach Dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The new Cultural and Creative Arts requires you to use the following methods:

How consistent are you in the use of these methods?
114

<table>
<thead>
<tr>
<th>School Type</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>112</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **School Type:**
  - Tick ✓ appropriately in the box provided.

  1. Is the old Cultural Arts one of the subjects offered in that school?
    - Yes [ ] No [ ]

  2. How often is it taught?
    - Single period [ ] Double period [ ]

  3. How many times a week?
    - Once [ ]
    - Twice [ ]
    - 3 Times [ ]
    - 4 Times [ ]

---

<table>
<thead>
<tr>
<th>Drama</th>
<th>Music</th>
<th>Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Clothes for X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Costume</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Makeup</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Sketches</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Paintings</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
QUESTIONNAIRE

Section A:
Name of School: .........................................................
Name of Head Master/Mistress: .................................
You are required to supply every data/information about the teachers in your school and all your needs pertaining to the implementation of the new Cultural and Creative Art Curriculum.

Section B:
1. How many teachers do you have in your school? ______
2. What is the number of teachers who studied Cultural and Creative Arts? ______
3. Do you have any special teacher for Cultural and Creative Art subject?
   Yes [ ] No [ ] Number ______
4. Have you ever heard about any orientation programme organized to enlighten the teachers about this new subject's content, methods and materials? ______
5. Have you ever organized any orientation course for this new subject?
   Yes [ ] No [ ]
6. Have the government ever given you fund for materials
   Yes [ ] No [ ]
7. If yes, how often? Weekly [ ] Monthly [ ] Termly [ ]
   Yearly [ ] None [ ]
8. Have the community ever supported the school by providing some local materials
   Yes [ ] No [ ]
9. Do you want your pupils to offer Cultural and Creative Art subject?
   Yes [ ] No [ ]
10. Give reason for your answer ..................................

Commentary

The items are well constructed in the sense that the study-writer researched questions that resulted in the collection of data with the basis on which conclusion and recommendation would be made. Only the findings can be equally generalized to other localities within the State.

Okojo J.C
Sirs,

APPLICATION FOR VALIDATION OF THESIS RESEARCH INSTRUMENT

I am carrying out a research on the topic: Teachers' Readiness Assessment for the Implementation of Cultural and Creative Arts Curriculum in Primary Education in Nigeria. There are constructed instruments which should be used to collect data such as: Questionnaires and Observation Schedules. These instruments need to be validated by experts from Faculty of Arts and Education to prove their efficiency/validity.

Therefore, because of this reason I have come to seek for your sanction and approval. Sir, may it please you as an expert to validate these instruments which I will use to collect data for this project.

As a matter of fact, this curriculum: Cultural and Creative Arts is to take effect from the next academic session (September 2008). And there is need to know how ready the teachers are to implement it. This is the reason why this great task requires and highly values your professional advice and approval of the data collection instrument.

Thanks.

Yours faithfully,

[Signature]

Ewura Gladys Usamukwa
Area of Study: Curriculum Studies
Department: Arts Education
Faculty: Education
School: University of Nigeria, Nsukka

---

QUESTIONNAIRE

[Table and figures with questions regarding teachers' readiness for implementing the Cultural and Creative Arts curriculum in primary education, including options for validation of instruments]

---

PRIMARY 1-3 (Lower Basic Education)

1. I can teach Art and Craft
2. I can teach Music
3. I can teach Drama

PRIMARY 4-6 (Middle Basic Education)

1. I can teach Arts and Culture
2. I can teach Social Studies
3. I can teach English

---

The new Cultural and Creative Arts subject has the following contents: Indicate whether you are competent in teaching by ticking under either: Competent (C),Competent (F), Fairly Competent (F) and not competent (NC) to the contents you cannot teach.
APPENDIX D
CALCULATION OF RELIABILITY OF INSTRUMENT QUESTIONNAIRE

1. Calculation of the estimate of temporal stability of the items in the questionnaire through Test-retest method with three weeks interval obtained with Spearman Rank Order Correlation are presented below:

Category 1: (i) Teachers’ Qualification

<table>
<thead>
<tr>
<th>Pilot Group (N)</th>
<th>First Test (x)</th>
<th>Second Test (y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>3</td>
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<tr>
<td>2</td>
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<td>9</td>
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<td>3</td>
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<tr>
<td>10</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

Assumed scores for each item under category 1 are:
Ph.D. = 6,
Masters = 5,
B.Sc. = 4,
NCE = 3,
TCII = 2 and
Others = 1

Rank of x = 
(4 4) (3 3 3 3) (2 2 2)
1.5 5 9
1 + 2/2 = 1.5,
3 + 4 +5 + 6 + 7/5 = 25/5 = 5
8 + 9 + 10 = 27/3 = 9

\[ P = \frac{1 - 6 \sum D^2}{N(N^2 - 1)} \]

\[ P = \frac{1 - 6 \times 0}{10(10^2 - 1)} \]

P = 1 − 6
900
P = 1 − 0.060606
P = 0.9939
P ≈ 0.99
(ii) **Areas of Specification**

<table>
<thead>
<tr>
<th>Pilot Group (N)</th>
<th>First Test (x)</th>
<th>Second Test (y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>10</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Assumed scores for each item are:
- CCAC = 5,
- Theatre Art = 4,
- Music = 3,
- Fine Art = 2,
- Other areas = 1 and

Rank of x =
\[ X = 2 \times (1 \ 1 \ 1 \ 1 \ 1 \ 1 \ 1 \ 1 \ 1) \]
\[ = 1+2+3+4+5+6+7+8+9+19/9 \]
\[ = 57/9 \]
\[ = 6 \]

\[ P / \rho = \frac{1 - 6 \sum D^2}{N(N^2 - 1)} \]
\[ P = \frac{1 - 6}{900} \]
\[ P \approx 0.99 \]

Mean x of category 1 = 0.99 ------ Qualification plus 0.99 ------ Area of specialization
Equals to 1.98 divided by two = 0/99.

Category 2: Teachers’ competence/knowledge of the content of CCAC for Lower and Middle Basic Education Levels.

<table>
<thead>
<tr>
<th>No</th>
<th>VC(4)</th>
<th>C(3)</th>
<th>FC(2)</th>
<th>NC(1)</th>
<th>1st Test Total (x)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual 1</td>
<td>2 x 4 = 8</td>
<td>2 x 3 = 6</td>
<td>2 x 2 = 4</td>
<td>3 x 1 = 3</td>
<td>21</td>
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<tr>
<td>Individual 2</td>
<td>16</td>
<td>6</td>
<td>2</td>
<td>2</td>
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<td>Individual 3</td>
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<td>Individual 4</td>
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<td>6</td>
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</table>

**Rank of x (1st Test):**
26, 21(20,20,20) 19,18, 16,,14,13
1 2 4 6 7 8 9 10

**Rank of y (2nd Test):**
26, 21 (20, 20) (19, 19,19) 17,14,13
1 2 3.5 6 8 9 10

<table>
<thead>
<tr>
<th>X</th>
<th>Y</th>
<th>R_x</th>
<th>R_y</th>
<th>(x-y) or D</th>
<th>D^2</th>
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</table>

P/rho = \( \frac{6 \times 5.5}{10 \left(10^2 - 1\right)} \)

P = \(1 - \frac{33}{990}\)

P = 0.0333

P \approx 0.97
<table>
<thead>
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<th>C(3)</th>
<th>FC(2)</th>
<th>NC(1)</th>
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\[
P/rho = \frac{6 \times 5}{10 \left(10^2 - 1\right)}
\]

\[
P = \frac{1 - 30}{990}
\]

\[
P = 0.0303
\]

\[
P = 1 - 0.9697
\]

\[
P \approx 0.97
\]

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All positively cued items “yes” obtain score of (2) while “no” obtain (1).

In negatively cued item “yes” obtain score of (1) while “no” obtain (2)

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<th>No (2)</th>
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\[
P/rho = \frac{6 \times 22.5}{10 \left(10^2 - 1\right)}
\]

\[
P = \frac{1 - 135}{990}
\]

\[
P = 0 - 1.3636-01
\]

\[
P = 1 - 0.13636
\]

\[
P = 0.8636
\]

\[
P \approx 0.86
\]
Therefore, estimate of temporal stability of the items in the questionnaire through test-retest method (three weeks interval) obtained with Spearman Rank Order Correlation is:

Qualification and Area of Specialization 0.99
Content of the new CCAC 0.97
Method of teaching CCAC 0.97
Professional Development Training 0.86
Teachers ability to improvise instructional materials + 0.95
\[
4.74 / 5 = 0.948
\]

Test-retest reliability coefficient or estimate of temporal Stability of the items in the questionnaire. \( \approx 0.95 \)
Computation or Calculations of the Estimate of Internal Consistency of The Items in the Questionnaire Through Split-Half Method Correlated With Spearman Rank Order

Correlation Coefficient are obtained with Spearman Brown Prophecy Formula:

**Category 1: (i) Teachers Qualification:**

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Assumed scores for each item under category 1 are:

- Ph.D. = 6
- Masters = 5
- B.Sc. = 4
- NCE = 3
- TCII = 2 and
- Others = 1

Rank of x =

\[4 (3 3 3 3) (0 0 0 0)\]

1. 4 8.5

Rank of y =

\[4 (2 2 2) (0 0 0 0 0 0)\]

1. 3 7.5

\[
P/rho = \frac{1-x \times 32.5}{10(10^{-2} -1)}
\]

\[
P = \frac{1 - 195}{990} = 1.96969697\times 0.01
\]

\[
P = 0.80303
\]

\[
P \approx 0.80
\]

Spearman Brown Prophecy

\[
\Gamma_{11} = 2r \frac{1}{2} \frac{1}{2}
\]

\[
1 + r \frac{1}{2} \frac{1}{2}
\]

\[
\Gamma_{11} = 2r \times 0.80
\]

\[
1 + 8.80
\]

\[
\Gamma_{11} = 1.60606
\]

\[
1.80303
\]

\[
\Gamma_{11} = 9.907561161
\]

0.89
(ii) Area of Specialization:

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Assumed scores for items are:
- CCAC = 5,
- Theatre = 4,
- Music = 3,
- Fine Art = 2, and
- Others areas = 1

The area of specialization has only five items that cannot be split into two equal halves. Therefore, the odd and even numbered items for each and all the individuals were alternated to get two equal halves to solve the problem.

Rank of x (one half)
- 2 (1 1 1 1) (0 0 0 0 0)
- 1 3.5 8

Rank of y (one half)
- 1 1 1 1 (0 0 0 0 0)
- 3 8

P/rho = \( \frac{1 - x (6x 5)}{10(10^2 - 1)} \)

\( P = 1 - 0.0303^1 \)

\( P = 1 - 0.9697 \)

\( P \approx 0.97 \)

Spearman Brown Prophecy

\( \Gamma_{11} = 2r \frac{1}{2} \frac{1}{2} \)

\( \Gamma_{11} = 2 \times 0.9697 \)

\( \Gamma_{11} = 1.9394 \)

\( 1.9697 \)

\( \Gamma_{11} = 0.9846 \)

Mean x of category 1

Qualification = 0.89 +

\( = \frac{1.87}{2} \)

\( = 0.935 \)

\( = 0.94 \)

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Category 2: Teachers’ Competence/Knowledge of the Content of CCAC for Lower and Middle Basic Education Levels.

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<td>Even 2</td>
<td>4 2 4</td>
</tr>
<tr>
<td></td>
<td>Score</td>
<td>3 3 2 1 1</td>
<td>Score</td>
<td>2 2 1 0</td>
</tr>
<tr>
<td>10</td>
<td>Even 2</td>
<td>4 2 4 2</td>
<td>Odd 1</td>
<td>3 1 3 5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 0 2 1</td>
<td>Score</td>
<td>4 3 3 2 1</td>
</tr>
</tbody>
</table>

Where
VC = 4
C = 3
FC = 2
NC = 1
Lower Basic has item No. 1,2,3,4.
Middle Basic has item No.
1,2,3,4,5.
Odd No items:
1,3,1,3,5,
Even no. items:
2,4,2,4

\[
P/rho = \frac{1 - (6 \times 1)}{990}
\]

\[
P = 1 - 0.0061^1
\]

Spearman Brown Prophecy
\[
r_{11} = \frac{2r}{1 + r}
\]

\[
r_{11} = 2 \times 0.99
\]

\[
r_{11} = 1.98
\]

\[
r_{11} = 0.99
\]

Rank of x ½
14 13 12 11 10 8 8 7 7 4
1 2 3 4 5 6.5 8.5 10

Rank of y ½
14 13 12 11 10 6 5 5 4
1 2.5 4 5 6 7 8.5 10
Category 3: Teachers’ Competence of Method of Teaching

<table>
<thead>
<tr>
<th>N</th>
<th>Odd numbered items</th>
<th>Total (x)</th>
<th>Odd numbered items</th>
<th>Total (y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

\[ (x - y) \text{ or } D^2 \]

\[ \frac{P/rho}{990} = \frac{1 - (6 \times 25.5)}{990} \]

\[ P = \frac{1 - 153}{990} \]

\[ P = 1 - 0.154545 \]

\[ P \approx 0.85 \]

\[ \text{Spearman Brown Prophecy} \]

\[ \Gamma_{11} = 2r^{\frac{1}{2}} \]

\[ 1 + r^{\frac{1}{2}} \]

\[ \Gamma_{11} = 2 \times 0.8455 \]

\[ 1 + 0.8455 \]

\[ \Gamma_{11} = 1.6909 \]

\[ 1.8455 \]

\[ \Gamma_{11} = 0.91623 \]

\[ 0.92 \]

---

Category 4: Teachers’ Exposure to Professional Development Training in CCAC.
In positively cued items, “yes” obtain score (2) while “no” obtain score (1).
In negatively cued items, “yes” obtain score (1) while “no” obtain score (2).
This category 4 has only five items, which cannot be split into two equal halves.
Therefore the odd and even numbered items for each and all the individuals were obtained to get two equal halves.

Rank of $x \frac{1}{2}$:  (5 5) (4 4 4) (2 2 2 2)
1.5 4 8

Ranks of $y \frac{1}{2}$:  (5 5 5 5) 4 3 (2 2 2 2)
2.5 5 6 8.5

<table>
<thead>
<tr>
<th>$x$</th>
<th>Item 1 +</th>
<th>Item 2 -</th>
<th>Item 3 +</th>
<th>Item 4 -</th>
<th>Item 5 +</th>
<th>First Test total (x)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Even</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>2 Odd</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>3 Even</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>4 Odd</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>5 Even</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>6 Odd</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>7 Even</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>8 Odd</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>9 Even</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
<tr>
<td>10 Odd</td>
<td>Yes (2)</td>
<td>No (1)</td>
<td>Yes (1)</td>
<td>No (2)</td>
<td>Yes (2)</td>
<td>No (1)</td>
</tr>
</tbody>
</table>

\[ P/rho = 1 - (6 \times \frac{12.5}{990}) \]
\[ P = 1.75 \]
\[ P = 0.0757576 \]
\[ P = 0.92424 \approx 0.92 \]

Spearman Brown Prophecy
\[ \Gamma_{11} = 2r \frac{1}{2} \]
\[ 1 + r \frac{1}{2} \]
\[ \Gamma_{11} = 2 \times 0.92 \]
\[ 1 + 0.92 \]
\[ \Gamma_{11} = 1.84 \]
\[ 1.92 \]
\[ \Gamma_{11} = 0.958333 \]
\[ = 0.96 \]
Category 5: Improvisation

Number of tools/materials each teacher can improvise

<table>
<thead>
<tr>
<th>(N)</th>
<th>Odd Numbered Items (x) ½</th>
<th>Even Numbered Items (y) ½</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>X</th>
<th>Y</th>
<th>R_x</th>
<th>R_y</th>
<th>(x-y) or D</th>
<th>D²</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>3</td>
<td>1.5</td>
<td>5</td>
<td>3.5</td>
<td>12.25</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>1.5</td>
<td>5</td>
<td>3.5</td>
<td>12.25</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>3.5</td>
<td>5</td>
<td>1.5</td>
<td>12.25</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>3.5</td>
<td>5</td>
<td>1.5</td>
<td>12.25</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>9</td>
<td>5</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>9</td>
<td>5</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>9</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Therefore, estimate of internal consistency of the items in the questionnaire through split-half method (odd and even numbers) correlated with Spearman Rank Order Correlation Coefficient and subjected to Spearman Brown Prophecy formula is:

Qualification and Area of Specialization 0.94
Content of the new CCAC 0.99
Method of teaching CCAC 0.92
Professional Development Training 0.96
Teachers ability to improvise instructional materials + 0.75

\[
\frac{4.76}{5} = 0.952
\]

Split-half reliability coefficient or estimate of internal consistency of the items in the questionnaire. \(\approx 0.95\)
APPENDIX E

DATA ANALYSIS FOR THE RESEARCH QUESTIONS

Research Question 1: Percentage Calculation of the Frequencies of Teachers’ Qualification.

Example I:
Ph.D: 0 / 120 x 100/1 = 0% - (0 is the frequency of Ph.D holders)

Example II:
M.Ed: 2 / 120 x 100/1 = 1.66% - (2 is the frequency of M.Ed holders)

Example III:
B.Sc (Ed): 8/120 x 100/1 = 7.5% - (8 is the frequency of B.Sc(Ed) holders)

Where 120 is the total number of teachers sampled.

Research Question 4: Percentage Calculation of the Frequencies of Teachers’ Exposure to Variety of Professional Development Training in CCAC.

Example I:

<table>
<thead>
<tr>
<th>Item No 1:</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>27</td>
<td>93</td>
</tr>
</tbody>
</table>

27/120 x 100/1 = 22.5%  
93/120 x 100/1 = 77.5%

Example II:

<table>
<thead>
<tr>
<th>Item No 3:</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>38</td>
<td>82</td>
</tr>
</tbody>
</table>

38/120 x 100/1 = 31.6%  
82/120 x 100/1 = 68.3%
MEAN (x) AND STANDARD DEVIATION (SD)

Acceptance level of mean (x) for the Four-point Likert-type Rating Scale is determined as follows:

\[
\frac{4 + 3 + 2 + 1}{1+1+1+1} = \frac{10}{4} = 2.5
\]

The highest Standard Deviation (SD) for the distribution is 1.1

Therefore, any mean x which is above +2.5 with a corresponding standard deviation (SD) which is low or moderate, show that the teachers are competent in the content or using the method of teaching CCAC. While any mean x below +2.5 with a low or moderate standard deviation (SD) show that the teachers are not competent in handling the content or using the methods of teaching CCAC too.

Research Question 2: Calculated of Mean and Standard Deviation of Teachers Content Competencies

Content of Lower Basic Education (Primary 1-3)

Example 1: Art and Craft

<table>
<thead>
<tr>
<th>X</th>
<th>f</th>
<th>fx</th>
<th>x-x or x</th>
<th>(x-)² or x²</th>
<th>f(x-x)² or fx²</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>12</td>
<td>48</td>
<td>1.48</td>
<td>2.1904</td>
<td>262,848</td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td>42</td>
<td>0.48</td>
<td>0.2304</td>
<td>3,2256</td>
</tr>
<tr>
<td>2</td>
<td>27</td>
<td>54</td>
<td>-0.52</td>
<td>0.2704</td>
<td>7,2008</td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>7</td>
<td>-1.52</td>
<td>2.3104</td>
<td>16,1728</td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>151</td>
<td></td>
<td></td>
<td>52,984</td>
</tr>
</tbody>
</table>

\[x = \frac{151}{60} = 2.52\]

\[SD = \sqrt{\frac{\sum f(x-x)^2}{N}}\]

\[SD = \frac{\sqrt{52.9842}}{60} = \sqrt{0.883066667} = 0.94\]
Example II: Music

<table>
<thead>
<tr>
<th>x</th>
<th>f</th>
<th>fx</th>
<th>x-x or x</th>
<th>(x-)² or x²</th>
<th>f(x-x)² or fx²</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>7</td>
<td>28</td>
<td>1.8</td>
<td>3.24</td>
<td>22.68</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>39</td>
<td>0.8</td>
<td>0.64</td>
<td>8.32</td>
</tr>
<tr>
<td>2</td>
<td>27</td>
<td>50</td>
<td>-0.2</td>
<td>0.04</td>
<td>1.00</td>
</tr>
<tr>
<td>1</td>
<td>15</td>
<td>15</td>
<td>-1.2</td>
<td>1.44</td>
<td>21.60</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td>132</td>
<td></td>
<td></td>
<td>53.6</td>
</tr>
</tbody>
</table>

\[ x = \frac{132}{60} = 2.2 \]
\[ \text{SD} = \sqrt{53.6} \]
\[ \text{SD} = \sqrt{0.89333} = 0.945 \]
\[ \approx 0.95 \]

Research Question 3: Calculation of mean and Standard Deviation of Teachers Competencies of the Method of Teaching CCAC.

Example 1:

**Item 1:** Discussion

<table>
<thead>
<tr>
<th>x</th>
<th>f</th>
<th>fx</th>
<th>x-x or x</th>
<th>(x-)² or x²</th>
<th>f(x-x)² or fx²</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>84</td>
<td>336</td>
<td>0.3</td>
<td>0.09</td>
<td>7.56</td>
</tr>
<tr>
<td>3</td>
<td>36</td>
<td>108</td>
<td>-0.7</td>
<td>0.49</td>
<td>17.64</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1</td>
<td>0</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>120</td>
<td></td>
<td>444</td>
<td></td>
<td></td>
<td>25.2</td>
</tr>
</tbody>
</table>

\[ x = \frac{fx}{f} = \frac{444}{120} = 3.7 \]

\[ \text{SD} = \sqrt{\frac{\Sigma f(x-x)^2}{N}} = \sqrt{\frac{\Sigma fx^2}{N}} = \sqrt{\frac{\Sigma (x-x)^2}{N-1}} \]
\[ \text{SD} = \sqrt{25.2} = \sqrt{4.58}\approx{}01 \]
\[ \approx 0.95 \]
Example II:

Item II:  Demonstration

<table>
<thead>
<tr>
<th>x</th>
<th>f</th>
<th>fx</th>
<th>x-x or x</th>
<th>(x-)² or x²</th>
<th>f(x-x)² or fx²</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>20</td>
<td>80</td>
<td>1.54</td>
<td>2.37</td>
<td>47.40</td>
</tr>
<tr>
<td>3</td>
<td>36</td>
<td>108</td>
<td>0.54</td>
<td>0.29</td>
<td>10.44</td>
</tr>
<tr>
<td>2</td>
<td>44</td>
<td>88</td>
<td>-0.46</td>
<td>0.21</td>
<td>9.24</td>
</tr>
<tr>
<td>1</td>
<td>20</td>
<td>20</td>
<td>-1.46</td>
<td>2.13</td>
<td>42.6</td>
</tr>
<tr>
<td></td>
<td>120</td>
<td>296</td>
<td></td>
<td></td>
<td>109.68</td>
</tr>
</tbody>
</table>

x  = 296/120  = 2.46
SD  =  \sqrt{109.68}  = \sqrt{0.914}
     = 10.46

Research Question 5:

Calculation of the Mean/Average and Percentage for the Checklist.

Example I: Lower Basic Education Primary One

The total number of classes where some materials are available.

Pictures of ceremonial events - 5 classes
Drawing books - 20 classes
Pencils - 20 classes
Crayons - 18 classes
Real objects for beautification - 0 class

Mean (x) = \frac{5 + 20 + 20 + 18 + 0}{20 + 20 + 20 + 20} = \frac{63}{100} = 0.63

Percentage  = \frac{63}{100} = 0.63 \times 100 = 63\%
Where, 60 teachers are sampled in lower basic (LB). These include 20 teachers for LB1, 20 for LB2 and 20 for LB3.

**Example II: Primary 4 (Middle Basic Education).**

- Drums: 9
- Flutes: 9
- Customs: 4
- Gong: 9
- Pictures of ceremonial events: 2
- Video tapes: 0
- Video Players: 0
- Audio Cassettes: 2
- VCD: 2

\[
\text{Mean (x)} = \frac{9 + 9 + 4 + 9 + 2 + 0 + 2 + 2}{20 + 20 + 20 + 20 + 20 + 20 + 20 + 20} = \frac{37}{180} = 0.206 \approx 0.21
\]

Percentage = \( \frac{37}{180} = 0.21 \times 100 = 21\% \)

Where, 60 teachers are sampled in Middle Basic (MB). These include 20 teachers for MB1, 20 teachers for MB2 and 20 teachers for MB3.

**Research Question 6: Percentage Calculation of the Frequencies of Teachers that can or cannot Improvise certain Instructional Materials.**

<table>
<thead>
<tr>
<th>SNO</th>
<th>FINE ART TOOLS</th>
<th>ABLE TO IMPROVISE</th>
<th>NOT ABLE TO IMPROVISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paint</td>
<td>26</td>
<td>94</td>
</tr>
<tr>
<td>2</td>
<td>Brushes</td>
<td>120</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>Dye</td>
<td>15</td>
<td>105</td>
</tr>
<tr>
<td>4</td>
<td>Modeling Tools</td>
<td>34</td>
<td>86</td>
</tr>
<tr>
<td>5</td>
<td>Crayon</td>
<td>-</td>
<td>120</td>
</tr>
<tr>
<td>6</td>
<td>Calligraphic pen</td>
<td>8</td>
<td>112</td>
</tr>
<tr>
<td>7</td>
<td>Raffia</td>
<td>7</td>
<td>113</td>
</tr>
<tr>
<td>8</td>
<td>Leather</td>
<td>-</td>
<td>120</td>
</tr>
<tr>
<td>9</td>
<td>Mesh</td>
<td>6</td>
<td>114</td>
</tr>
<tr>
<td>10</td>
<td>Studio</td>
<td>120</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>Wood</td>
<td>47</td>
<td>73</td>
</tr>
</tbody>
</table>

**TOTAL** 383 937

**PERCENTAGE** 29% 71%
FINE ART TOOLS & MATERIALS  \[120 \times 11 = 1320\]

(a) Can \[\frac{383}{1320} = 0.29 \times 100 = 29\%\]

(b) Cannot \[\frac{937}{1320} = 0.709 \approx 0.71 \times 100 = 71\%\]

Where, No of teachers sampled \(= 120\)

No of items \(= 11\)

Therefore, total response \(= \text{No of teacher} \times \text{No of items} = 1320\)

MUSICAL INSTRUMENT  \[120 \times 12 = 1440\]

(a) Can \[\frac{168}{1440} = 0.116 \approx 0.12 \times 100 = 12\%\]

(b) Cannot \[\frac{1278}{1440} = 0.8875 \approx 0.89 \times 100 = 89\%\]

Where, No of teachers sampled \(= 120\)

No of items \(= 12\)

Therefore, total response \(= \text{No of teacher} \times \text{No of items} = 1440\)

DRAMA COSTUMES  \[120 \times 6 = 720\]

a) Can \[\frac{387}{720} = 0.5375 \approx 0.54 \times 100 = 54\%\]

(b) Cannot \[\frac{333}{720} = 0.4625 \approx 0.46 \times 100 = 46\%\]

Where, No of teachers sampled \(= 120\)

No of items \(= 6\)

Therefore, total response \(= \text{No of teacher} \times \text{No of items} = 720\)