AN EVALUATION OF THE IMPLEMENTATION OF INTEGRATED CREATIVE ARTS CURRICULUM IN PRIMARY TEACHER TRAINING COLLEGES IN KENYA

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DECLARATION

This project report is my original work and has not been presented for a degree in any other University.

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DEDICATION

This research is dedicated to all teacher educators who continually ask questions to deepen existing knowledge and create new knowledge in teaching and teacher education.
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LIST OF ABBREVIATIONS AND ACRONYMS

CIPP  Context, Input, Process and Product
DOCs  Deans of Curriculum
ICA   Integrated Creative Arts
KIE   Kenya Institute of Education
KNEC  Kenya National Examination Council
MOE   Ministry of Education
MOEST Ministry of Education Science and Technology
PTE   Primary Teacher Education
PTTCs Primary Teacher Training Colleges
SCEA  South Centre for Education in the Arts
SPSS  Statistical Package for Social Sciences
UNESCO United Nations Educational, Scientific and Cultural Organization

ABSTRACT

The current Primary Teacher Education (PTE) curriculum was first introduced in 1986 as a result of The 1981 Report of the Presidential Working Party on the Second University in Kenya. In 2004 the PTE curriculum was reviewed and this resulted in new learning areas (KIE 2006). For
example Music, Art and Craft and some aspects of Drama (Performing Arts) were amalgamated into one study area called Creative Arts. The purpose of the study was to evaluate the implementation of Integrated Creative Arts (ICA) curriculum in Primary Teacher Training Colleges (PTTCs) in Kenya. The study focused on the following objectives: To find out the lecturers perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges; To assess the teaching/learning resources available in the implementation of integrated creative arts curriculum in primary teacher training college; To find out how integrated creative arts curriculum is being implemented in primary teacher training colleges; To evaluate the extent to which the integrated creative arts curriculum has met the needs and expectations of students in primary teacher training colleges. The results of the research should inform decision-making process, particularly curriculum development, on issues relating to the introduction of new curriculum and the monitoring since the curriculum was not piloted. This study used a survey design. The target population of this study consisted of 18 public PTTCs in Kenya, 126 ICA lecturers, 18 Deans of Curriculum (DOCs) and 4140 second year creative arts students in PTTCs. Purposive sampling was used to select 7 PTTCs. The sample of the study consisted of 35 ICA lecturers, 7 DOCs, and 175 2nd year ICA students. The study employed 3 types of instruments: Questionnaire; Observation schedule; and Interview schedule. The researcher after piloting and revising the instruments administered the instruments in phases as follows. Phase one: the questionnaire was administered to the lecturers and students of ICA in their respective colleges. Phase two: the researcher interviewed DOCs. Phase three: the researcher observed the availability and adequacy of resources. Descriptive statistics was used to analyze and interpret the data. The descriptive statistics calculated included frequencies and percentages. The researcher used Statistical Package for Social Sciences to analyze the data. The findings of the study are; Due to resistance towards change, lecturers and DOC disagreed with most of the objectives of integrating creative arts curriculum in PTTCs; although text books were available, they were not adequate in all the colleges; Other teaching and learning resources used included drawings, painting, video, posters, and samples of art works, radio, charts and newspapers; although there are many methods used by lecturers to implement the ICA curriculum in PTTCs, lecture method was the most popular. The study recommends that: The college management should make it a point of duty to avail art rooms, workshops and music rooms in all PTTCs with adequate provision of equipment, and tools this will make teaching and learning of the subject to be meaningful, as the students will have the opportunity to be engaging in practical works, which is the major aspect of the curriculum; Instructional materials should be provided and their usage be made compulsory in PTTCs. This will create interest in the students and make learning to be permanent among other recommendations.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This chapter highlights the Background to the Study Statement of the Problem Purpose of the Study Objectives of the Study Research Questions Significance of the Study Delimitation and
limitations Assumptions of the Study Theoretical Framework Conceptual framework and Operational Definition of Central Terms.

1.2 Background to the Study

The term Arts integration, which is of particular interest to the researcher, has evolved over the past 15 years (Burnaford, Brown, Doherty, & McLaughlin, 2007). The term integration comes from the Latin word integrare, which means to make something whole, a root or whole number (Grumet, 2004). Studies have shown no single definition accurately characterizes Arts integration. However, The South Centre for Education in the Arts (SCEA) in the United States of America identified key elements that summarize definitions provided by practitioners, evaluators and researchers throughout the United States (Burnaford et al, 2007). In this regard SCEA proposes that Arts Integration is instruction combining two or more content areas, wherein the arts constitute one or more of the integrated areas.

Integrated curricula have gained a great deal of acceptance among educators and they also provide testimonials about the effectiveness of units they teach, and many professional organizations stress integration across the curriculum (Czerniak, Weber, Sandman, & Ahern, 1999). Curriculum integration encourages links and connections between fields of knowledge so that the content has more relevance (Drake, 1993). Integrated creative arts would certainly fall in this dimension of curriculum integration. This is because Music, Art and Craft and some aspects of Drama (Performing Arts) are related disciplines that were brought together to form creative arts. Integrated Creative Arts was designed to address common objectives of developing creative skills in a learner (KIE, 2006). However the question arises: is it true? Inadequate and outdated facilities that cannot effectively prepare teachers for modern pedagogy; are the prevailing conditions in the PTTCs in Kenya (Republic of Kenya, 2010).
Many educators have attempted to explain the reasons for using curriculum integration (Wan, 2002). Glatthorn & Foshay (1991) analyze four proponents in support of curriculum integration. First, they argue, curriculum integration increases learner motivation: students are more interested in learning content that seems related and meaningful. Second, curriculum integration results in more inclusive learning: integrated programs of several sorts enable the learner to confront problems that are ignored or slighted by the separate disciplines. Third, integration is more effective: learning is improved when skills and concepts are reinforced in a systematic fashion. Finally, curriculum integration is more efficient: time is saved when carefully integrated curricula eliminate redundancy.

Integrated creative arts (ICA) curriculum in Kenya is a new concept due to this there no studies in relation to the Kenyan context until now. Therefore the current study will explore the views of the lecturers in relation to the objectives of integrating creative arts curriculum in Primary Teacher Training colleges (PTTCs) in Kenya.

Curriculum implementation is considered as a continuum stretching from the need of a new curriculum until its complete acceptance (Print, 1993). In the curriculum change process, implementation begins with the initial attempt by teachers to effect the innovation into various schools (Ndou, 2008). Plummeridge (1995) views that successful curriculum implementation is always dependent on four factors, namely: accommodation, staffing, time and financial resources and of these the two that militate most strongly against the development of comprehensive and coherent programs are teacher supply and the allocation of curriculum time.
In the case of arts integration a set of questions should be considered before implementing (Brown, 2007). What is the content? What is appropriate instruction? Who provides the instruction? What strategies are implemented? How will assessment occur? Routman (1991) identified five factors as obstacles to curriculum integration. They include: theoretical understandings of curriculum integration; lack of time; lack of administrative support; lack of resources; and curriculum requirements. Wolfinger & Stockard (1997) also recognized the barriers to curriculum integration which include: teachers understanding the theory behind integrated curriculum; the need for long blocks of uninterrupted time; gaining administrative support; getting access to abundant resources and materials; and constraints imposed by curricular guides.

The curriculum development approach in Kenya is based on the top-down paradigm in which teacher input is rarely considered (Okwara, Shiundu & Indoshi, 2009). The way educational theory is introduced, and especially the lack of opportunity to involve teachers in reform creates a discrepancy between the teachers’ (subjective) understanding of change and the initiators’ (objective) intended change (Fullan, 2001). Integrated creative arts curriculum was introduced without any trials or pilot projects. The change agents needed to identify teachers’ feelings about the integrated curriculum and address concerns regarding the introduction of the new curriculum. Teachers should be made to feel that it is worthwhile to teach the integrated curriculum in terms of benefits to themselves and learners (Malefa, 2005).

Providers of teacher preparation programmes worldwide are increasingly required to provide evidence of their programmes effectiveness in producing good quality teachers and/or meeting state-mandated standards for teachers and teacher preparation programmes (Darling-Hammond 2006). Evaluating a teacher education programme is one way of assessing its effectiveness in producing teachers compatible with governmental and local contextual demands. It is for this reason that it become necessary to undertake the current study to ascertain the degree to which
the ICA curriculum objectives have been achieved, identify areas of success or failure in the implementation of the same curriculum in PTTCs in Kenya.

The Government of Kenya faces many challenges with regards to Monitoring and Evaluation. Government ministries and districts have not fully embraced Monitoring and Evaluation and there is a general lack of appreciation and a positive attitude towards monitoring and evaluation (Republic of Kenya, 2011). Monitoring activities have not been harmonized resulting in duplication of effort, an inefficient use of resources, and an inadequate appreciation of monitoring and evaluation results. Funding for Monitoring and Evaluation is a major challenge within the government. There are a limited number of personnel with technical competencies and skills in monitoring and evaluation whilst data analysis is often poor (Republic of Kenya, 2011).

In May 2010 the Kenya Institute of Education released only Executive Summaries on summative evaluation of Primary and Secondary school education curriculum (KIE, 2010). The general observation from the foregoing is that Teacher Education lacks concern by stakeholders. It is therefore essential for the current study to evaluate and establish how ICA curriculum is being implemented in PTTCs in Kenya.

A country’s quality of education is as good as the quality of the teachers and thus quality of the training programmes in place (Kithinji, 2010). At independence Kenya inherited a number of small independent primary teacher colleges and each Teacher Training College followed its own curriculum, curricula materials, set, administered and marked their own examinations. In 1967 a first attempt was made to centralize teacher training programmes and efforts were made to examine the teacher training curriculum and curricula materials in order to equip the learner with relevant knowledge, skills and attitudes which will help them be effective (Menya, 1995).
The current Primary Teacher Education (PTE) curriculum was first introduced in 1986 as a result of The 1981 Report of the Presidential Working Party on the Second University in Kenya. In order to harmonize the PTE syllabus with the revised primary and secondary curriculum the PTE curriculum was reviewed in 2004. Kenya Institute of Education (2006) indicates that the improvement was necessitated by the need to make the curriculum reflect and respond to the changes in the society, as emphasized in various education forums such as the Third Teacher Education Conference held in 1994 and the Conference of the College Principals Association held in 2000.

The 2004 PTE curriculum review resulted in new learning areas (KIE 2006). For example Music, Art and Craft and some aspects of Drama (Performing Arts) were amalgamated into one study area called Creative Arts. Kenya Institute of Education (2004) states that Integrated Creative Arts (ICA) gives the student teacher an opportunity to acquire knowledge, skills and attitudes which will be useful in talent development, economic development, self-satisfaction, entertainment and effective teaching. As noted earlier Kenya Institute of Education (2006) highlighted that ICA curriculum was designed to address common objectives of developing creative skills in a learner.

In the Creative Arts syllabus most of the concepts are introduced in the first year of the course before the second year. The scope and sequence of the ICA curriculum has been organized in such a way that in first year there is coverage of content and methodology of teaching creative arts as a subject. In second year there is specialization in the various areas of Music, Art and Craft (KIE, 2004). Kenya Institute of Education (2004) stresses that the ICA curriculum was designed to adequately cover the various topics in theory and practice and should prepare the student for teaching and further learning in other tertiary institutions of specialization. The
curriculum would also offer room for talent and economic development, create self satisfaction and would be able to be used for entertainment. Therefore the ICA curriculum would meet the needs and expectations of students in primary teacher training colleges. It is in this light that the researcher sought to elicit responses from second year teacher trainees for they have experienced both the first year and second year curriculum. Moreover they have also undergone two Teaching Practice sessions.

Following the introduction of the PTE curriculum in September 2004, college lecturers were oriented on changes in the curriculum. The orientation was carried out for lecturers from the then 32 teacher training colleges compromising both public and private colleges. Kenya Institute of Education (2006) pointed out that the main objective of the exercise was to familiarize the lecturers with the changes in the revised curriculum for the purpose of facilitating their interpretation and implementation of the revised syllabuses. The orientation exercise was conducted in two phases. The first phase took place in 6 different venues; the second phase in 9 different venues each venue hosting different colleges (KIE 2006). This was to ensure that all ICA lecturers would attend the orientation sessions and be familiarized with the changes in the revised curriculum. However the discussions held the KIE subject specialists did not explain the meaning of Arts Integration emphasis was mainly on how each component of creative arts should teach their area.

During the discussions the integration of the four subject areas (Art and Craft, Music and Drama) was cited as a challenge by the Creative Arts lecturers. This is because lecturers are trained in a specific subject area that is Art, Craft, and Music. In response KIE recommended that it would organize an in-service course on integration for Creative Arts lecturers (KIE 2006). In a study (Swartland & Youngman, 2000) training was described as a crucial component of successful implementation of any curriculum. To date lecturers have not attended any formal organized in-
service training since the ICA curriculum was first introduced in 2004 therefore implementation problems are bound to occur if no mechanisms are put in place to explain syllabus changes or revisions to teachers and to train them in new techniques (Kennedy 1987).

1.3 Statement of the Problem

Since 2004 the Primary Teacher Training Colleges in Kenya have been implementing the Integrated Creative Arts Curriculum. Kenya Institute of Education (2004) indicates that Integrated Creative Arts gives the student teacher an opportunity to acquire knowledge, skills and attitudes which will be useful in talent development, economic development, self-satisfaction, entertainment and effective teaching. In reference to the Information provided in the background to the problem there is evidence that from the onset the integration of the four subject areas (Art and Craft, Music and Drama) was cited as a challenge by Creative Arts lecturers.

Being a kind of innovation therefore the implementation of ICA curriculum might have been affected by the lack of concern by KIE towards the lecturers’ feelings about the objectives of integrating Art, Craft, Music and Performing arts to become creative arts. The provision of teaching and learning resources which in turn could affect the teaching and learning methods used in ICA curriculum implementation. Therefore the students’ needs and expectation would not be met. These concerns however are not founded on any systematic studies or supported by data. The study therefore evaluated how ICA curriculum was being implemented in PTTCs in Kenya.

1.3.1 Purpose of the Study
The purpose of the study was to evaluate the implementation of Integrated Creative Arts (ICA) curriculum in Primary Teacher Training Colleges (PTTCs) in Kenya after its inception in September 2004.

1.4 Objectives of the Study

The study focused on the following objectives:

1) To find out the lecturer’s perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges.

2) To assess the teaching/learning resources available in the implementation of integrated creative arts curriculum in primary teacher training colleges.

3) To find out how integrated creative arts curriculum is being implemented in primary teacher training colleges.

4) To evaluate the extent to which the integrated creative arts curriculum has met the needs and expectations of students in primary teacher training colleges.

1.5 Research Questions

The research questions that guided this study are:

1) What are the lecturer’s perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges?

2) What are the teaching /learning resources available in the implementation of integrated creative arts curriculum in primary teacher training colleges?

3) How is integrated creative arts curriculum being implemented in primary teacher training colleges?
4) To what extent has the integrated creative arts curriculum met the needs and expectations of students in primary teacher training colleges?

1.6 Significance of the Study

The research will offer an opportunity to examine if the objectives of integrating creative arts are being realized. The research will also offer an opportunity to evaluate the strategies used in the implementation of the integrated creative arts curriculum. The results of the research should inform decision-making process, particularly curriculum development, on issues relating to the introduction of new curriculum and the monitoring since the curriculum was not piloted.

1.7 Delimitation and limitations

The study confined itself to public Primary Teacher Training Colleges in Kenya. Due to limitations of time and finances it was not possible to get the opinion of all stakeholders therefore only the ICA lecturers, DOCs, and second year creative arts students were selected.

1.8 Assumptions of the Study

In the study, the following assumptions were made: All the respondents were cooperative and gave true and reliable responses. Lecturers selected were trained in pedagogy and well versed in the Integrated Creative Arts curriculum.

1.9 Theoretical Framework

1.9.1 Context, Input, Process and Product (CIPP) Evaluation Model Theory

The CIPP model was selected as the theoretical framework to underpin the evaluation methodology for this study. The CIPP acronym designates the four key elements of the framework that include context, input, process and product (Stufflebeam, 2004). Stufflebeam &
Shrinkfield, (2007) views evaluation as the process of delineating, obtaining and providing useful information for judging decisions alternatives.

According to this theory four major areas of the programme are evaluated. Context evaluation determines what needs are addressed by a program and what program already exist helps in defining objectives for the program. Information leading to the determination of the objectives of the programme or education activity is also sought and provided for. It also includes the assessment of the setting or environment within which the programme or educational activity is taking or will take place.

The other area is input evaluation. Input evaluation in this theory is concerned with resources provided and availed to run the programme. The evaluation also provides information on how to utilize the said resources in order to achieve the programmes objectives. The information gathered was related to material, instructional and physical resources available. The lecturers, DOCs and students characteristics were also evaluated.

The process evaluation in this theory helps to provide information regarding the implementation stage. It provides information regarding the activities taking place. It helps to explain how teaching and learning is being implemented. Process evaluation helps identify the barriers and revisions that need to be made so as to make the programme meet its objectives.

The final stage of this theory is the product evaluation. The information gathered at this stage helps to explain the outcomes. The quality of the end product is explained and interpretation of the attainment of the objectives is made. At this stage the evaluation carried out helps to
determine the worthiness and merit of the programme. Conclusions made at this stage help to renew, modify, proceed or suspend the programme.

Therefore in relation to the implementation of ICA curriculum in PTTCs in Kenya the theory was applied in such a way that the lecturer’s perceptions on the objectives of integrating creative arts curriculum formed the context aspect of the theory. Further instructional and physical resources available, lecturers, DOCs and students characteristics formed the input aspect. On the other hand all teaching and learning methods comprised the process aspect of the theory. The product (outcome) theory is formed by the extent to which the integrated creative arts curriculum has met the needs and expectations of students in primary teacher training colleges in Kenya. The conceptual framework developed is presented as shown on Fig 1.1

1.10. Conceptual framework (CIPP)

Figure 1.1: Conceptual framework  (Source, researcher 2010)
Figure 1.1 shows the relationship between the dependent variables and independent variables of the study. As shown in the figure the needs and expectations of students might not be met if the lecturers’ perceptions on the objectives of integrating of creative arts are not in agreement with the planners of the curriculum. Another factor that could affect the needs and expectations of students from being met is the availability of art rooms, music rooms, workshops (physical resources) other teaching and learning resources, the lecturers, DOCs and students characteristics. The effects on the expected outcomes could also be influenced by the teaching and learning methods used and how frequently the lecturers used the teaching and learning methods in the implementation of ICA curriculum in PTTCs in Kenya.

1.11 **Operational Definition of Central Terms**

For the purpose of this study the following terms have been defined.

**Challenges** – New or difficult tasks that test somebody’s ability and skill.

**Implementation** – Putting to use the intended curriculum.
Curriculum – a body of knowledge to be transmitted.

Integration – related disciples brought together in a formal unit or course.

Lecturer – a trained person charged with the task of facilitating the teaching learning process in a primary teacher training college.

Student – a learner undergoing training in a primary teachers college.
CHAPTER TWO
LITERATURE REVIEW

2.1 Introduction

This chapter reviewed related literature on reasons for using curriculum integration, factors affecting the implementation of integrated curriculum, Teaching-Learning Resources and Teaching-Learning Methods.

2.2 Reasons for using curriculum integration

Curriculum integration has been considered as a powerful tool for empowering both students and teachers. The literature on curriculum integration is extensive (Yars, 2001). Miller (1995) briefly proposes that the benefits of an integrated curriculum include: 1) reaching students with different learning types; 2) developing critical and divergent thinking skills in students; 3) creating a broad foundation that will support students as they moved to more focused subjects; 4) longer retention of material; 5) teaching skill, such as reading, in a subject context; and 6) a closer relationship to what students experience outside the classroom.

Frazee & Rudnitski (1995) also generalize several arguments supporting the use of curriculum integration. They include: 1) eliminating fragmentation of knowledge; 2) enabling collaborative interactions amongst students, teachers and parents; 3) releasing the tension between practical and abstract knowledge; 4) making connections and transfer of learning; 5) enhancing high-order thinking skills; and 6) encouraging more involvement of students in decision-making. In brief much of the literature appears to be centered around promoting a student-centered approach that takes the experiences of young learners as a starting point for the curriculum and, on the other hand, the need to maintain the integrity of subject areas (Board of Studies, NSW, 1999).
Moreover, James & Adams (1998) have attempted to provide more holistic justifications for integrating the curriculum, stating that: 1) curriculum integration encourages students to use their learning experiences to understand themselves and the world in which they live; 2) curriculum integration engages students in searching for, obtaining, and applying knowledge in a non-superficial way; 3) curriculum integration helps students to view knowledge in the context of real-life issues; 4) curriculum integration gives students a chance to use their strengths to increase opportunity for school and personal achievement; 5) curriculum integration allows content to be viewed in depth and from multiple perspectives; 6) curriculum integration supports natural, holistic learning; 7) curriculum integration makes provision for a broader range of content to be presented in a meaningful way; 8) curriculum integration may save time and money for teachers and school administrators.

Although the reviewed literature has detailed benefits that are being experienced by students the researchers have not examined how educators perceive reasons for integrated curriculum. Therefore to fill this gap the study sought to find out the lecturers perceptions of the objectives of integrating creative arts curriculum in primary teachers training colleges in Kenya.

Drake (1998) has overviewed the benefits of integrative approaches. As generalized from the studies cited in her book, Creating Integrated Curriculum: Proven was to Increase Student learning, the use of integrative approaches: 1) increased learning led to greater personal growth, boosted self-motivation, increased the ability to apply concepts, led to better understanding of science concepts, increased student motivation, and led students to become more responsible human beings; 2) fostered better writing skills, increased positive attitudes toward reading, enhanced self-confidence, increased student cooperation and reduced disruptive behavior; 3) reduced math anxiety, increased use of higher thinking skills, and improved the quality of work.
Vars (1996) confirms the value of curriculum integration in education, claiming that: Almost without exception, students in innovative interdisciplinary programs do as well as, and often better than, students in so-called conventional programs. In other words, educators who carefully implement any of the various types of interdisciplinary approaches can be reasonably assured that there will be no appreciable loss in student learning—except, perhaps, for the temporary implementation dip that occurs whenever people try anything new. Certainly, curriculum integration surely benefits all students (Powell, 1999).

The existing literature on the justifications for integrating a curriculum is almost entirely comprised of idealized benefits of the value integrated curriculum in education. Researchers did not examine the student’s views in relation to if the curriculum had met their needs as expected. To fill this gap this study sought to evaluate the extent to which the integrated creative arts curriculum has met the needs and expectations of students in primary teacher training colleges in Kenya.

2.3 Factors affecting the implementation of integrated curriculum

Factors affecting the implementation of curriculum integration are widely discussed in the literature. Melnick & Schubert (1997) conducted a qualitative, multi-site study to examine the curriculum reform process and determine which factors, or combination of factors, are absolutely essential for successful curriculum reform. This study was conducted through a Pennsylvania statewide curriculum integration project involving 11 school districts in the United States. They identified twenty-three factors contributing to success of curriculum integration and these factors were categorized into: 1. resources; 2. teacher training; 3. Administrative involvement; 4. curriculum issues; and 5. Communication. These five areas show that resources are an essential
component, and that all involved need to find creative ways to reallocate both financial and human resources.

Schumacher (1992) carried out a multiple naturalistic case study of perceptions of curriculum integration by two selected middle school interdisciplinary teams of teachers in a school. This study explored the facilitating factors and the barriers to curriculum integration encountered by the two teams of teachers (i.e. Jets and Bears). The primary facilitative factors for curriculum integration for the teams were the common planning time, teachers attitude toward the value of curriculum integration, the flexibility they felt toward the implementation of their subject area curriculum, and their ability to work together with knowledge about one another's subject, their willingness to try to integrate the curriculum when overlapping areas are identified, and the proximity of their rooms. The primary barriers to curriculum integration recognized by the teams were that the connections between the subjects were not readily evident to the team members and team meetings were often used to discuss administratively assigned duties, and the need of teachers to address the content with the philosophy of integrated curricular activities.

The available literature is focused on factors affecting the implementation of integrated curriculum in middle schools. Studies are not available on the integration of Arts integration in teacher education. To fill this gap this study sought to find out if similar challenges which include gender, age, academic qualifications working experience were being experienced in teacher education level and also if the lecturer’s awareness of the change of the Art, Craft and Music to Integrated creative arts affected the implementation of the subject in PTTCs in Kenya.

Teacher education is another problem limiting implementation of integrated curriculum (Roebuck & Warden, 1998). Pre service teachers do not take integrated classes in general studies, do not experience
methods classes with teams of faculty and, therefore, do not know how to integrate across the curriculum (Mason, 1996). Typically, teachers (especially secondary teachers) are certified or licensed in specific disciplines and, therefore, do not possess knowledge to integrate. The study sought to investigate if lecturers felt it was important to know the meaning of Arts Integration for effective implementation of ICA curriculum.

Berlin & White (1994), in summarizing Lynn A. Steen's presentation at the 1991 Wingspread conference, also cited inadequate teacher preparation for integration. Steen stated that few science teachers, with perhaps the exception of chemistry and physics teachers, have enough mathematical background to integrate advanced mathematics with science, and few math teachers could teach even one area in science. Lehman (1994) reported that less than 50% of 221 pre service and in-service teachers surveyed felt they had sufficient content background to integrate science and mathematics.

The crucial and pivotal role played by the teacher in curriculum implementation is given emphasis by Phuthego, (2010) states that implementation is successful when the teachers carry out the curricular change as directed. If they do carry out the plan as intended, then the curricular change itself can be fairly evaluated. If they do not implement the innovation correctly or fully, then the change cannot be fully evaluated because it was never really implemented.

In the face of the advantages of integrated curriculum and the reservations on its implementation the purpose of the present study was to find out whether similar challenges are being experienced in the implementation of Integrated Creative Arts Curriculum in Primary Teachers training Colleges in Kenya. This was further motivated by the fact that most of the reservations raised on the Integrated Creative Arts Curriculum have not been based on any documented studies. The
study also sought to find out if the lecturers’ interest and concerns with ICA curriculum affected their implementation of the subject.

2.4 Teaching-Learning Resources

Russel et al (1985) assert that any institutional setting or otherwise can become a classroom with aid of and sometimes resources. Such media as tapes, films, transparencies, filmstrips and slides have overtaken the chalkboard in the facilitation of learning and time saving. Most media contains a lot of summarized material (information) that helps to communicate a large amount of information within a short time and yet still, be absorbed by the learner. There is increase in efficiency and reduction of time spent. The quotation however has not shown us how choice and use of the materials affects the teaching and learning process. It has only said the importance but left out the aspect of when does one use which material resource and on which group of learners.

The absence of certain materials places serious limitations on what teachers and learners could achieve. A teacher cannot tell students to read widely if there are no books to read. Eshiwani (1983) states that school facilities such as textbooks, libraries and laboratories are very important in school success in terms of performance. He further says that textbooks, libraries and visual aids go a long way to improve performance in all subject areas. His study dwelt on the contribution of facilities and resources towards performance and did not address their contribution in the teaching-learning process.

Instructional resources are an integral part of learning. They include print and non-print resources. Their availability offers opportunities to the teachers to make learning more effective, lack of them imposes restriction, which may mean that the learners cannot be taught by the method that would otherwise be the most suitable. This has a bearing on performance. (Wilkins 1987). Mobisa (2003) carried out a study on the use of instructional resources in secondary
schools in Kenya. His study revealed, for one to achieve quality education, you need to use properly designed and utilized teaching learning resources. Teaching learning resources play a vital role in the learning process and have been proven to have several inherent advantages when used. His study revealed that these resources help reduce the length of time required for instruction. However, his study did not investigate how often the teachers used resources in teaching of the revised syllabus and the current study seeks to investigate this. The current study also sought to assess the available teaching-learning resources in the implementation of Integrated Creative Arts curriculum in PTTCs in Kenya.

2.5 Teaching-Learning Methods

Cohen and Heather (2000) assert that effective curriculum implementation takes time when teachers maintain a brisk pace for instruction with start and stop clues. They further say that a teacher should use different methods to ensure that learners have grasped the content taught by assessing learners either orally or using homework and having them participate fully in the lesson. Nunan (1998) concurred with the two that teachers who are concerned with the day-to-day activities that involve learners should put in mind methodological considerations of separating what to teach from how to teach.

Teaching methods provide the framework for the orderly organization and presentation of instructional activities. A proper understanding of these methods and some of the factors related to their selection is a pre-requisite for good teaching. However, the teacher is the principal agent through whom the curriculum plan is transformed into a functional program. The teachers’ methodology is a sufficient factor in facilitating the implementation of the intended aims and expressed objectives of a given educational program. Methods however represent two main approaches to teaching that are learner centered and teacher centered. The learner centered
approach appeals most since apart from motivating the learners and teaching them how to learn, it also has the added advantage of helping them to remember easily what they have learned. In whatever level teaching is being done in order for it to be effective it must correspond to the stage of the mental development of the learner. The teacher has to motivate the learner by employing a method that links content to the experience of the learners. The study sought to find out the most preferred method of teaching creative arts.

Kahoya (1992) carried out a study on the teaching in Kenyan secondary schools. His study focused on form one and two only. However, its findings indicated that objectives, subject matter and the learner are the main factors that influence the choice and use of a particular method in teaching. The study recommended that the choice and use of teaching methods must correspond to the objectives, subject content and the nature of the learner. The study did not highlight that choice of a given method is determined by several other factors like lack of funds, economic conditions, time, teacher characteristics, and number of learners among others. Further, the study did not link the methods to how they affect the teaching learning process. Since there is no one appropriate method for all learners at all times (there are several changes in content, learner mood). The current study explored this idea in relation to the teaching of ICA curriculum and the methods used by lecturers.

Eshiwani (1983) stressed the fact that teachers have the initiative to prepare their own instructional materials. In his study, he found that teachers were not using a variety of teaching methods other than the lecture method. His study recommended that teachers should use a variety of teaching methods to enhance learning. The study however did not reveal the teachers awareness of the other teaching methods apart from lecture methods and their willingness to integrate these methods in different situations in the learning process. Teachers are expected however to re-examine the methods from time to time in the light of changes and innovations.
This is in line with the integration of Art, Craft and Music. The study therefore sought to find out the frequency of the teaching methods used in integrated creative arts in primary teachers training colleges in Kenya. Studies outside arts education, where issues of curriculum and syllabus implementation are discussed, have been useful in the understanding of issues pertaining to curriculum implementation in general. According to Phuthego (2007) It is evident therefore from the reviewed sources that there is very little written on the implementation and evaluation of Integrated Arts curriculum at PTE level. The explanation for the lack of literature on this particular area is not at all clear (Phuthego, 2007). Therefore the study sought to fill this gap by evaluating the implementation of integrated creative arts curriculum in primary teachers training colleges in Kenya.

2.6 Summary of Literature Review

Curriculum integration has been considered as a powerful tool for empowering both students and teachers. The literature on curriculum integration is extensive and Case Studies in support of Curriculum Integration over the years, found out that integrated approaches were in favour of the use of curriculum integration. However much of the literature appears to be centered on promoting a student-centered approach that takes the experiences of young learners.

In the literature factors affecting implementation of curriculum integration mainly focus on two aspects management issues (i.e. resources, time, and administrative support) as well as teachers' personal understandings about curriculum integration. As these studies were site-based and lacked generalization abilities to other school sites, they had ignored teachers concerns for facilitating the curriculum change at an early implementation stage.
Instructional resources are an integral part of learning. They include print and non-print resources. Their availability offers opportunities to the teachers to make learning more effective, lack of them imposes restriction, which may mean that the learners cannot be taught by the method that would otherwise be the most suitable. Studies revealed that the absence of certain materials places serious limitations on what teachers and learners could achieve.

Teaching methods provide the framework for the orderly organization and presentation of instructional activities. A proper understanding of these methods and some of the factors related to their selection is a pre-requisite for good teaching. However, the teacher is the principal agent through whom the curriculum plan is transformed into a functional program. In the absence of books, materials, space, the teacher is forced to use verbal communication and mass method. Most studies in the reviewed literature recommended that teachers should use a variety of teaching methods to enhance learning. Teachers are expected however to re-examine the methods from time to time in the light of changes and innovations.
CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter focuses on the research design, locale of the study, the target population, sampling techniques and sample size. It also addressed the research instruments, data collection techniques and data analysis procedures, logistical and ethical considerations that were used and followed in the research.

3.2 Research Design

This study used a survey design. According to Orodho (2005) a survey research deals with the incidence, distribution and interrelations of educational variables. Therefore a survey emphasizes on the frequency or number of answers to the same question by different people. Mugenda and Mugenda (2003) on the other hand give the purpose of survey research as determining and reporting the way things are. Borg &Gall (1989) noted that survey research is intended to produce statistical information about aspects of education that interest policy makers and educators. The study fitted within the provisions of survey research design because the researcher collected data and reported the way things are without manipulating any variables.

3.3 Locale of the Study

The study was conducted in public Primary Teachers Training Colleges from 7 counties in Kenya. The colleges are Kamwenja Teachers Training College in Nyeri county, Muranga
Teachers Training College in Muranga County, Thogoto Teachers Training College in Kiambu county, St Marks Kigari Teachers Training College in Embu county, Meru Teachers Training College in Meru county, Machakos Teachers Training College in Machakos county and Shanzu Teachers Training College in Mombasa county. Singleton (1993) advises that the ideal setting for any study should be easily accessible to the researcher and should be that which permits instant rapport with the informants. The colleges were chosen because they were within reach by the researcher and due to previous academic interactions the researcher had a cordial relationship with the institutions.

3.4 Target Population

A target population is the specific group with which the researcher would like to use their findings for educational purposes (Hittleman and Simon, 2006). The target population of this study consisted of the then 18 public PTTCs in Kenya. The public PTTCs were chosen because they represent the basic teacher education institutions. The PTTCs also made a good research population for this study because of the government’s commitment in improving PTE to make it more relevant to the needs of the country and in tandem with the latest international trends in teacher education (Ministry of Education Science and Technology, 2005). The study also targeted 126 Integrated Creative Arts (ICA) lecturers, 18 Deans of Curriculum (DOCs) and 4140 second year creative arts students in Primary Teacher Training Colleges (PTTCs). Therefore the total population for the study was 4284 subjects.
3.5 Sampling Techniques and Sample Size

3.5.1 Sampling techniques

Sampling means selecting a given number of subjects from a defined population as representative of that population. Any statements made about the sample should also be true of the population (Orodho, 2005).

Purposive sampling is a technique for selecting data sources, where researchers draw the sample from specific respondents (Bouma, 2000). Purposive sampling is based on the assumption that the researcher wants to select a highly representative sample (Merriam, 1998). For this study, the purposive sample included the 7 PTTCs and 7 DOCs respectively.

Gall, Borg, & Gall (1996) described random sampling as occurring when a group of individuals is chosen by a procedure in which all the individuals in the defined population have an equal and independent chance of being selected as a member of the sample. As a result, random sampling yields research data which can be generalized to a larger population. The random sampling was used to select ICA lecturers and second year creative arts students in public PTTCs from Kamwenja Teachers Training College in Nyeri county, Muranga Teachers Training College in Muranga County, Thogoto Teachers Training College in Kiambu county, St Marks Kigari Teachers Training College in Embu county, Meru Teachers Training College in Meru county, Machakos Teachers Training College in Machakos county and Shanzu Teachers Training College in Mombasa county.

3.5.2 Sample size

Any statements made about the sample should also be true of the population (Orodho, 2005). It is however agreed that the larger the sample the smaller the sampling error (Gay, 1992). A sample 7 PTTCs and 7 DOCs respectively were picked from 18 colleges forming the target population.
This represents 39% of the total number of the colleges. From each of the colleges a sample of 5 lecturers were chosen randomly. A sample of 25 ICA second year students was also sampled randomly. To obtain the random sample, the students’ index numbers were written on slips of paper, placed in a container and then shuffled. The slips were then drawn out at random. The researcher retained the name of each student that was drawn out and continued drawing slips from the remainder until the required sample size was obtained. The second year creative arts students were sampled because they have experienced both the first year and second year ICA curriculum and they have also had two Teaching Practices sessions.

Table 3.1 and Table 3.2 present the sample percentage for ICA lecturers and ICA second year students respectively.

<table>
<thead>
<tr>
<th>College</th>
<th>Lecturers</th>
<th>Sample</th>
<th>Sample %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kamwenja</td>
<td>5</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>Muranga</td>
<td>6</td>
<td>5</td>
<td>83</td>
</tr>
<tr>
<td>Thogoto</td>
<td>6</td>
<td>5</td>
<td>83</td>
</tr>
<tr>
<td>St Marks Kigari</td>
<td>7</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td>Meru</td>
<td>6</td>
<td>5</td>
<td>83</td>
</tr>
<tr>
<td>Machakos</td>
<td>7</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td>Shanzu</td>
<td>7</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>44</strong></td>
<td><strong>35</strong></td>
<td><strong>80</strong></td>
</tr>
</tbody>
</table>

**TABLE 3.2**

Sample percentage for ICA lecturers
Sample percentage for 2nd year ICA students

<table>
<thead>
<tr>
<th>College</th>
<th>Lecturers</th>
<th>Sample</th>
<th>Sample %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kamwenja</td>
<td>243</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>Muranga</td>
<td>172</td>
<td>25</td>
<td>15</td>
</tr>
<tr>
<td>Thogoto</td>
<td>124</td>
<td>25</td>
<td>20</td>
</tr>
<tr>
<td>St Marks Kigari</td>
<td>345</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>Meru</td>
<td>217</td>
<td>25</td>
<td>12</td>
</tr>
<tr>
<td>Machakos</td>
<td>248</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>Shanzu</td>
<td>204</td>
<td>25</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>1543</td>
<td>175</td>
<td>11</td>
</tr>
</tbody>
</table>

3.6 Research Instruments

The main research instruments of data collection for this study were Questionnaires for lecturers and students, Interview schedule for DOCs and Observation schedule. These instruments were constructed based on the research objectives.

3.6.1 Questionnaire for lecturers

Questionnaires are a good and efficient way of collecting information quickly and relatively cheaply (Bell, 1997). The questionnaire for lecturers comprised of two sections. Section A of the instrument sought to gather the lecturers’ background information. This section consisted of 5 questions eliciting personal and professional details. Section B consisted of 7 questions used to gather information regarding the lecturers’ perception of the objectives integrating creative arts curriculum, the teaching and learning resources available in the implementation of ICA curriculum, frequency of teaching and learning methods used in the implementation of ICA curriculum in PTTCs in Kenya and the lecturers views on the extent to which the ICA curriculum has met the needs and expectation of students in PTTCs in Kenya. The questionnaire consisted of five-point Likert scale question items.

3.6.2 Questionnaire for students
The questionnaire for students comprised of two sections. Section A of the instrument sought to gather the students background Information. This section consisted of 3 questions eliciting personal details. Section B consisted of 5 questions used to gather information regarding the teaching and learning resources available in the implementation of ICA curriculum, frequency of teaching and learning methods used in the implementation of ICA curriculum in PTTCs in Kenya and the students views on the extent to which the ICA curriculum has met their needs and expectation. The questionnaire consisted of five- point Likert scale and open- ended question items.

3.6.3 Observation schedule

An observation schedule was used to confirm the availability of instructional and physical resources in the implementation of ICA curriculum in PTTCs in Kenya. A checklist was prepared to confirm the availability of resources. Leedy and Ormrod (2005) define a checklist as a list of behaviors, characteristics or other entities that a researcher is investigating. By means of a checklist, it was possible to check whether a particular item on the list was present or true.

3.6.4 Interview schedule for DOCs

The interview schedule is one of the commonest and most flexible data-collection tools used in educational research (Drever, 1997). An interview schedule was used to get more information about objectives of integrating and implementation of ICA curriculum from the PTTCs DOCs in Kenya. According to Mason (1998) interview schedules help the researcher to approach the research questions from a different angle and in greater depth. The interview schedule for DOCs comprised of two sections. Section A of the instrument sought to gather the DOCs background Information. This section consisted of 5 questions eliciting personal and professional details. Section B consisted of 5 questions used to gather information regarding the DOCs perception of
the objectives integrating creative arts curriculum and the teaching and learning resources available in the implementation of ICA curriculum in PTTCs in Kenya.

3.7 Pilot study

Before the actual data was collected, the researcher conducted a pilot study in two colleges that were not to be included in the final study. For the pilot study six ICA lecturers and thirty ICA second year students were randomly selected and two DOCs were purposively selected for the study giving a total of 38 subjects, which is the minimum number of cases required for conducting statistical analysis as recommended by Mugenda & Mugenda (2003). The purpose of the pilot study was to enable the researcher to ascertain the reliability and validity of the instruments, and to familiarize with the administration of the questionnaires therefore improve the instruments and procedures.

3.7.1 Validity of the Instruments

Validity is defined as the accuracy and meaningfulness of inferences, which are based on the research results (Mugenda & Mugenda, 2003). In other words, validity is the degree to which results obtained from the analysis of the data actually represents the phenomena under study. Validity is the degree to which a test measures what it purports to measure (Borg and Gall, 1989). All assessments of validity are subjective opinions based on the judgment of the researcher (Wiersma, 1995). The pilot study helped to improve face validity of the instruments. Content validity of an instrument is improved through expert judgment. As such, the researcher sought assistance of supervisors, who, as experts in research, helped improve content validity of the instrument (Borg and Gall, 1989).
3.7.2 Reliability of the Instruments

Mugenda and Mugenda (2003) define reliability as a measure of the degree to which a research instrument yields consistent results or data after repeated trial. The pilot study enabled the researcher to assess the clarity of the questionnaire items so that those items found to be inadequate or vague were modified to improve the quality of the research instrument thus increasing its reliability. Split-Half technique of reliability testing was employed, whereby the pilot questionnaires were divided into two equivalent halves and then a correlation coefficient for the two halves computed using the Spearman Brown Prophesy formula. The coefficient indicates the degree to which the two halves of the test provide the same results and hence describe the internal consistency of the test. A reliability coefficient of 0.68 was obtained. According to Orodho (2003) a minimum correlation coefficient of 0.65 is recommended as indicating that an instrument is reliable, and therefore the coefficient lies within this range.

3.8 Data Collection Procedures

A research permit was obtained from the Ministry of Education after approval by the university.

A timetable of events during the study was drawn by the researcher in consultation with the various PTTC lecturers of ICA and their DOCs to ease work in the field. Data gathering through questionnaires, interviews and observation commenced as soon as was agreed between the researcher and the concerned PTTCs, DOCs and ICA subject lecturers.

The researcher after piloting and revising the instruments administered the instruments in phases as follows.

**Phase one:** the questionnaire was administered to the lecturers and students of ICA in their respective colleges. To achieve reliable results, the researcher checked out whether there were any errors with the filled in questionnaires before collecting them from the concerned lecturers and students.
Phase two: the researcher interviewed DOCs. Information that resulted from this group helped to verify information obtained through the questionnaire regarding the ICA curriculum.

Phase three: the researcher observed the availability and adequacy of resources. This was conducted to cross-check information obtained through the questionnaire and interview.

3.9 Data Analysis Techniques

During this stage, the researcher organized raw data collected from questionnaires, observation/documents, interviews into significant patterns to reveal the essence of the data (Patton, 1990). Descriptive statistics was used to analyze and interpret the data. The descriptive statistics calculated included frequencies and percentages. The researcher used Statistical Package for Social Sciences (SPSS) to analyze the data. Results were presented per research question.

3.10 Logistical and Ethical Considerations

Ethical measures are principles which the researcher should bind herself with in conducting her research (Schulze, 2002). In order to conduct research at an institution such a school or college approval for conducting the research should be obtained before data is collected (McMillan & Schumacher, 2001). In this study the researcher acquired a permit from the Ministry of Education before proceeding to the study sites. Once the permit was secured, the researcher made visits to the concerned PTTCs to seek permission for the study.

Participants should be given enough information pertaining to the study before data collection (Schulze, 2002). In this study the participants were given adequate information on the aims of the research the procedure that would be followed the possible advantages and disadvantages for the participants the credibility of the researcher and the way in which the results were to be used. This enabled participants to make a informed decision on whether they want to participate in the
research or not. No form of deception was used to ensure the participation of the participants (De Vos, Strydom, Fouche`, Poggenpoel, Schurink & Sshurink, 1998).

A researcher has to be responsible at all times and be vigilant, mindful and sensitive to human dignity (Gay, 1996). Information on participants should be regarded as confidential unless otherwise agreed on through informed consent (McMillan and Schumacher, 2001). In this study participant confidentialities were not compromised as their names were not used in the collection of data. Only the researcher had access to names and data to ensure confidentiality of the participants. Research findings were therefore presented anonymously.

**CHAPTER FOUR**

**DATA ANALYSIS PRESENTATION OF RESEARCH FINDINGS AND DISCUSSIONS**

**4.1 Introduction**

This chapter covers data analysis presentation of research findings and discussions. The general objective of the study was to evaluate the implementation of Integrated Creative Arts (ICA) curriculum in Primary Teacher Training Colleges (PTTCs) in Kenya.

This section is organized in accordance with the research questions of this study which are outlined below.

1) What are the lecturer’s perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges?

2) What are the teaching and learning resources available in the implementation of integrated creative arts curriculum in primary teacher training colleges?

3) How is integrated creative arts curriculum being implemented in primary teacher training colleges?
4) To what extent has the integrated creative arts curriculum met the needs and expectations of students in primary teacher training colleges?

The findings of the study are summarized as follows:

### 4.2 Instruments Response Rate

Questionnaires were administered to ICA lecturers and 2nd year ICA students. The response rate is presented in Table 4.1

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Issued</th>
<th>Responded</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecturers</td>
<td>35</td>
<td>35</td>
<td>100%</td>
</tr>
<tr>
<td>Students</td>
<td>175</td>
<td>161</td>
<td>92%</td>
</tr>
<tr>
<td>Total</td>
<td>210</td>
<td>196</td>
<td>93%</td>
</tr>
</tbody>
</table>

All DOCs 7 (100%) were available for the interview session. Table 4.1 shows the return rate of questionnaires was 93%. All 35 lecturers (100%) responded to their research instruments. However out of 175 students sampled 161 (93%) responded to the questionnaires. This was due to some respondents for one reason or another refused to hand in their questionnaires. According to Gideon (2011) non response due to refusal is a major problem in surveys and the extent of the problem is difficult to assess. Gideon (2011) however indicates that a response rate of 50% is adequate for analysis and reporting a response rate of 60% is good and a response rate of 70% is very good. Therefore the students 93% respond rate was very good and the research results were not compromised by the non response (Gideon, 2011).
4.3 Background Data of the Respondents

The study sought background data of the respondents including gender, age, academic qualification and work experience. This information is presented in table 4.2.

Demographic information sought included gender, age, academic qualification and work experience. As was identified in the literature review these characteristics could affect the implementation of ICA curriculum in PTTCs in Kenya.

First the questionnaire and the interview schedule sought information on the gender of lecturers, students and DOCs. These data is presented in table 4.2.

**TABLE 4.2**

*The number of Lecturers, Students and DOCs by Gender (N=203)*

<table>
<thead>
<tr>
<th>Gender</th>
<th>Lecturers</th>
<th></th>
<th>Students</th>
<th></th>
<th>DOCs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Male</td>
<td>21</td>
<td>60</td>
<td>60</td>
<td>37</td>
<td>4</td>
<td>57</td>
</tr>
<tr>
<td>Female</td>
<td>14</td>
<td>40</td>
<td>101</td>
<td>63</td>
<td>3</td>
<td>43</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>100</td>
<td>161</td>
<td>100</td>
<td>7</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 4.2 indicates that out of 35 lecturers 21 (60%) were male and 14 (40%) were female; out of 161 students there were 101 (63%) female and 60 (37%) were male while out of 7 DOCs 4 (57%) were male and 3 (43%) were female.

The high number of male lecturers could affect the implementation of ICA curriculum in PTTCs in Kenya. In a study (Ozturk, 2003) it was established that when female and male teachers were compared for the teaching methods and techniques they used during instruction, it was found that female teachers used the curriculum recommended teaching techniques more often than male teachers during instruction. From the current study it can be concluded therefore that due to having more male lecturers teaching ICA in PTTCs the recommended teaching methods were not being applied. Therefore this could have an impact on the implementation of ICA curriculum.
in PTTCs in Kenya. The gender differences in percentage in the case of the DOCs did not however have a substantive influence on the findings. Majority 63% of the student respondents were female. This could be due to more number of female students enroll for the PTE than male students (Republic of Kenya, 2011). The significant difference however did not have any substantive on the research findings.

Table 4.3, shows the Academic qualification attained by the lecturers and DOCs.

<table>
<thead>
<tr>
<th>Qualification</th>
<th>Lecturers</th>
<th></th>
<th>DOCs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Diploma in Education</td>
<td>7</td>
<td>20</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Bachelors in Education</td>
<td>18</td>
<td>51</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td>Masters in Education</td>
<td>10</td>
<td>29</td>
<td>2</td>
<td>29</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>100</td>
<td>7</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 4.3 indicates that majority of the lecturers 51% had a Bachelors in Education; 29% Masters in Education and 20% Diploma in Education. The table further shows that most of the
DOCs 75% had a Bachelors in Education and 25% Masters in Education. None had Diploma in Education as their highest academic qualification. This means that most of the respondents had the necessary qualifications to perform (Sampong, 2009).

School administrators and teachers need various skills in order to cope with the demands of their management and teaching tasks. Such skills can be attained through formal training, and it is encouraging to note that most 71% DOCs had Bachelors in Education 80% of lecturers had a Bachelors and Masters in Education. Robbins (2003) notes that the skills needed for effective management can be grouped into three broad categories, namely technical skills, human skills and conceptual skills. Technical skills refer to the category of skills which enable the manager to use resources and scientific knowledge and to apply techniques in order to accomplish the objectives of the organization. Human skills refer to the ability to work well with other people and achieve results through them. Conceptual skills refer to the cognitive capacity to perceive the organization in its totality and the relationship between parts thereof. These skills manifest themselves in educational administrators being able to analyze and diagnose relatively complicated situations whilst at the same time being able to visualize the interrelationships of various units of an organization (Robbins, 2003). Training of school administrators and teachers is essential in enabling them acquire these skills and thereby implement educational programmes competently (Chabari, 2010).

The lecturers and DOCS were asked to indicate their work experience in the colleges, to which they responded as shown in Table 4.4

**TABLE 4.4**

*Lecturers and DOCs Work Experience (n=42)*

<table>
<thead>
<tr>
<th>Work Experience</th>
<th>Lecturers</th>
<th></th>
<th>DOCs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>1-3 years</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td>4-6 years</td>
<td>7</td>
<td>20</td>
<td>2</td>
<td>29</td>
</tr>
</tbody>
</table>
Table 4.4 shows that most lecturers 51% had a working experience of 10 years or more; 26% 7-9 years; 20% 4-6 years while only 3% had a working experience of 1-3 years. The table further shows that majority of the DOCs 73% had a working experience of 1-3 years and 29% 4-6 years working experience. None of the DOCs had working experience of 7-9 years and 10 years or more. This means that most lecturers had adequate experience to effectively implement Integrated Creative Arts curriculum in Primary Teachers Training colleges. This is because the more experience one has in a certain field the more they are better equipped to deal with various issues that come up in their line of work (Phuthego, 2010).

**TABLE 4.5**

*Lecturers, Students and DOCs Age Distribution (N = 203)*

<table>
<thead>
<tr>
<th>Age</th>
<th>Lecturers</th>
<th>Students</th>
<th>DOCs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
</tr>
<tr>
<td>20-29 years</td>
<td>0</td>
<td>0</td>
<td>131</td>
</tr>
<tr>
<td>30-39 years</td>
<td>6</td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td>40-49 years</td>
<td>21</td>
<td>60</td>
<td>0</td>
</tr>
<tr>
<td>50 and above</td>
<td>8</td>
<td>23</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>100</td>
<td>161</td>
</tr>
</tbody>
</table>
Table 4.5 shows that most of the lecturers who participated in the study were aged over 40 years with a majority with 60% falling in the 40-49 years age bracket, 23% were 50 years and above and 17% falling in the 30-39 years age bracket. The table further shows that most students 81% were aged between 20-29 years and 19% were in the 30-39 age bracket. The age of the DOCs was most 57% in the 40-49 age bracket and 43% were 50 years and above age bracket. Age could have an impact on the implementation if Integrated Creative Arts curriculums since previous researches such as Rabkin (2006) have shown that age tends to affect administrative performance of institution heads.

Researchers in the field give some characteristics of teachers that may possibly influence what they do in the classroom; how they translate curriculum intentions into classroom practices. For instance, Evans (1986) indicates age, sex; years of experience and educational background of teachers are all potentially important determinants of the implementation process. The findings of his study show that as degree of implementation increases, attitude scale and more cognitive measures and years of experience decrease. He reports that high implementers are more likely to display a favorable attitude toward the materials and program yet they tend to be less experienced, and are likely to score lower on achievement or more cognitive measures. The low implementers who are slightly more experienced tend to have higher scores on achievement measures and to display a less favorable attitude toward the program.

Similarly, years of teaching experience was reported by Lederman (1999) to cause clear differences between the classroom practices of teachers. The results of his study indicate that experienced teachers (14 and 15 years of experience) exhibited classroom practices consistent with their professed views. Novice teachers, less than 5 years of experience, struggled to develop an overall organizational plan for their courses and were a bit frustrated by the discrepancy between what they wanted to accomplish versus what they were capable of accomplishing with their students.
4.4 The Lecturer’s Perceptions on the Objectives of Integrating Creative Arts Curriculum in Primary Teacher Training Colleges

The researcher sought to gather information concerning the lecturers’ perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges. The lecturers were involved because they receive, interpret, and internalise any given change in a curriculum and it all depends on their attitudes towards the subject that they can effectively implement. The researcher through questionnaires rated lecturers’ views on the objectives of integrating creative arts curriculum in primary teacher training colleges. This information is presented in Table 4.6.

Table 4.6

Lecturers Perceptions on the Objectives of Integrating Creative Arts Curriculum in Primary Teacher Training Colleges (n = 35)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Not Sure</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
</tr>
<tr>
<td>Art, music and craft are practical oriented</td>
<td>26</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>Develop the creative faculties of learners</td>
<td>9</td>
<td>26</td>
<td>4</td>
</tr>
<tr>
<td>Dwell on aesthetic values</td>
<td>26</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>Statement</td>
<td>Lecturers' Perceptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>-------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form a good base for other subjects</td>
<td>6 17 3 9 26 74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saves time and money</td>
<td>6 17 3 9 26 74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manageable because it is not overloaded</td>
<td>6 17 0 0 29 83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluative because it has no overlaps</td>
<td>9 26 4 11 22 63</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The statements to rate the lecturers’ perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges are presented in Table 4.6. Majority of lecturers 74% felt that art; music and craft are practical oriented. However, colleges with inadequate facilities used theory work as attested by 26% of the lecturers. These were lecturers who disagreed with the fact that art; music and craft are practical oriented. On the suggestions that art, music and craft develop the creative faculties of learners, 63% of lecturers disagreed with that assertion. Other statements where majority of lecturers disagreed are that art, music and craft: Form a good base for other subjects 74%, saves time and money 74%, manageable because it is not overloaded 83% and evaluate because it has no overlaps 63%. It was also noted that 74% of lecturers agreed that arts, craft and music dwell on aesthetic values.

The lecturers’ views brought to the limelight that they disagreed with the majority of the objectives of integrating creative arts. This implies that integrated creative arts does not develop the creative faculties of learners; Form a good base for other subjects; Saves time and money; Manageable because it is not overloaded; Evaluative because it has no overlaps.

The lecturers’ attitude towards the objectives of integrating creative arts could affect the implementation of the subject in primary teacher training colleges in Kenya. According to Sowell (2000) Teachers do not respond to the innovation because they do not have enough background knowledge or skills for its implementation. The key to getting teachers committed to
an innovation is to enhance their knowledge of the programme. This means teachers need to be trained and workshops have to be organized for professional development.

Finally, the researcher sought information on the views of DOCs on the objectives of integrating creative arts curriculum in primary teacher training colleges and presented in Table 4.7.

**TABLE 4.7**

*DOCs Perceptions on the Objectives of Integrating Creative Arts Curriculum in Primary Teacher Training Colleges (n = 7)*

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Not Sure</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
</tr>
<tr>
<td>Art, music and craft are practical oriented</td>
<td>7</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Develop the creative faculties of learners</td>
<td>2</td>
<td>29</td>
<td>0</td>
</tr>
<tr>
<td>Dwell on aesthetic values</td>
<td>7</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Form a good base for other subjects</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Saves time and money</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Manageable because it is not overloaded</td>
<td>2</td>
<td>29</td>
<td>0</td>
</tr>
<tr>
<td>Evaluative because it has no overlaps</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Deans of curriculum held divergent perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges. However, all of them 100% agreed with the
opinion that art, music and craft are practical oriented. Whereas 71% of the DOCs disagreed that the subjects develops the creative faculties of learners, 29% of them agree to the statement. On the statement that the subjects dwell on aesthetic values, all DOCs 100% agreed. On the other hand all DOCs 100% disagreed that the subjects form a good base for other subjects, Saves time and money and is evaluative because it has no overlaps. On the perception that integrated creative arts would be Manageable because it is not overloaded 71% of the DOCs disagreed whereas 29% agreed with the statement.

In the context of the objectives of integrating creative arts curriculum in primary teacher training colleges in Kenya data analyzed shows that majority of the respondent did not agree with the statements. This however could have an impact in the implementation Integrating Creative Arts Curriculum in Primary Teacher Training Colleges. The respondents rejection of most of the objectives of integrating creative arts curriculum in primary teacher training colleges can be interpreted as resistance towards change (Ornstein & Hunkins, 1998).

According to Ornstein & Hunkins (1998) People resist because they do not understand and simply do not follow what is being introduced. They do not understand where they are going. They are not clear as to what is required of them. People resist also because of lack of ownership. Individuals will not accept change if they consider it coming from outside or imposed on them. Unfortunately, most curriculum reform efforts are initiated from the outside which may be at the national, state or district level.

Sowell (2000) suggests that to overcome these resistances the key is ‘communication’. You have to explain to them “Why”. You have to answer the Why, What, When, How and Where questions. The effectiveness of communication is not the ‘message sent’ but of the ‘message received’. Teachers have to be convinced that even though it comes from the outside, their view and opinions have been considered at the planning and design stages of curriculum development.
teachers should be Involve in exploring the relevance of the new curriculum and should be given the freedom to explore the new skills needed for utilising or implementing the curriculum. This will get them to feel that they are an important part of the curriculum implementation process.

4.5 The Teaching /Learning Resources Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

The research question sought information on the availability of the teaching-learning resources used in the implementation of integrated creative arts curriculum in primary teacher training colleges. The questionnaires utilized by the lecturers gathered information on the available textbooks used in the implementation of integrated creative arts curriculum. Data were analysed and presented in Table 4.8

<table>
<thead>
<tr>
<th>Textbooks</th>
<th>Available frequency</th>
<th>Available %</th>
<th>Not Available frequency</th>
<th>Not Available %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft education handbook by Obonyo</td>
<td>12</td>
<td>34</td>
<td>23</td>
<td>66</td>
</tr>
<tr>
<td>Foundation of creative arts by Kamau</td>
<td>8</td>
<td>23</td>
<td>27</td>
<td>71</td>
</tr>
<tr>
<td>Arts and crafts book by Webbo</td>
<td>12</td>
<td>34</td>
<td>23</td>
<td>66</td>
</tr>
</tbody>
</table>
Art and design form 1&2 By Digolo                 4             11                       31                89
Art and design form 3&4 By Digolo                 8             23                       27                71
Art and design course book form 1&2
by KIE                                                            31           89                        4                 11
PTE revision by Benson Abwao                       12            34                       23               66
Distinction creative arts                                    8            23                        27               71
______________________________________________________________________________
According to Table 4.8, it can be noted that although text books were available, the majority of lecturers indicated that craft education handbook by Obonyo 66%, foundation of creative arts by Kamau 71%, arts and crafts book by Webbo 66%, art and design form 1&2 By Digolo 89%, art and design form 3&4 By Digolo, PTE revision by Benson Abwao and distinction creative arts were not enough in most of the colleges. However, Art and design course book form 1&2 by KIE were considered to be available as attested by 89% of lecturers.

The responses drawn from the lecturers on the available textbooks used in teaching integrated creative arts indicated that although text books were available, they were not adequate in all the colleges. From the list used by the researcher it was evident that ICA curriculum lacked in variety of textbooks used and most of them were reference books not course books. Textbooks will remain an important medium for student learning and classroom teaching.

A research study UNESCO (2005) confirms that textbooks and learning materials play a key role in the learning process. Although they may vary in design, content and application, their capability of providing students with useful reference materials and of functioning as an essential tool for interactive and effective learning is universally recognised. Quality textbooks and learning materials are indispensable to quality education.
Data collected from the lecturers that explained the adequacy of other teaching and learning resources are presented in Table 4.9.

### TABLE 4.9
Adequacy of other Teaching and Learning Resources (n = 35)

<table>
<thead>
<tr>
<th>Resources</th>
<th>Adequate</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Drawings</td>
<td>8</td>
<td>23</td>
<td>27</td>
<td>77</td>
</tr>
<tr>
<td>Painting</td>
<td>7</td>
<td>20</td>
<td>28</td>
<td>80</td>
</tr>
<tr>
<td>Posters</td>
<td>5</td>
<td>14</td>
<td>30</td>
<td>86</td>
</tr>
<tr>
<td>Samples of art works</td>
<td>17</td>
<td>49</td>
<td>18</td>
<td>51</td>
</tr>
<tr>
<td>Video</td>
<td>2</td>
<td>6</td>
<td>33</td>
<td>94</td>
</tr>
<tr>
<td>Radio</td>
<td>0</td>
<td>0</td>
<td>35</td>
<td>100</td>
</tr>
<tr>
<td>Charts</td>
<td>7</td>
<td>23</td>
<td>28</td>
<td>73</td>
</tr>
<tr>
<td>News Papers</td>
<td>5</td>
<td>14</td>
<td>30</td>
<td>86</td>
</tr>
</tbody>
</table>
Other than text books, lecturers revealed that teacher training colleges had other teaching and learning materials that were necessary in the implementation of curriculum. These materials included drawings, painting, video, posters, and samples of art works, radio, charts and newspapers. From this data, it is clear that there are other resource materials found in colleges except that they are available in different proportions.

The research instruments sought information from respondents on whether other teaching/learning resources are adequate. This data were presented in Figure 4.1.

FIGURE 4.1

*Lecturers, Students and DOCs views on the Available of Teaching and Learning Resources used in the Implementation of Integrated Creative Arts. (N=203)*

Majority of students 137(85%), lecturers 28 (80%) and 5 (71%) of the DOCs indicated that teaching and learning resources were available. However 2 (29%) of the DOCs, 7 (20%) lecturers and 24(15%) students indicated that teaching and learning resources were not available.

To be able to study the extent to which the teaching and learning resources are frequently utilized by lecturers the researchers asked students to state how often the lecturers used these teaching and learning resources. The collected data is presented in Table 4.10

TABLE 4.10

*Students Views on How Often Lecturers Use Teaching and Learning Resources (n =161)*

<table>
<thead>
<tr>
<th>Responses</th>
<th>frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every day</td>
<td>21</td>
<td>13</td>
</tr>
<tr>
<td>Once a week</td>
<td>39</td>
<td>24</td>
</tr>
</tbody>
</table>
Once a term 43 27
Not at all 58 36
Total 161 100

According to Table 4.10, students had conflicting opinions on whether lecturers in teacher training colleges utilized teaching and learning resources. Many of the students 36% indicated that lecturers do not use teaching and learning resources. However, students felt that lecturers used teaching and learning resources once a term 27% once a week 24% and every day 13%.

4.5.1 Observation Schedule for Professional documents, Resources and Facilities Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

To understand the level of availability and adequacy of Professional documents, Resources and Facilities in the implementation of integrated creative arts curriculum in primary teacher training colleges, the current study formulated an observation schedule to confirm the true picture of the availability Professional documents, Resources and Facilities in Primary Teacher Training Colleges. This information is presented in Table 4.11, Table 4.12 and Table 13.

TABLE 4.11
Available Lecturers Professional Documents and Instructional Resources in PTTCs (n=35)

<table>
<thead>
<tr>
<th>Item</th>
<th>Available</th>
<th>Not Available</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Schemes of work</td>
<td>12</td>
<td>34</td>
</tr>
<tr>
<td>Lesson plans</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Syllabus</td>
<td>12</td>
<td>34</td>
</tr>
</tbody>
</table>
Table 4.11 shows that 66% of the lecturers indicated that schemes of work were not available while 34% indicated that schemes of work were available. All 100% lecturers indicated that lesson plans were not available. Majority 66% of the lecturers indicated that the ICA syllabus was not available while 34% indicated ICA syllabus was available. All 100% lecturers indicated that handbooks were not available. The lack of schemes of work, lesson plans, ICA syllabus and handbooks could have an impact on the implementation of ICA curriculum in PTTCs in Kenya. Schemes of Work refer to guidelines designed to make the teaching of subjects more manageable. They provide supporting information about planning and teaching the subjects and form important documentary evidence about course delivery. Schemes of Work allow teaching staff to organize their work so that course delivery remains on target and in accordance with the syllabus content (Ball & Cohen, 1996). Lesson plan are importance and benefit both the teachers and learners. Teachers use the lesson plan as their guide to teach the same subject or topic for a presentation. As a result, it keeps them on track to accomplish the objectives. For instance, teachers must arrange the contents in logically order to make lesson go in sequence (Dillon, 2008).

Syllabi serve several important purposes, the most basic of which is to communicate the instructor’s course design (e.g., goals, organization, policies, expectations, and requirements) to students. Other functions commonly served by a syllabus include: To convey our enthusiasm for the topic and our expectations for the course; To show how this course fits into a broader context ("the big picture"); To establish a contract with students by publicly stating policies, requirements, and procedures for the course; To set the tone for the course, and convey how we perceive our role as the teacher and their role as students (Ball & Cohen, 1996).
The study sought to find out the adequacy of instructional resources for the implementation of ICA curriculum in PTTCs in Kenya. To determine this, the researcher employed an observation schedule to verify the adequacy of the instructional resources. This information is presented in Table 4.12

**TABLE 4.12**

*Adequacy of Instructional Resources in PTTCs (n=7)*

<table>
<thead>
<tr>
<th>Item</th>
<th>Adequate</th>
<th>Not Adequate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Students text books</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lecturers reference books</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Teaching aids</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Practical materials and tools</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 4.12 shows that 100% of the colleges sampled for the study had inadequate students’ text books, Lecturers reference books, Teaching aids and Practical materials and tools. The responses drawn from the questionnaires, interview schedules and observation schedules on the availability of the teaching-learning resources used in the implementation of integrated creative arts curriculum in primary teacher training colleges, indicated that although text books were available, they were not adequate in all the colleges. Other teaching and learning resources used included drawings, painting, video, posters, and samples of art works, radio, charts and newspapers however, they are not adequate. This weakness in the input could have an impact on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya. Studies indicate that resource outlay or initial investment can often be used to predict implementation (Arnott, 2004). Teachers and principals at the ground level often do not experience the presence of significant new resources ( Arnott, 2004). Resource availability over
both the long term and short term are important to the health of an implementation effort. The inadequacy of these resources could make it difficult for lecturers to perform their functions adequately in the implementation of ICA curriculum in PTTCs in Kenya.

Another challenge that could be experienced in the implementation of ICA curriculum in PTTCs in Kenya is related to available physical resources. The researcher employed an observation schedule to verify the available physical resources. This information is presented in Table 4.13

**TABLE 4.13**

*Available Physical Resources in PTTCs (n=7)*

<table>
<thead>
<tr>
<th>Item</th>
<th>Available</th>
<th>Not Available</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Art rooms</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Craft workshops</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Music rooms</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 4.14 indicates information from the observation schedule shows that majority 85% of the colleges did not have Art rooms and Craft workshops. Only 1(25%) college had an Art room. All 100% of the college did not have Music rooms. The lack of physical resources could have an impact on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya.

In order for a school to advance the learning opportunities offered to the students, it has to adequately utilize the facilities available. School facilities include the administrative office, staff rooms and offices, classrooms, laboratories, workshops, equipment, stores libraries, hostels, staff
houses and the school grounds. If such facilities are inadequate or not available then the school fails to provide quality education. It is the responsibility of the change agent to ensure that there are available physical resources to enable the teaching-learning process take place without any hitches and the facilities are used efficiently and effectively (Bell and Rhodes, 1996).

4.6 How Integrated Creative Arts Curriculum is being implemented In Primary Teacher Training Colleges

First, the questionnaires and interview schedules utilized with lecturers and DOCs sought to find out how aware they were with the introduction of integrated creative arts curriculum in primary teachers training colleges.

This information is presented in Table 4.14.

<table>
<thead>
<tr>
<th>Awareness</th>
<th>Lecturers</th>
<th></th>
<th>DOCs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
<td>%</td>
</tr>
<tr>
<td>Very aware</td>
<td>27</td>
<td>77</td>
<td>2</td>
<td>29</td>
</tr>
<tr>
<td>Not aware</td>
<td>8</td>
<td>23</td>
<td>5</td>
<td>71</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>100</td>
<td>7</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 4.14 shows that majority of lecturers 77% were aware of the introduction of integrated creative arts curriculum in Primary Teachers Training Colleges while only 23% were not aware. The table further shows that most DOCs 71% were not aware and 29% were very aware. Awareness of the introduction of integrated creative arts curriculum could have impact on the
implementation in primary teacher training colleges. Teachers are required to become not only knowledgeable with new subject matter, curriculum documentation and teaching strategies, but also to develop working relationships with new colleagues (Hall, 1997).

The differences in the awareness between the lecturers and DOCs could have an impact on the implementation of integrated creative arts curriculum. Norman (2005) states that the greatest single factor affecting the quality of teacher education is the lecturer. While the provision of preservice and in-service training opportunities for teachers is important little attention is given to how lecturers in teacher education programs become aware of curriculum reforms.

The researcher sort to gather information from respondents on their views on the Creative arts curriculum and the meaning of Arts Integration.

This information is presented in Table 4.15 and Table 4.16

**TABLE 4.15**

**Lecturers Views on the Creative Arts Curriculum and the Meaning of Arts Integration. (n = 35)**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Not Sure</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>For effective implementation I should be interested and concerned with</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>integrated creative arts curriculum</td>
<td>24</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>69</td>
<td>0</td>
<td>31</td>
</tr>
<tr>
<td>It is important to know the meaning of Arts Integration for effective</td>
<td>12</td>
<td>0</td>
<td>23</td>
</tr>
<tr>
<td>Implementation of integrated creative arts curriculum</td>
<td>34</td>
<td>0</td>
<td>66</td>
</tr>
</tbody>
</table>

Majority of lecturers 69% were of the opinion that for effective implementation they should be interested and concerned with integrated creative arts curriculum. However, 31% of lecturers disagreed with the statement. On the suggestion it is important to know the meaning of Arts Integration for effective implementation integrated creative arts curriculum 66% disagreed; 34% agreed. The lecturers views implies that it is not important get more knowledge on the meaning
of Arts Integration to effectively implement integrated creative arts in primary teachers training colleges in Kenya. This could have an impact in the implementation process for studies have shown that, Teacher understanding of arts integration creates Teacher negativity and may indicate inadequate advocacy of the integrated curriculum, or traditional behaviours of relying on textbooks. There may be a need for increased advocacy of the curriculum where teachers are informed about the benefits, the relevance and the need for the curriculum (Marlows & Minehira, 2007).

TABLE 4.16

DOCs Views on the Creative Arts Curriculum and the Meaning of Arts Integration. (n = 7)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Not Sure</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>For effective implementation I should be interested and concerned with integrated creative arts curriculum</td>
<td>6</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>It is important to know the meaning of Arts Integration for effective Implementation of integrated creative arts curriculum</td>
<td>6</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

According to Table 4.16 most DOCs 86% agreed with the opinion that for effective implementation they should be interested and concerned with integrated creative arts curriculum while 14% disagreed with the statement. Similarly 86% of the DOCs agreed with the statement that for effective implementation it is important to know the meaning Arts Integration however 14% disagreed with the statement.

The DOCs views point out that they agreed with all the statements that for effective implementation they should be interested and concerned with integrated creative arts curriculum; it is important to know the meaning of Arts Integration for effective implementation integrated
creative arts curriculum. This is contrary to the views of the lecturers who disagreed with the statement.

Teaching methods are a sufficient factor in facilitating the implementation of a given educational program and the methods should be those that highly engage the learners (Kenya National Examination Council, 2005). Cohen & Heather (2000), concur that teachers who are interested in the day to day aspects of teaching should be more interested in the methodological considerations. Cohen et al (2000), suggests that teachers should use interactive methods like small groups discussions, lecture, question and answer method. Questionnaires utilized with lecturers and students sought views on how integrated creative arts curriculum is being implemented in primary teacher training colleges. This information is presented in Table 4.17 and Table 4.18.

**TABLE 4.17**

*Lecturers Views on the Teaching/Learning Methods Used In the Implementation of Integrated Creative Arts Curriculum. (n = 35)*

<table>
<thead>
<tr>
<th>Method</th>
<th>Frequently</th>
<th></th>
<th>Not Frequently</th>
<th></th>
<th>Not at All</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>f</td>
<td>%</td>
<td>f</td>
<td>%</td>
<td>f</td>
<td>%</td>
</tr>
<tr>
<td>Group Discussions</td>
<td>8</td>
<td>23</td>
<td>20</td>
<td>57</td>
<td>7</td>
<td>20</td>
</tr>
<tr>
<td>Lecture</td>
<td>27</td>
<td>77</td>
<td>6</td>
<td>17</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Project work</td>
<td>6</td>
<td>17</td>
<td>21</td>
<td>60</td>
<td>8</td>
<td>23</td>
</tr>
<tr>
<td>Question &amp; Answer</td>
<td>25</td>
<td>71</td>
<td>10</td>
<td>29</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Practical</td>
<td>21</td>
<td>60</td>
<td>6</td>
<td>17</td>
<td>8</td>
<td>23</td>
</tr>
</tbody>
</table>
Table 4.17 shows that 57% of the lecturers indicated they did not frequently use group discussions only 23% said that they used this method in teaching whereas 20% did not use the method at all. Lecturers not using group discussion methods contradicted Orlich (1998) who asserts that the use of discussion method enables learners to internalise what they have learnt and that they can be able to remember concepts after a long time because this method captures the learner’s interest. Lecture method was the most popular among the lecturers since majority of them 77% indicated that they used it frequently whereas 17% used it not frequently and 6% did not use it at all.

In responses to project work 60% of the lecturers showed that it was not frequently used as a method of teaching. On the other hand 23% of the lecturers did not use it at all whereas 17% frequently used project work. The implication would be that the method is not popular among the lecturers and thus hardly used in instruction.

In response to the question and answer method 71% of the lecturers indicated that they used it frequently while 29% used the method not frequently. None of the respondents indicated they did not use it at all. According to Republic of Kenya (2001) this method keeps the students active throughout the lesson and assists learners in the mastery of content. Practical work though very important in creative arts, was used by 60% of the lecturers, whereas 17% of the lecturers used the method not frequently, 23% did not use it at all in teaching creative arts. In response to the team teaching method 40% of the lecturers used it not frequently whereas also 37% did not use it at all only 23% of the lecturers indicated that they frequently used team teaching method in their teaching. The use of resource persons can enrich teaching especially in areas where the teacher feels inadequate not competent (Republic of Kenya, 2001).
In order to capture the usefulness of varied methods in teaching and their appropriateness, the students were asked to answer to the questionnaires that sought information on the usage and the frequency of these methods. The researcher involved the students since they are the major focus of the curriculum. This information was collected, analyzed and presented in Table 4.18.

TABLE 4.18

_Students’ Views on the Teaching/Learning Methods Used In the Implementation of Integrated Creative Arts Curriculum. (n = 161)_

<table>
<thead>
<tr>
<th>Method</th>
<th>Frequently</th>
<th>Not Frequently</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>f</td>
<td>%</td>
<td>f</td>
</tr>
<tr>
<td>Group Discussions</td>
<td>47</td>
<td>29</td>
<td>62</td>
</tr>
<tr>
<td>Lecture</td>
<td>108</td>
<td>67</td>
<td>31</td>
</tr>
<tr>
<td>Project work</td>
<td>34</td>
<td>21</td>
<td>90</td>
</tr>
<tr>
<td>Question &amp; Answer</td>
<td>116</td>
<td>72</td>
<td>45</td>
</tr>
<tr>
<td>Practical</td>
<td>90</td>
<td>56</td>
<td>43</td>
</tr>
<tr>
<td>Team Teaching</td>
<td>33</td>
<td>20</td>
<td>66</td>
</tr>
</tbody>
</table>

Students supported the lecturers’ views that group discussions were not frequently used as a method of curriculum implementation. This is evident from Table 4.18 because many of students
39% indicated that group discussions were not frequently used, 32% pointed out that it was not used at all. However 28% stated that group discussions were used frequently.

The information presented in Table 4.18 indicates that majority of students 67% were of the opinion that the lecture method was frequently used, 19% not frequently used and 14% indicated that it was not used at all.

In responses to project work 56% indicated it was not frequently used as a method of teaching. On the other hand 23% pointed out it was not used at all whereas 21% were of the opinion that project work was frequently used. In response to the question and answer method 72% of the students indicated that it was used frequently while 28% pointed out that the method was not frequently used. None of the respondents indicated that question and answer method was not used at all. Majority of students 56% indicated that Practical work was frequently used, whereas 27% were of the opinion that it was not frequently used, 17% of the students pointed out that practical work was not used at all in teaching creative arts. In response to the team teaching method 41% of the respondents indicated it was not frequently used, whereas 39% stated it was not used at all, only 20% of the students indicated that the team teaching method was frequently used as a method of teaching creative arts.

Information gathered from the students’ questionnaires on their most preferred method of learning creative arts is presented in Figure 4.2

FIGURE 4.2

Students views on most preferred methods (n = 161)

Figure 4.2 shows that although there were many methods utilized by lecturers to deliver curriculum on creative arts, majority of students 39% said that the most preferred method was
lecturing method. The next most preferred was practical method 21%; 19% question and answer; 11% small group discussion and 10% project work was the most preferred method.

Respondents’ opinion on how integrated creative arts curriculum is being implemented in primary teacher training colleges indicated that although there are many methods used by lecturers to implement the integrated creative arts curriculum in primary teacher training colleges, lecture method was the most popular among the lecturers. This weakness in the process of implementation could have an impact on the integrated creative arts curriculum in primary teacher training colleges in Kenya. Previous researches such as Norman (2005) show that teaching methods for certain courses must be carefully selected. Methodologies should provide to the students although having different habits the same possibilities for adoption of the knowledge. The methodology must be suitable to provide life-long learning and the capacity for the application of student’s knowledge in the practice. Teaching methodologies must provide the “active process of learning.

4.7 The Extent to which the Integrated Creative Arts Curriculum has met the Needs and Expectations of Students in Primary Teacher Training Colleges

Questionnaires utilized with the lecturers and students sought information on the extent to which the integration of creative arts curriculum has met the needs and expectations of students in primary teacher training colleges. These findings are presented in Table 4.19 and 4.20.
According to Table 4.19, 51% of the lecturers disagreed with the statement that the integration of creative arts curriculum prepares the student for teaching in primary teacher training colleges while 25% of them agreed with the statement. However, 71% of lecturers agreed that the integration of creative arts curriculum prepares the student for further learning in other tertiary institutions of specialization; 23% disagreed. According to a majority of lecturers 63%, creative arts curriculum prepares the student for economic development, 31% disagreed. However, this only happens to students who develop special interests in arts, music and craft. It was interesting to note that majority of lecturers disagreed with the fact that arts, music and craft creates a feeling of self satisfaction 71% and only 23% agreed with the statement. On the ability to use the subject for entertainment 71% of the lecturers’ disagreed and 23% agreed with the statement.
The lecturers’ views brought to the limelight that they disagreed with majority of the projected outcomes of integrated creative arts curriculum. This implies that integrated creative arts curriculum does not Prepares the student for teaching; Prepares the student for talent development; Creates a feeling of self satisfaction; there is the ability to use the subject for Entertainment.

### TABLE 4.20

*Students Views on the Extent to which the Integrated Creative Arts Curriculum has met their Needs and Expectations (n = 161)*

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Not Sure</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>%</td>
<td>frequency</td>
</tr>
<tr>
<td>Prepares the student for teaching</td>
<td>30</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>Prepares the student for further learning in other tertiary institutions of specialization</td>
<td>133</td>
<td>83</td>
<td>0</td>
</tr>
<tr>
<td>Prepares the student for talent Development</td>
<td>40</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>Prepares the student for economic development</td>
<td>111</td>
<td>69</td>
<td>20</td>
</tr>
<tr>
<td>Creates a feeling of self satisfaction</td>
<td>30</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>There is the ability to use the subject for Entertainment</td>
<td>40</td>
<td>25</td>
<td>10</td>
</tr>
</tbody>
</table>
Table 4.20 indicates that most students 69% disagreed with the statement that the integration of creative arts curriculum prepares them for teaching in primary teacher training colleges while 19% agreed with the statement. However, 83% of the students agreed that the integration of creative arts curriculum prepares the student for further learning in other tertiary institutions of specialization while only 17% disagreed. According to a majority of students 69%, creative arts curriculum prepares the student for economic development, 19% disagreed. It was also interesting to note that majority of students disagreed with the fact that arts, music and craft creates a feeling of self satisfaction 69% and only 19% agreed with the statement. On the ability to use the subject for entertainment 69% of the students disagreed and 25% agreed with the statement.

Table 4.20 shows that the students had similar views to those of the lecturers on the projected outcomes of integrated creative arts curriculum in teaching in primary teacher training colleges. This implies that integrated creative arts curriculum does not Prepare the student for teaching; Prepare the student for talent development; Creates a feeling of self satisfaction; there is the ability to use the subject for Entertainment.

The responses drawn from the questionnaires on the extent to which the integrated creative arts curriculum has met the needs and expectations of students in primary teacher training colleges indicated that most lecturers and students were of the opinion that integrated creative arts curriculum does not: prepare the student for teaching; Prepare the student for talent development; Create a feeling of self satisfaction and the student has no ability to use the subject for entertainment. This weakness in the product could have an impact on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya.
Learning Outcomes are expressions of what a student will demonstrate on the successful completion of a course. Learning outcomes are related to the level of the learning; indicate the intended gain in knowledge and skills that a typical student will achieve and should be capable of being assessed. Learning outcomes are more about the learning that is actually to be achieved by the learner. Outcomes are formulated as competences. These objectives make it also clear to the student what may be expected of the course (Malefa, 2005).

Malefa (2005) also asserts that the aims and learning outcomes of a course should determine the choice of teaching processes through which the module is presented. The teaching processes should be matched to the processes required of the student in attaining the intended learning outcomes of the course. Since a course will normally have several intended outcomes, different components of the course will be suited to different teaching and learning processes, and such a course should be presented through a variety of appropriate methods.

CHAPTER FIVE
SUMMARY CONCLUSION AND RECOMMENDATIONS

5.1 Introduction
This chapter provides a summary of the key findings of the study, conclusion of the study, recommendations and suggestions for further studies. The study sought to evaluate the implementation of integrated creative arts curriculum in primary teachers training colleges in Kenya. Data for the study was collected using questionnaire, interview schedule and observation
schedule. The return rate of the questionnaire was 93% and all the 7 DOCs were available (100%) for the interview sessions. The researcher visited the sampled colleges administered the questionnaires and interview schedules, observation schedules and collected the filled in questionnaires.

The questions that the study sought to answer were:

1) What are the lecturer’s perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges?

2) What are the teaching/learning resources available in the implementation of integrated creative arts curriculum in primary teacher training colleges?

3) How is integrated creative arts curriculum being implemented in primary teacher training colleges?

4) To what extent has the integrated creative arts curriculum met the needs and expectations of students in primary teacher training colleges?

5.2 Summary of the Research Findings

The study findings from analyzed data are presented under the following themes derived from the research questions of the study:

5.2.1 Instruments Response Rate

All DOCs were available for the interview session. All also lecturers responded to their research instruments. However out of 175 students sampled 161 responded to the questionnaires. This was due to some respondents for one reason or another refused to hand in their questionnaires.

5.2.2 Background Data of the Respondents

Background Data of the Respondents Demographic information sought included gender, age, academic qualification and work experience. Majority of the lecturers were male compared to the female however majority of the students there female. On the other hand most DOCs male. Data collected on academic qualification indicates that majority of the lecturers and DOCs had
Bachelors in Education. data collected to investigate the work experience of the respondents showed that most lecturers had a working experience of 10 years or more while only a few had a working experience of 1-3 years. Majority of the DOCs had a working experience of 1-3 years. None of the DOCs had working experience of 7-9 years and 10 years or more. the study further showed that most of the lecturers who participated in the study were aged over 40 years with a majority with falling in the 40-49 years age bracket while only a few falling in the 30-39 years age bracket. Most students however were aged between 20-29 years and few were in the 30-39 age bracket.

5.2.3 The Lecturer’s Perceptions on the Objectives of Integrating Creative Arts Curriculum in Primary Teacher Training Colleges

Majority of lecturers felt that art; music and craft are practical oriented. On the suggestions that art, music and craft develop the creative faculties of learners most of lecturers disagreed with that assertion. Other statements where majority lecturers disagreed are that art, music and craft: Form a good base for other subjects, saves time and money, manageable because it is not overloaded and easy to evaluate because it has no overlaps. It was also noted that majority of lecturers agreed that arts, craft and music dwell on aesthetic values.

Deans of curriculum held divergent perceptions on the objectives of integrating creative arts curriculum in primary teacher training colleges. However, all of them agreed with the opinion that art, music and craft are practical oriented. Whereas majority of the DOCs disagreed that the subjects develops the creative faculties of learners. On the statement that the subjects dwell on aesthetic values, all DOCs agreed. On the other hand all DOCs disagreed that the subjects form a good base for other subjects, Saves time and money and is evaluative because it has no overlaps. On the perception that integrated creative arts would be Manageable because it is not overloaded most of the DOCs disagreed.
5.2.4 The Teaching /Learning Resources Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

The study noted that although text books were available, the majority of lecturers indicated that craft education handbook by Obonyo, foundation of creative arts by Kamau, arts and crafts book by Webbo, art and design form 1&2 By Digolo, art and design form 3&4 By Digolo, PTE revision by Benson Abwao and distinction creative arts were not enough in most of the colleges. However, Art and design course book form 1&2 by KIE were considered to be adequate as attested by majority of lecturers.

Other than text books, resources used included drawings, painting, video, posters, and samples of art works, radio, charts and newspapers. From this data, it is clear that there are other resource materials found in colleges except that they are available in different proportions. Majority of lecturers, students and DOCs indicated that other teaching and learning resources were adequate. Many of students indicated that lecturers do not use teaching and learning resources. However, a few students felt that lecturers used teaching and learning resources every day, once a week and once a term.

5.2.4.1 Observation Schedule for Resources Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

Information from the observation schedule showed that there were colleges without certain essential art and music materials and facilities. Majority of lecturers indicated that schemes of work, lesson plans, syllabus and handbooks were not available. All the seven sampled colleges had inadequate students’ text books, lecturers’ reference books, teaching aids, and practical materials and tools. In the case of physical facilities all colleges did not have any available craft workshops and music rooms and only one college had an available art room.
5.2.5 How Integrated Creative Arts Curriculum is being implemented In Primary Teacher Training Colleges

Majority of lecturers were aware of the introduction of integrated creative arts curriculum in Primary Teachers Training Colleges while most DOCs were not aware. Majority of lecturers were of the opinion that for effective implementation they should be interested and concerned with integrated creative arts curriculum. However a few of the lecturers disagreed with the statement. On the suggestion it is important to know the meaning of Arts Integration for effective implementation integrated creative arts curriculum majority disagreed while a few agreed. The lecturers views implies that it is not important get more knowledge on the meaning of Arts Integration to effectively implement integrated creative arts in primary teachers training colleges in Kenya.

The current study revealed that only a few of the lecturers indicated that they used small groups to implement the integrated creative arts curriculum whereas most said they rarely used this method in teaching. Lecture method was the most popular among the lecturers since majority of them indicated that they used it frequently. In addition, the study showed that project work was rarely used as a method of teaching. This implies that the method is not popular among lecturers the and thus hardly used by the teachers in instruction. However, majority of the lecturers of indicated that they used question and answer method frequently while a few used the method rarely.

Majority of students indicated that small group discussions were not often utilized. The most preferred method was lecture, question and answer methods. Other methods used to implement creative arts curriculum as indicated by the students are: project work, practical work and team teaching.
5.2.6 The Extent to which the Integrated Creative Arts Curriculum has met the Needs and Expectations of Students in Primary Teacher Training Colleges

From the study it was shown that half of lecturers disagreed with the statement that the integration of creative arts curriculum prepares the student for teaching in primary teacher training colleges. However majority of lecturers agreed that the integration of creative arts curriculum prepares the student for further learning in other tertiary institutions of specialization. According to a majority of lecturers creative arts curriculum prepares the student for economic development. However, this only happens to students who develop special interests in arts, music and craft. Majority of lecturers disagreed with the fact that arts, music and craft creates a feeling of self satisfaction and that it has the ability to use the subject for entertainment.

Most students disagreed with the statement that the integration of creative arts curriculum prepares them for teaching in primary teacher training colleges. However majority of the students agreed that the integration of creative arts curriculum prepares the student for further learning in other tertiary institutions of specialization. According to a many of students creative arts curriculum prepares the student for economic development. It was also interesting to note that majority of students disagreed with the fact that arts, music and craft creates a feeling of self satisfaction. On the ability to use the subject for entertainment many of the students disagreed with the statement.

5.3 Conclusion

Based on the results of the findings, the following conclusions have been made:

a) Having more male lecturers teaching ICA in PTTCs the recommended teaching methods were not being applied. Therefore this was having an impact on the implementation of ICA curriculum in PTTCs in Kenya.

b) Due to resistance towards change, lecturers and DOC disagreed with most of the objectives of integrating creative arts curriculum in primary teacher training colleges
c) The lack of schemes of work, lesson plans, ICA syllabus and handbooks has a negative impact on the implementation of ICA curriculum in PTTCs in Kenya. This is due to without these professional documents the lecturers would not be on track to accomplish the course objectives.

d) The study noted that although text books were available, they were not adequate in all the colleges. Other teaching and learning resources used included drawings, painting, video, posters, and samples of art works, radio, charts and newspapers. However, they are also not adequate.

e) The lack of Art rooms, Craft workshops and Music rooms has an impact on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya. This contributed to most lecturers resulting to avoiding using practicals as a teaching-learning method therefore failing to provide quality education.

f) Although there are many methods used by lecturers to implement the integrated creative arts curriculum in primary teacher training colleges, lecture method was the most popular among the lecturers. This however is not a suitable method of teaching or learning ICA curriculum.

g) Most lecturers and students were of the opinion that integrated creative arts curriculum does not meet the needs and expectations of ICA students in PTTCs in Kenya. Therefore they disagreed with the statements that ICA curriculum; prepares the student for teaching; Prepare the student for talent development; Create a feeling of self satisfaction and the student has no ability to use the subject for entertainment.

5.4 Study Recommendations

1) MOE and KIE should organize training programs in form of workshops and seminar for lecturers from time to time. This will enhance lecturers’ competency in their teaching subject theoretically and practically and also give quality instruction to students.
2) The college management should make it a point of duty to avail art rooms, workshops and music rooms in all PTTCs with adequate provision of equipment, and tools this will make teaching and learning of the subject to be meaningful, as the students will have the opportunity to be engaging in practical works, which is the major aspect of the curriculum.

3) Instructional materials should be provided and their usage be made compulsory in PTTCs. This will create interest in the students and make learning to be permanent.

4) The course objectives, learning outcomes should be written and posted as well as verbalized so that students and lecturers could reflect upon the intents and refer to them throughout the training to determine whether in fact they understand the expectations and how to work towards their attainment.

5.5 Suggestion for Further Research

1) A similar study to the current one should be conducted in Private Primary Teachers Training Colleges since the study was only carried out in Public Primary Teachers Training Colleges in Kenya.

2) A study could also be carried out on how integrated Creative Arts students respond to curriculum innovation during the implementation process in Primary Teachers Training Colleges in Kenya.
REFERENCES


APPENDICES

APPENDIX 1: LETTER OF INTRODUCTION

Hellen Gathigia Kunyiha
Department of Educational Management, Policy &
Curriculum Studies, Kenyatta University
P O Box 43844 Nairobi.

Dear Respondent,

RE: RESEARCH QUESTIONNAIRE

I am a master's student in Kenyatta University who is currently undertaking a research. The questionnaire has been designed to gather information on the implementation of integrated Creative Arts curriculum in Kenya.

You have been selected to take part in the study. Please assist me in this exercise by completing the questionnaires as accurately as possible. The findings will be used for the purpose of the study only.

Note that all responses will be treated with confidentiality and will be completely anonymous you are therefore required not to write your name in any part of the paper.

Thank you in advance

Yours faithfully,

Hellen G. Kunyiha

APPENDIX 2: QUESTIONNAIRE FOR LECTURERS
Lecturers’ questionnaire on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya.

Please tick/fill in your response accordingly.

SECTION A

BACKGROUND INFORMATION
1. Name of your college______________________________________________________________

2. Your gender
   (i) Male (  )
   (ii) Female (  )

3. Your Age
   (i) 20-29 years (  )
   (ii) 30-39 years (  )
   (iii) 40-49 years (  )
   (iv) 50 years and above (  )

4. Your Academic Qualification
   (i) Diploma (  )
   (ii) B. Ed (  )
   (iii) M. Ed (  )

5. Your Working experience as a lecturer
   (i) 1-3 years (  )
   (ii) 4-6 years (  )
   (iii) 7-9 years (  )
   (iv) 10 years or more (  )

SECTION B

Lecturer’s perceptions of the objectives of Integrating Creative Arts curriculum in Primary Teacher Training Colleges

6. Please indicate how closely you agree or disagree with the following statements. Use the codes:

   SA – Strongly Agree   A – Agree   NS – Not Sure   D – Disagree   SD- Strongly Disagree
Art, music and craft are practical oriented

Develop the creative faculties of the learner

Dwell on aesthetic values

Form a good base for other subjects

Saves time and money

Manageable because it is not overloaded

Evaluative because it has no overlaps

The Teaching /Learning Resources available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

7. Indicate in the Table below the available textbooks used in teaching integrated creative arts

<table>
<thead>
<tr>
<th>Textbooks</th>
<th>Available</th>
<th>Not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft education handbook by Obonyo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation of creative arts by Kamau</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts and crafts book by Webbo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art and design form 1&amp;2 By Digolo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
8. Indicate whether the following teaching and learning resources are adequate in your college

<table>
<thead>
<tr>
<th>Resources</th>
<th>Adequate</th>
<th>Not Adequate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Samples of art works</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>News Papers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How Integrated Creative Arts curriculum is being implemented in Primary Teacher Training colleges.

9. Please indicate if you were aware that Art, Craft, Music and Performing Arts were to be integrated to form Creative Arts.
10. Please indicate how closely you agree or disagree with the following statements. Use the codes:

SA – Strongly Agree  A – Agree  NS – Not Sure  D – Disagree  SD – Strongly Disagree

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statement</th>
<th>SA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>For effective implementation I should be interested and concerned with integrated creative arts curriculum</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>It is important to know the meaning of Arts Integration for effective implementation integrated creative arts curriculum</td>
<td></td>
</tr>
</tbody>
</table>

11. In the table below indicate how frequently you use the teaching and learning methods in the implementation of integrated creative arts curriculum.

<table>
<thead>
<tr>
<th>Method</th>
<th>Frequently</th>
<th>Not Frequently</th>
<th>Not at All</th>
</tr>
</thead>
<tbody>
<tr>
<td>Groups Discussions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project work</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question &amp; Answer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Team Teaching</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
To what extent has Integrated Creative Arts Curriculum met the needs and expectations of students in Primary Teacher Training Colleges.

12. Please indicate how closely you agree or disagree with the following statements. Use the codes:

SA – Strongly Agree  A – Agree  NS – Not Sure  D – Disagree SD- Strongly Disagree

<table>
<thead>
<tr>
<th>Statements</th>
<th>A</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepares the student for teaching</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepares the student for further learning in other tertiary institutions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepares the student for talent development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepares the student for economic development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creates a feeling of self satisfaction in students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is the ability to use the subject for entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 3: QUESTIONNAIRE FOR STUDENTS
Students’ questionnaire on the implementation of integrated creative arts curriculum in primary teacher training colleges in Kenya.

Please tick/fill in your response accordingly.

SECTION A

BACKGROUND INFORMATION

1. Name of your college______________________________________________

2. Your gender
   (i) Male (    )
   (ii) Female (    )

3. Your Age
   (i) 20-29 years (    )
   (ii) 30-39 years (    )
   (iii) 40-49 years (    )
   (iv) 50 years and above (    )

SECTION B
The Teaching /Learning Resources Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

4. Indicate whether the following resources are available in your college

<table>
<thead>
<tr>
<th>Resources</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Samples of art works</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>News Papers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. How often do Lecturers Use Teaching and Learning Resources

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Once a week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Once a term</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not at all</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How Integrated Creative Arts Curriculum is being implemented in Primary Teacher Training Colleges

6. Indicate the frequency of the teaching methods used in Creative Arts in Primary Teacher Training Colleges

<table>
<thead>
<tr>
<th>Method</th>
<th>Frequently</th>
<th>Not Frequently</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Groups Discussions</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Lecture |  
Project work |  
Question & Answer |  
Practical |  
Team Teaching |  

7. Indicate the most Preferred Method of teaching creative arts.

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

To what extent has Integrated Creative Arts Curriculum met the needs and expectations of students in Primary Teacher Training Colleges.

8. Please indicate how closely you agree or disagree with the following statements. Use the codes:

SA – Strongly Agree  A – Agree  NS – Not Sure  D – Disagree  SD – Strongly Disagree

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statements</th>
<th>SA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Prepares the student for teaching</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Prepares the student for further learning in other tertiary institutions of specialization</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Prepares the student for talent development</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Prepares the student for economic development</td>
<td></td>
</tr>
</tbody>
</table>
Creates a feeling of self satisfaction in students

There is the ability to use the subject for Entertainment
APPENDIX 4: INTERVIEW SCHEDULE FOR DEANS OF CURRICULUM

SECTION A

BACKGROUND INFORMATION

1. Name of your college__________________________________________________________

2. Your gender

   (i) Male   (    )

   (ii) Female (    )

3. Your Age

   (v) 20-29 years (    )

   (vi) 30-39 years (    )

   (vii) 40-49 years (    )

   (viii) 50 years and above (    )

4. Your Academic Qualification

   (i) Diploma (    )

   (ii) B. Ed (    )

   (iii) M. Ed (    )

5. Your working experience as a DOC

   (i) 1-3 years (    )

   (ii) 4-6 years (    )

   (iii) 7-9 years (    )

   (iv) 10 years or more (    )

SECTION B
6. Please indicate how closely you agree or disagree with the following statements. Use the codes:

SA –Strongly Agree    A –Agree    NS –Not Sure    D –Disagree    SD –Strongly Disagree

Perceptions of the objectives of Integrating Creative Arts curriculum in Primary Teacher Training Colleges

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statement</th>
<th>SA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Art, music and craft are practical oriented</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Develop the creative faculties of the learner</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Dwell on aesthetic values</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Form a good base for other subjects</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Saves time and money</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Manageable because it is not overloaded</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Evaluative because it has no overlaps</td>
<td></td>
</tr>
</tbody>
</table>

The Teaching /Learning Resources Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges
7. Indicate in the Table below the availability of the textbooks used in teaching integrated creative arts

<table>
<thead>
<tr>
<th>Textbooks</th>
<th>Available</th>
<th>Not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft education handbook by Obonyo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation of creative arts by Kamau</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts and crafts book by Webbo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art and design form 1&amp;2 By Digolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art and design form 3&amp;4 By Digolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art and design course book form 1&amp;2 by KIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PTE revision by Benson Abwao</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distinction creative arts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

8. Indicate in the Table below the adequacy other teaching-learning resources

<table>
<thead>
<tr>
<th>Resources</th>
<th>Adequate</th>
<th>Not Adequate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Posters

Samples of art works

Video

Radio

Charts

News Papers

9. How aware were you with the introduction of integrated creative arts?

Very aware ( ) Not aware ( )

10. Please indicate how closely you agree or disagree with the following statements. Use the codes:

SA – Strongly Agree  A – Agree  NS – Not Sure  D – Disagree  SD-Strongly Disagree

<table>
<thead>
<tr>
<th>S/N</th>
<th>Statement</th>
<th>SA</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>For effective implementation I should be interested and concerned with integrated creative arts curriculum</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>It is important to know the meaning of Arts Integration for effective implementation integrated creative arts curriculum</td>
<td></td>
</tr>
</tbody>
</table>

APPENDIX 5: OBSERVATION SCHEDULE
Name of college___________________________________________________________

Professional documents, Resources and Facilities Available in the Implementation of Integrated Creative Arts Curriculum in Primary Teacher Training Colleges

<table>
<thead>
<tr>
<th>No</th>
<th>Resource</th>
<th>Available</th>
<th>Not Available</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Schemes of</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Resource</td>
<td>Adequate</td>
<td>Not Adequate</td>
<td>Comment</td>
</tr>
<tr>
<td>----</td>
<td>--------------------------------</td>
<td>----------</td>
<td>--------------</td>
<td>---------</td>
</tr>
<tr>
<td>1</td>
<td>Students text books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Lecturers reference books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Teaching aids</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Practical materials and tools</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>Resource</th>
<th>Available</th>
<th>Not Available</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Art rooms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Craft workshops</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Music rooms</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**APPENDIX 6: RESEARCH PERMIT**