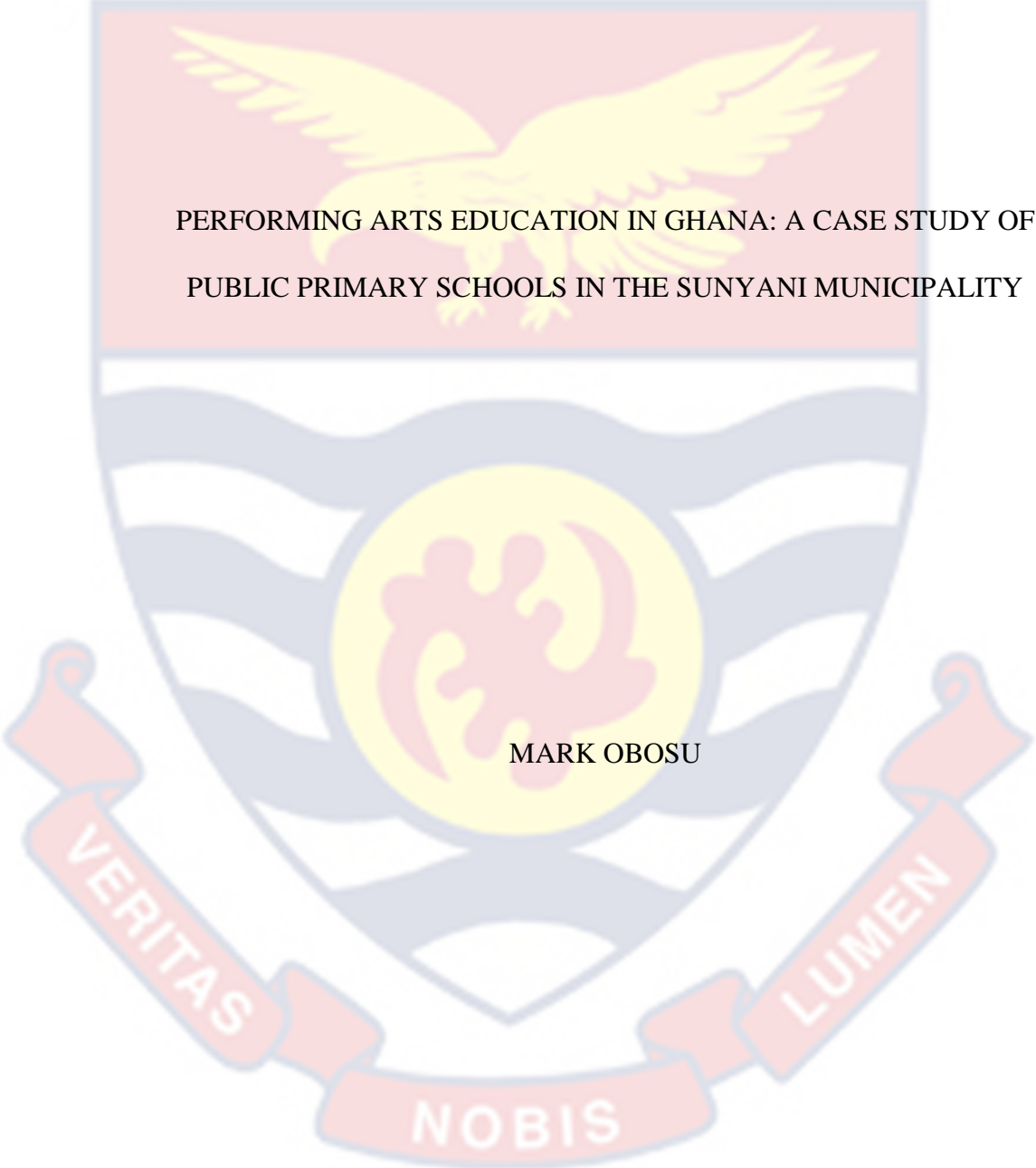


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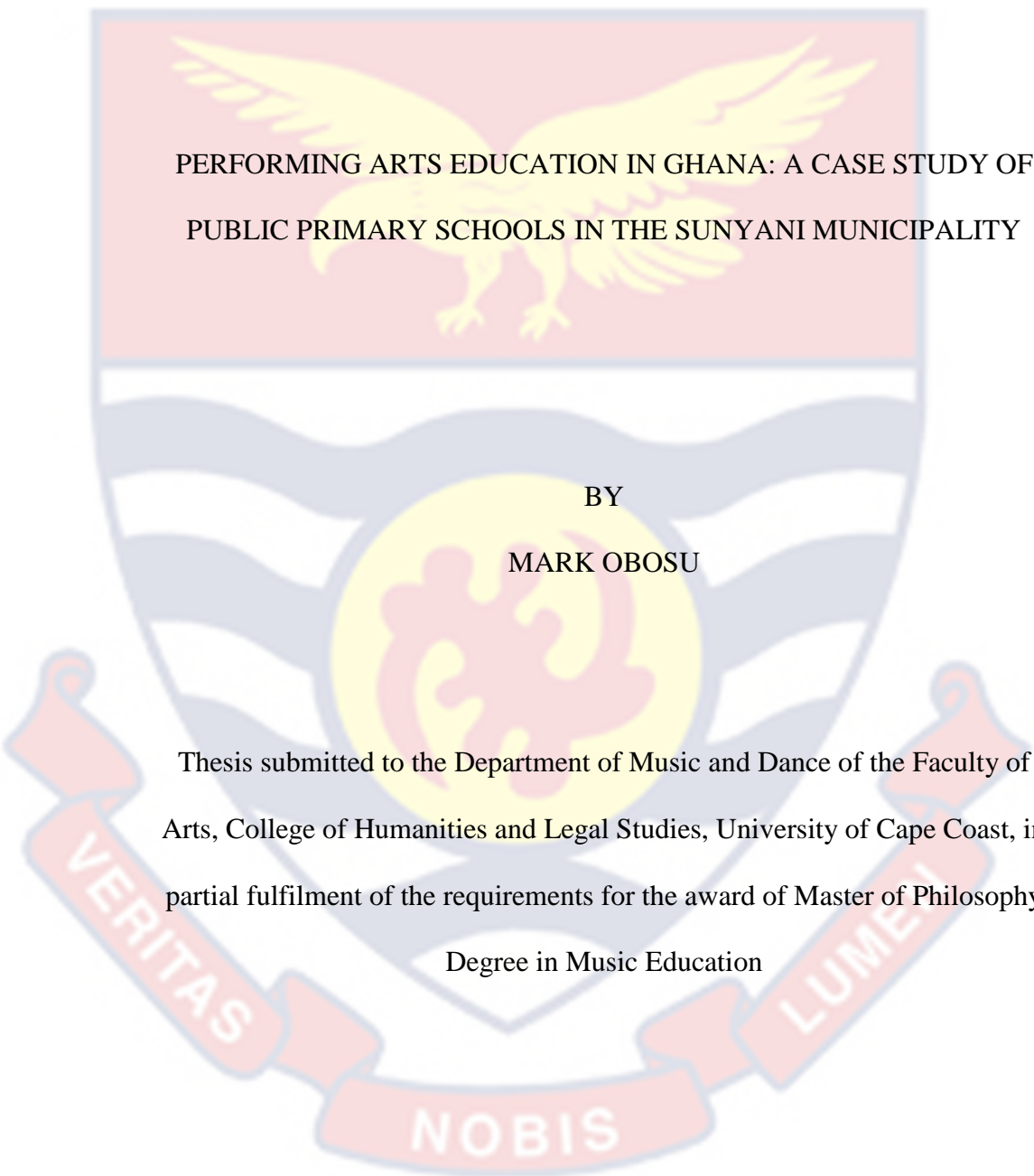


PERFORMING ARTS EDUCATION IN GHANA: A CASE STUDY OF
PUBLIC PRIMARY SCHOOLS IN THE SUNYANI MUNICIPALITY

MARK OBOSU

2023

UNIVERSITY OF CAPE COAST



PERFORMING ARTS EDUCATION IN GHANA: A CASE STUDY OF
PUBLIC PRIMARY SCHOOLS IN THE SUNYANI MUNICIPALITY

BY
MARK OBOSU

Thesis submitted to the Department of Music and Dance of the Faculty of
Arts, College of Humanities and Legal Studies, University of Cape Coast, in
partial fulfilment of the requirements for the award of Master of Philosophy
Degree in Music Education

OCTOBER, 2023

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature..... Date.....

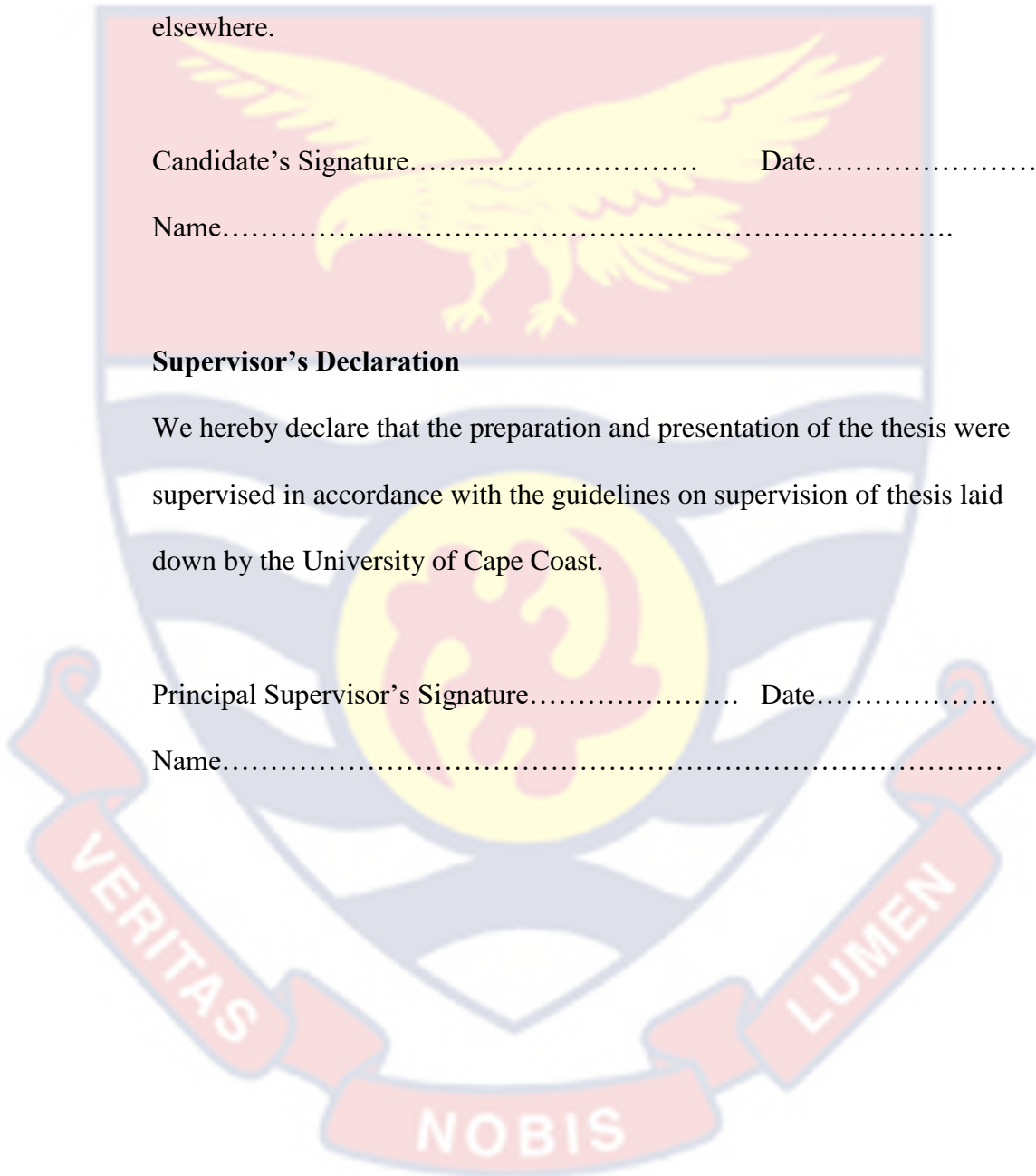
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Supervisor's Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature..... Date.....

Name.....



ABSTRACT

The importance of providing learning experiences that enable the African child to acquire knowledge and understanding of the traditional music, dance, and drama of their environment and those of their neighbors' is now generally recognized. However, for a while, without this preparation, they will not be able to participate in the life of the communities to which they belong. This study was conducted to look at the status of performing arts education in public primary schools within the Sunyani Municipality. A descriptive survey was used for this study. Observations, questionnaires, and private interviews were accustomed to collect information from 40 (30 teachers and 10 headteachers) participants. The teachers and headteachers were selected using convenience and purposive sampling techniques, respectively. Data obtained was analyzed and the results were conferred in frequencies and percentages. To determine whether or not the curriculum contains the desired content for teaching, four of the participants akin to 66.7%, responded in the affirmative. Most respondents indicated that they needed to stumble upon a subject within the curriculum they may not teach because they had no data. This cluster accounted for 83.3% representing 25 of the teachers involved in the study. Most of the participants indicated the key challenges that affect the teaching and learning of performing arts include: "the lack of teaching and learning materials, scant time allocation for the teaching of arts strands, lack of qualified academics, lack of in-service coaching and negative view of academics towards the teaching of performing arts. It is therefore recommended that the challenges hindering the effective teaching and learning of the performing arts strands and the Creative Arts in the public basic schools be addressed to elevate the status of arts education in the municipality.

KEY WORDS

Music Education

Teaching

Creative Arts

Lesson Plan

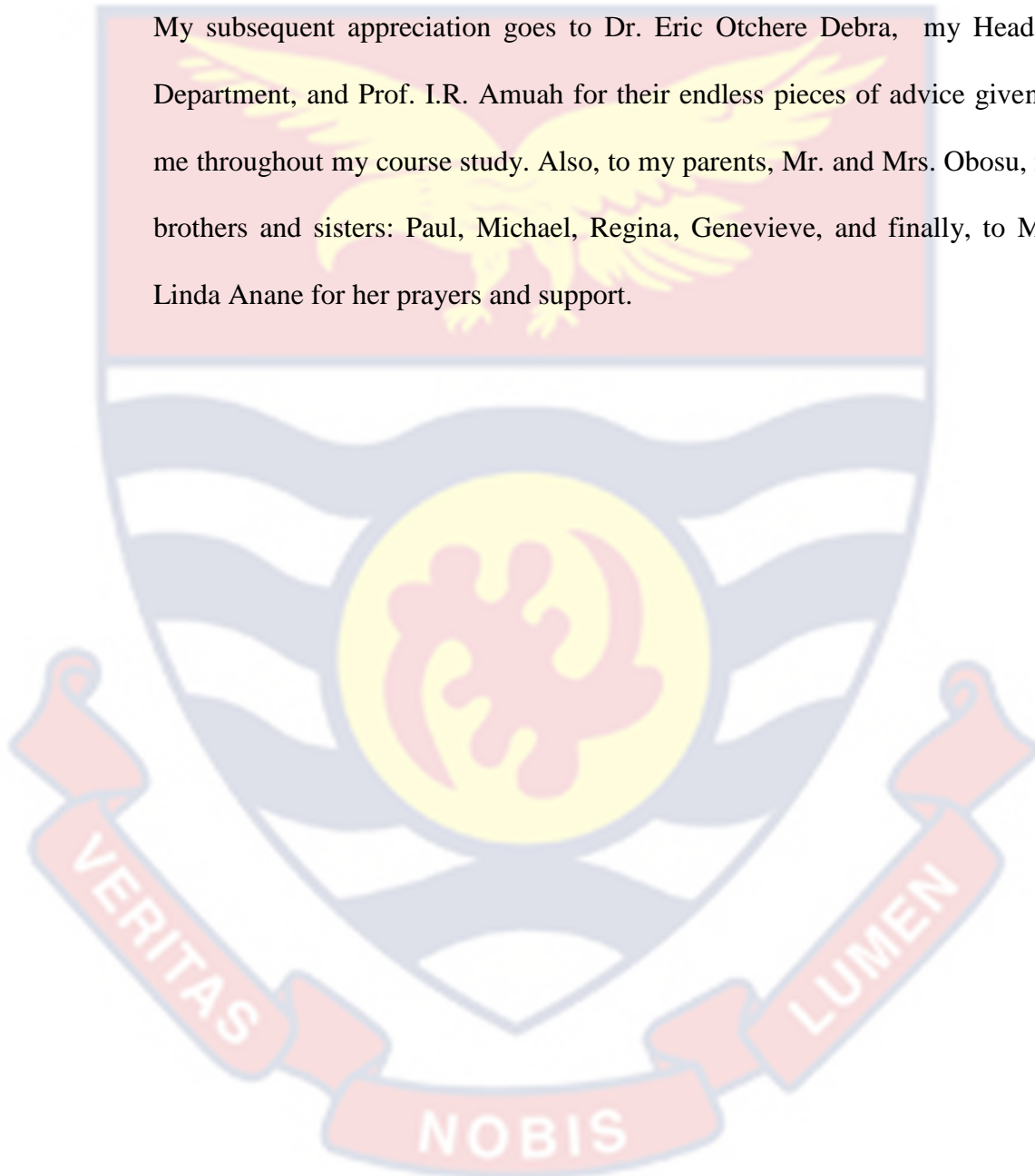
Performing Arts



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DEDICATION

I dedicate this thesis to my dear wife, Mary Portia Goode, and my Children:

Mark Edric, Gerald Emil, and Ann Maria.



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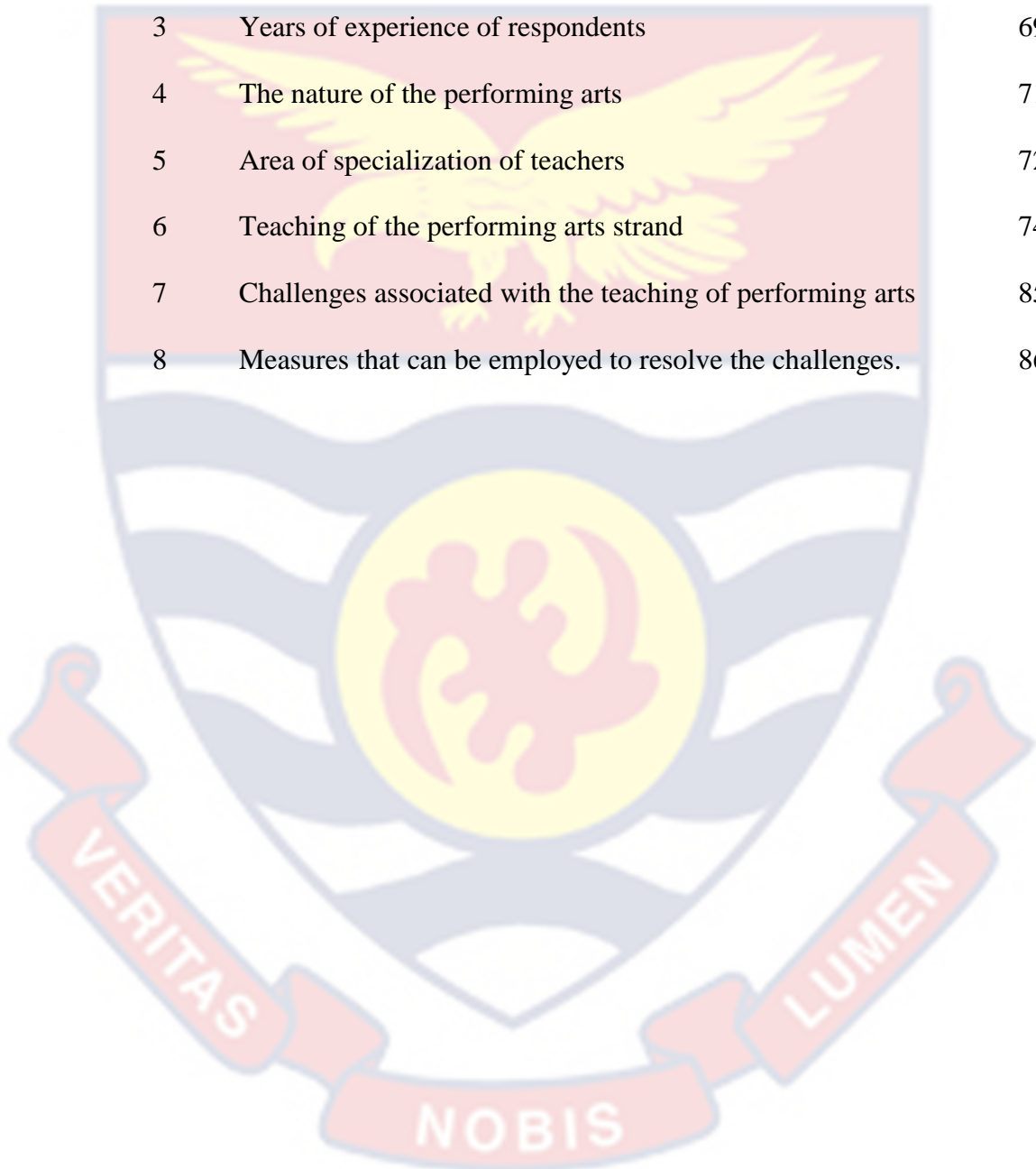
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LIST OF ACRONYMS AND ABBREVIATIONS

CDIs - Culture for Development Indicators

CEP - Curriculum Enrichment Program

CILTAD - Centre for Intercultural Learning and Talent Development

GES – Ghana Education Service.

IRB - Institutional Review Board

JHS – Junior High School

MOE – Ministry of Education

NaCCA - National Council for Curriculum and Assessment

NAFAC - National Festival of Arts and Culture

SAPs - Structural Adjustment Policies

SHS – Senior High School

SIT - School for International Training

STEM - Science, Technology, Engineering and Mathematics

TVET – Technical and Vocational Education and Training

UNESCO - United Nations Educational, Scientific, and Cultural Organization

WASSCE – West African Senior School Certificate Education

TLM – Teaching and Learning Materials



CHAPTER ONE

INTRODUCTION

Background to the study

Music, dance, and drama are art forms described using sound and the human body as vehicles of articulation. The performing arts have been described as lively and exciting artistry that can be employed in a formal setting to enable the progress of the understudy and to bind together the mental, physical, and emotional features of the entire being (Dance Directions, 2001). Until lately, Music and Dance as a subject was taught primarily for extracurricular purposes and now it has become an actual training education program. It is presently perceived as an art form deserving of study (Carter, 2002).

It is important to provide learning experiences that empower the African child to learn and understand African traditional music and dance (Nketia, 2000). However, with the interference caused basically by colonialism, religion, and urbanization occurring in Africa today, a few children particularly those in big towns and urban areas, presently experience childhood in their society without encountering and figuring out how to move their cultural practices.

It is upon this that this study seeks to furnish children with this developing experience by showing traditional music, dance, and drama in the classroom. The performing arts play a very important role in recreational events, political, social, religious rituals, and all financial activities. Without a doubt, it is impossible to isolate music, dance, and drama from the existence of the African child in as much as it cannot be separated from human existence. Along these lines, to deny young children our rich cultural values musically implies denying them all holistic

growth. Therefore, African art teachers concentrated fundamentally on evaluating critically the main thoughts and practices that had changed in their fields across the landmass, concentrating basically, on the enhancement of performing arts as an academic discipline, an instrument for artistic identity and unification, and an instrument for national growth (Mereku, 2001).

Creative Arts is one of the vital learning regions established for the basic school curriculum program in Ghana since it gives facts about educating and learning in visual arts and performing arts. Creative Arts subjects have been an important supporter of making children in elementary school mindful of their general surroundings and their inventive and creative skills. The arts subjects are essential to education in Ghana. Badu-Young (2002), asserts that a thorough coordination of arts training in a nation accommodates its residents' emotional, intellectual, social, and spiritual development. Arts education in Ghana nurtures the advancement of the child holistically and the society.

The school is a place to reveal students' hidden abilities that are transferrable to actual life conditions (Babbie, 1997). Moreover, the performing arts, among others, is a significant social capability, an imaginative event that improves the human force of expression, which pleases the wish to move to relate with oneself and others to enhance an artistic activity. Therefore, performing arts as a movement should not be isolated or confined; it should try to develop, grow its boundaries, coordinate, and include the entire society by seeing all its members, their advantages, and needs.

Statement of the problem

Regardless of the bunch of difficulties confronting the teaching and learning of performing arts in Ghana, a couple of diary articles and educational plan books have analyzed music, dance, and drama in instructive organizations (Adinku 1994; Amuah, et al., 2004; Flolu and Amuah, 2003; Mereku, 2008, 2000). Kwami (1994) presents the historical backdrop of music education in Ghana, Kofie (1994) presents a hypothetical viewpoint of music schooling, Badu -Younge (2002) and Younge (2011) likewise offer a pedagogical understanding of music and dance performed in communities throughout diverse regions of Ghana. Since the implementation of the Creative Arts curriculum in 2007, not many observational examinations have been finished to research the educating of the performing arts as a strand of the Creative Arts. The most recent paper on the subject is by Boafo (2010), who examined Creative Arts education in the Ashanti area of Ghana. Indeed, he explored Creative Arts guidance but not the performing arts component of Creative Arts. The current study contributes to music, dance, and drama education in the Sunyani Municipality by providing a complete assessment of Creative Arts instructors' teaching and learning methods.

Music and Dance Education in Ghana requires a fundamental framework for establishing the outcomes of the educational system for effective practice. Generalist instructors in Ghanaian public schools are supposed to incorporate music, dance, and drama within their general education plans. Creative Arts has two strands: Visual Arts and Performing Arts which many teachers may have demonstrated a lack of confidence and capacity to handle. This phenomenon has been seen in many public schools

and has contributed to the fall of arts education programs in Ghana. Yet, music, dance, and drama are regarded as important subjects that contribute significantly to a child's overall development (Deasy, 2002).

According to Mereku (2001), preparing instructors for Music and Dance instruction poses a complex set of difficulties that have only been partially addressed in the most advanced countries. Arts education and its quality in schools are inextricably linked to the pre-administration preparation or preparedness that teachers get. Given the obstacles teachers encounter, this is especially important in music, dance, and drama. This is because the generalist groundwork for pre-administration teachers causes unjustified apprehension in people who want to teach music, dance, and drama following their school programs.

The preceding claims make the flow of research considerably more necessary and ideal. As a result, the researcher attempts to analyze the situation with performing arts training in public basic schools in the Sunyani Municipality. This is to explore the approaches, challenges, and issues accompanying the teaching and learning of the performing arts strand in the Creative Arts educational plan and make recommendations for changes that could improve the situation.

Purpose of the Study

This study examines the status of performing arts education by investigating the teaching and learning of performing arts in a classroom setting in some selected public primary schools in the Sunyani Municipality.

Research Objectives

The objectives of this study are to:

1. Examine the nature of performing arts education in the Creative Arts curriculum in public primary schools.
2. Find out how teachers teach the performing arts strand in public primary schools.
3. Determine challenges that are associated with the teaching and learning of the performing arts in Ghanaian basic schools.
4. Find out measures that can be utilized in addressing these challenges.

Research Questions

1. What is the nature of performing arts education in the Creative Arts curriculum in public primary schools?
2. How do teachers teach the aspect of the performing arts during Creative Arts lessons in public primary schools?
3. What major challenges are associated with teaching and learning performing arts in Ghanaian basic schools?
4. What measures could be put in place to address these challenges?

Significance of the Study

The study is important because it researches an interdisciplinary arts instructive system with possible implications for Ghanaian Education. An interdisciplinary Ghanaian arts' educative structure sees Creative Arts as an all-encompassing articulation of different information in the education and learning of Creative Arts. To influence positive change in arts education, it is judicious to initially lead an exhaustive and methodological examination of the ongoing status of performing arts education in the Creative Arts schedule. This

study targets giving significant commitment to performing arts education by providing a beginning stage - a portrayal of how public essential teachers see the condition of the Creative Arts as a subject of study. By observation, interviews, and questionnaires, one will want to recognize the patterns and attributes of the current status of arts training as a component of the teaching and learning of Creative Arts. The results of this study will give students and instructors of the Creative Arts educational local area an open door not exclusively to inspect the ongoing status - and their place inside it - but to conceptualize and execute ground-breaking thoughts and techniques and to communicate, advance and protect the way of life of a country.

Ghana Education Service can utilize the consequences of this study to coordinate studios for teachers in the performing arts to upgrade and outfit them with the imperative abilities in the Creative Arts. Once more, it will give provide information that the Inspectorate Division of the GES will use to provide and uphold a compelling review of the instruction and learning of performing arts in guaranteeing quality essential education in Ghana.

Limitations of the Study

Limitations, as indicated by Silverman (2005), are conditions that confine the extent of the review or may influence the result and can't be constrained by the scientist. Access to data was one of the primary limits experienced in the concentration although respondents were guaranteed privacy. The discoveries may not be an overall impression of the circumstance as the condition cannot be summed up to different towns, districts, municipalities, and regions. This is because of the small sample size. Notwithstanding, the recommendations and findings of the study will be

restricted to a few chosen public elementary schools in Sunyani Municipality, and they could be a record of what is going on in all public schools in Ghana.

Delimitation of the Study

The study addresses the ongoing status of performing arts training in government-funded basic schools in the Sunyani Municipality. However, the review is restricted to just 30 public schools in the Sunyani Municipality because of time and monetary considerations.

Organization of the Study

This study was organized into five chapters. Chapter one is the introduction, background to the study, statement of the problem, purpose of the study, objective of the study, research questions, significance of the study, limitation of the study, delimitation of the research, and organization of the study. Chapter two deals with the review of related literature emphasizing analysis of what other researchers have done on the topic since this research is not pioneering research. Chapter three deals with the research methods employed in the study. It encompasses the research design, population, sample, and sampling procedure, the instrument used, data collection, and tools for analyzing the procedure. Chapter four consists of the analysis of the data collected from the field, and discusses results obtained. Finally, chapter five summarizes the study and its findings, conclusions based on the findings from the study, and relevant recommendations. Other supplementary pages focus on the references and important appendices used.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Overview

This chapter presents a literature review related to the topic. The literature was categorized under the following themes. The history of performing arts education in Ghana; native music, dance, and drama teaching; performing arts in the colonial era; performing arts training in the post-colonial era; Performing arts Education in Ghana: contemporary points of view, the significance of performing expressions training, the difficulties and open doors in performing arts training, certainty level of performing arts educators, good instructing, scheme of work, the rationale for art education, preparation of lesson, lesson plan, elementary school teachers, and techniques for teaching the performing arts.

History of Performing Arts Education in Ghana

Ghanaian music and dance preparation has gone through an extensive advancement over time, through the colonial, and into the post-colonial eras. First, this shows that the expansion of common schools did not enter the native educational systems. An evaluation of the discussions, literature, and music and dance practices beforehand and during encounters with Europeans shows a continuum of native music and dance education. Secondly, while native music and dance education continued, it confronted denial from the educational systems of the British in the nineteenth and twentieth centuries. Thirdly, music and dance education was reincorporated into the past educational system of the British during the independence and post-colonial era.

The progression of music and dance in post-colonial schools formed a duality in performing arts education. As of now, Ghanaian music and dance exist not solely in the local town and city, but on the traditional European proscenium stage. The post-colonial era tried to decolonize teaching through African music and dance. Yet, African music and dance changed and embraced European traits through its union with the past British system of education. The Convention People's Party headed by Kwame Nkrumah involved music and dance as a method for decolonizing the educational system of the British.

Indigenous Music, Dance, and Drama Education

During the pre-colonial era, performing arts was a central strategy for teaching. In a short publication on Native and Western Systems of Education in Ghana, Odamtten (1996) portrayed how the posterity of gained abstract thinking, dance, morals, rational thought, skills, and knowledge through the family, elders, and society. Without even a hint of book knowledge, chiefs and elders were the custodians of local cultures, such as dance, history, myth, music, nature, sayings, and stories. Music and Dance helped safeguard people's character and fortitude by introducing young people to yearly festivals, funeral ceremonies, naming ceremonies, religious ceremonies, and prohibitions (Nketia, 1962; Odamtten, 1996). In different Ghanaian cultures, the performing arts, by and large, develop the child's cognitive thinking skills, rights, and social norms. Obeng (2003) suggests that female initiation rites used music, dance, and drama to show women's roles in childbearing, child raising, coition and home management.

In Ghanaian native cultural structure, a wide range of individuals gets broad education. Everyone has gifts to add to society, so everyone acquires a variety of knowledge. Moreover, the young women and young men in native Ghanaian cultures gain the capability for expert trade through their parents, for instance, hunting, carving, fishing, farming, cooking, hair-contorting, weaving of kente, leather work, for young boys, public speaking, smithing, soap-making, and trading for young women (Obeng, 2003). Egbo (2000) added that, notwithstanding how tutoring is generally directed, the division is for practical purposes, instead of exclusionary purposes.

In the standard procedure in Ghana, tutoring is, for the most part, recognized as a socialization process to prepare youths to become viable adults. Younge (2011) portrays the regular strategy for guidance as including experiential learning through direct discernment and speculation of the energetic, coordinated by adults. Teaching children music and dance is a common social effort (Younge, 2011).

Performing Arts Education in the Colonial Period

Initially, the Europeans were not interested in founding schools on the Gold Coast. The Gold Coast is the term Europeans used to describe the land that includes the modern state of Ghana. Before the 16th century, Europe's main goal was to develop trade systems (Kwami, 1994; Wiltgen, 1956). The Portuguese were the first to arrive when they landed at Elmina in 1471. Elmina is a southern coastal town west of Cape Coast along a bay on the Atlantic Ocean. In 1482, the Portuguese built Elmina Castle, as the first slave trading post in all of sub-Saharan Africa. The Portuguese used Elmina Castle, and later the Dutch and English, as a post for defending the trade in slaves,

gold, and imported European products. The castle still stands today in the coastal town of Elmina and is a World Heritage site of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) (Kwami, 1994; UNESCO World Heritage Centre, 2013).

Western schooling began when the Portuguese established a school for African boys in 1529 (Graham, 1971; Kwami, 1994). This school's goal was to develop literacy in boys. Educational activities continued in Ghana during the 17th century, with few references documenting music and dance education. Music education in the early establishment of European schools most likely involved hymn singing (Flolu and Amuah, 2003; Kwami, 1994). Missionary activities were irregular in the 16th and 17th centuries due to increased hostility along the coast resulting from the introduction of guns. The Akani War 1693-1696, which was fought between the hinterland states of Akani and Etsi and drew in the coastal states of Asebu, Mfantse, and Fetu as well as the Komenda wars, 1694-1700, in which the Eguafu and the Dutch West India Company fought, demonstrated the escalation of military conflict during the 17th century (Kwami, 1994; Law, 2008, 2007).

In the 18th century, more missionary schools were established as the Branden burgers, Danes, Dutch, and English developed trading along the Gold Coast. These missionary schools were created in the European framework, with arithmetic, reading, writing, and some music as part of the curriculum (Graham, 1971; Kwami, 1994). The music curriculum in the missionary schools emphasized art music, religious hymns, and Western music. Art music refers to Western classical concert music (Nketia, 1974). These missionary schools consisted of the children of immigrant Europeans and the sons of

merchants and wealthy businessmen in ethnic groups located along the coast (Foster, 1965). The missionary schools produced gender, geographical, and socio-economical inequities that persist today (Collins, 2009).

European education for ordinary Ghanaians did not grow until after Britain formally annexed the Gold Coast in 1874. As a result, the total school attendance of Ghanaians remained limited (Kitchen, 1962; Obeng, 2003). In 1890, the total school attendance in all primary and secondary schools on the Gold Coast, including Catholic, German, and Wesleyan missions and government schools, amounted to 3,490 pupils (Kitchen, 1962). The exclusion of indigenous music and dance from missionary and government schools during the 1850s through the 1900s occurred because these schools remained unified in their content and focus of curriculum emphasizing European influence over education and politics. In the 19th century, Graham (1971) indicated that the overarching goal of education in British government schools and Christian missionary schools was to nurture European moral values in Africans. Education aimed to create a group of African men subordinate to British officials, yet able to fill lower-level administrative positions, such as the work of clerks, in the British colonial administration. To meet these limited educational expectations of Africans, the missionaries and staff at government schools employed a strict curriculum based on the recitation of facts and the 3Rs, meaning reading, writing, and arithmetic, rather than fostering creative individuals who were prepared to analyze situations and provide leadership for the colony. Graham (1971) describes the strict adherence of Gold Coast missionary curriculum content to the Christian scripture as follows, once or twice a week the scholars are catechized – that is

they stand up in classes and answer in rotation the questions in the Church catechism and explanations of it (Graham, 1971).

In addition to recitations of the Bible, missionaries included a primary school curriculum with vocational skills (Graham, 1971). Kwami (1994) notes that some schools allowed singing in the curriculum, and Christian hymns. This period also resulted in the introduction of the guitar and brass instruments into Ghanaian schools. While Western music happened in some schools, converts were often prohibited from performing and watching indigenous music and dance (Kwami, 1994). While schools tended to exclude traditional education systems, this was not necessarily a negative occurrence. Nketia (1974) proposes that the missionaries' unfavorable attitudes about traditional music and dance had the unintended consequence of maintaining the unadulterated traditional music and dance practices outside Western institutions.

The strict emphasis on linguistic and logical-mathematical learning for a selective group of elite Ghanaian men and domesticity for a distinct group of elite women in European schools differed sharply from the indigenous education systems that valued the arts, creativity, dance, interpersonal relations, music, orality, and storytelling within the community. African education systems focused on a holistic approach that educated all children in the community in various intelligence. African education systems incorporated the seven bits of intelligence of 'bodily-kinesthetics', interpersonal, intrapersonal, linguistics, logical-mathematical, musical, and spiritual, long before Gardner (1983) published his theory of multiple intelligences. The discrepancy between African values of education and the emphasis on

European linguistics and logical-mathematical skills continued to do well until the 20th century. European schools emphasized strict adherence to a Eurocentric curriculum that imposed a subordinate socio-economic position on Africans and indigenous forms of education that used performing arts as a means of instruction continued in the colonial era throughout ethnic groups in Ghana (Nketia, 1962, 1974; Younge, 2011).

The literature addressing education in the colonial period provides limited documentation regarding the continuation of music and dance education during the colonial period. Badu-Younge (2002) provides evidence that music and dance education continued. She documents that the Ewe “adzogbodrum-dance of war spirits” experienced transitions in its form throughout the colonial period. The original form of the ensemble, popular during the reign of Togbui Kundo, the last great King of ancient Benin, presented a theme of “tug of war” between beings on water, as represented in a crocodile, and beings on land, as represented in the elephant. Young men performed “adzogbo” movements and some men became possessed by the spirits of the war god, in which the lead warrior would interpret their dance movements to foretell the course of the ensuing battle. Badu-Younge (2002) indicates that the meaning of the dance shifted during the colonial period from the “dzovu”, the original religious or ritual dance, to the “ahiavu”, a dance with an emphasis on love or courtship where young men displayed their “dzoka” or “juju” love charms to seduce women. The dance continued to transform in the 19th century into the “modzakadevu” as it functioned as an entertainment and recreational dance. The modzakadevu is still performed in contemporary Ghana (Badu-Younge, 2002).

Lentz (2001) documents the presence of indigenous music and dance forms in the colonial era when she describes the existence of the *durbars* throughout the Gold Coast during the colonial period. Kwami (1994) also states that indigenous music and dance traditions continued outside of the school setting during the colonial period because the traditions continue today. While Badu-Young et al (2002) provide evidence of the existence of indigenous music and dance forms, more research into the origins of indigenous music and dance would contribute to understanding the perseverance of indigenous education throughout the colonial era. During the late colonial period, from approximately 1925 to 1957, the literature holds a quantitative report on the expansion of British education. However, these qualitative assessments of the experience of British educational expansion are lacking. The late colonial period witnessed intensive growth in British schooling through an increase in the creation of government schools. The Educational Ordinance of 1925 laid a framework to increase the number of schools on the Gold Coast by providing grants to schools that attained certain standards of efficiency standards (Graham, 1971). As a result, the number of government schools almost doubled from 126 in 1904 to 241 in 1928.

Furthermore, by 1951, enrolment in educational institutions had increased to 281,000 and by 1959 the enrolment more than doubled to 663,000 due to changes in post-independence policy (Kitchen, 1962). In addition to growth in primary and secondary schools, the University College of Gold Coast was established in 1948 by a British ordinance to provide university education in arts, economics, and science (Graham, 1971). The University College of Gold Coast became the University of Ghana, Legon in 1961

(University of Ghana, 2015a). Expanding enrolment at the college increased the number of Ghanaians immersed in European education. In addition, the change resulted in an increased number of Ghanaians whose education excluded indigenous music and dance.

Achimota College in the early 1930s was a unique exception to the trend of the arts being deemphasized in schools. At Achimota College, music was taught as a compulsory subject. Amu and others in the 1930s helped to build the program at Achimota by including African music in the curriculum (Kwami, 1994; Ward, 1932; Williams, 1962). They contributed by teaching African music, aural training, the construction and playing of African instruments, counterpoint, dancing, drumming, form and analysis, harmony, history, orchestration, and Western music (Agyemang, 1988; Kwami, 1994;). Gbeho took over the management of the Achimota music program in 1957 and encouraged the development of African music and dance. Independence further prompted the development of African music and dance in primary, secondary, and tertiary institutions (Thorburn, 1959).

Performing Arts Education in the Post-Colonial Period

After the British colonial rule in 1957, music and dance teaching remained in schools and colleges, while native music and dance schooling went on in the villages and towns. President Kwame Nkrumah integrated the performing arts into covering basic schools, senior high schools (SHSs), and colleges (Adinku, 2000). Researchers depicted the job of music and dance in basic and SHSs as the continuation of native models of music and dance schooling, and so far as that is concerned, a chance for formal Arts training in the post-colonial era. The talk on performing arts schooling focused on the

consideration of music and dance training, and later theatre at the University of Ghana, Legon. The making of the Ghana Dance Ensemble through the Institute of African Studies at the University of Ghana, Legon in 1962 and Abibigromma (the occupant theatre organization of the School of Performing Arts, University of Ghana) in May 1983, exhibited the Africanization of teaching in Ghana.

Starting from the commencement of the previously mentioned music and dance gatherings, the job of performing arts schooling in Ghana zeroed in on the structure of a recharged African character. Adinku (2000) states that President Kwame Nkrumah made the Ghana Dance Ensemble in the college as a component of his country-building strategy, which was expected to liberate Africans socially. Nkrumah accepted that Ghanaian music and dance imitated rich African culture and that the advocacy of Ghanaian moves in public would accomplish an ethnic reassessment (Adinku, 2000). The focal point of the Ghana Dance Ensemble was to guarantee the formation of new music and dance structures established in conventional accomplishment. The Ghana Dance Ensemble furthermore is an image of public unification by uniting entertainers from various ethnic gatherings with different dialects in Ghana (Adinku, 2000). The formation of the Ghana Dance Ensemble and the dance educational plan at the University of Ghana, Legon is expected to recover the worth of conventional moves and support new sorts of activities in the country.

As well as archiving the job of music and dance in nation-building, the talk likewise makes sense of the position of organization and movement in advanced education. The movement was supposed to connect with custom and

rouse new innovative structures. As the first head of the Ghana Dance Ensemble, Professor Albert Mawere. Opoku's movement was a model of guidance to understudies. Opoku's movement consolidated the learning of Ghanaian and other African music and dance procedures. His movement likewise reflected Euro-American impacts according to organizing moves on the proscenium stage and investigating dance development. Adinku (2000) makes sense that Opoku mixed customary development structures with the thoughts of present-day music and dance movement that he got the hang of during his schooling at the Juilliard School in New York. Adinku (2000) further lauds Opoku's job as an extraordinary customary dance pioneer, through his utilization of profundity, plan, elements, levels, beat, volume, width, and the depiction of ethnic interests in Ghanaian traditional music and dance (Adinku, 1994).

Following Opoku, Professor Francis Nii-Yartey turned into the second overseer of the Ghana Dance Ensemble and kept working in an ever-evolving conservative style. Adewole made sense of the combination of African and contemporary works of art in Nii-Yartey's movement as, "a present-day Ghanaian wrestling with both Pan-Africanism and globalization and as such appears himself as an ever-evolving conservative" (Adewole, 2009, p. 2).

The production of the Department of Dance Studies and the Ghana Dance Ensemble at the University of Ghana, Legon brought about the extension of prepared music and dance experts. The change in the job of drummers, artists, and drum masters from society affiliates to proficient paid specialists denoted a unique modification. Two research papers created by students from the School for International Training (SIT) Study Abroad

Program in Ghana remark on the professionalization of the field of traditional music and dance. Fabian (1996) underscores the difficulties that experts experience when they take traditional Ghanaian music and dance beyond the social setting. He posits that the requirement for keeping up with credibility and aversion to customary forms in the new music and dance makings stays a focal worry to performing artists, like Dr. Adinku, Professor Emeritus J.H. Kwabena Nketia, the acclaimed ethnomusicologist, and Professor Opoku. Warnick (2000) refers to Nii-Yartey's reaction to the worry of particular residents in Ghana that the making of new dance development jeopardizes custom. Nii-Yartey reasons that as Ghanaian culture exists with a consistent immersion of Western civilization, dance, as a portrayal of life, cannot be left unaltered. Nii-Yartey makes sense of the reasoning behind his utilization of traditional dance forms close to new growth.

In the post-colonial era, basic schools and SHSs have kept a central focus on British subjects such as arithmetic, writing, and reading, yet subjects about Ghanaian culture are hardly incorporated. Kitchen (1962) states that basic instruction from 1959-1964 kept on accentuating reading, writing, and arithmetic. The educational program likewise included civics, dancing, drumming, geography, handwork (craft), history, gardening, games, physical training, singing, and storytelling. While the subjects extended to incorporate African dancing, drumming, and storytelling, Kitchen (1962) does not portray the principles utilized in the new subjects. Kitchen's (1962) talk stays equivocal about the sort of music and dance guidance that occurred in basic schools.

Basic schools and SHS music and dance educational plans were less Africanized than advanced educational programs. Mereku (2008) noticed that in the SHSs, learners kept on getting guidance in European music. Learners were expected to take the Associated Board of the Royal Schools of Music examination. Learners got overwhelmingly Western music assets in the classroom. At this point, African music educators thought learners ought to get African music schooling close to European. Mereku (2008) states that I.D. Riverson's (1952) *Atlantic Music Reader* stayed the main music course book for a considerable time. Two Ghanaian music books, *Folksongs of Ghana* (Nketia, 1963) and *Folksongs for School* (Mensah, 1971) principally stayed in the college of education.

The huge principal move toward integrating African music and dance into the elementary and senior high school educational programs did not come until Ghana Education Service (GES) authorized the Curriculum Enrichment Program (CEP) in 1985 under President Rawlings. This program intended to advance schools through the act of Ghanaian culture. One illustration of the CEP involved the steady substitution of chimes in schools and universities with drums to bring the school to gatherings, classes, and feasting corridors (Mereku, 2008). The most common way of remembering African music and dance schooling for educational plans was to improve the Cultural Studies Program in 1987. The program showed dance, drama folklore, music, and religious knowledge to students in basic schools. However, Mereku (2008) noticed that some music educators went against this program change since they contended music would be lost in the new discipline, as handling the program required interdisciplinary training.

As Ghanaian legitimate rule was again introduced in 1992, educational plan changes endeavored to work on the condition of music and dance training. Accordingly, the Ministry of Education (MOE) dropped the Cultural Studies Program from the educational program in 1995. It supplanted it with music and dance in the basic schools and music in the SHSs. The change in the 1995 educational program was to place a more noteworthy accentuation on the practice of music and dance instead of the interdisciplinary importance it held around then (Flolu & Amuah, 2003; Mereku, 2008).

Mereku (2008) asserts that the 1995 educational plan for music and dance had deficits because an enormous part of the prospectuses utilized Western developments in music and dance. For instance, the essential schedule expected youngsters to walk, run, turn, and twist. These action words were without a social setting and copied the way Western educators frequently used to deal with dance in imaginative movement classes. The SSS schedule likewise focused on the Western music hypothesis. While the 1995 educational program zeroed in on Western methodologies, the Western substance similarly had weaknesses (Flolu & Amuah, 2003; Mereku, 2008). Mereku (2008) states it is important that the 1995 educational program need sufficient guidance concerning the perusing of music. He contends that inadequate preparation in music hypothesis thwarts direction and evaluation. Notwithstanding the neglect of performing arts education in basic schooling and SHSs, it shows that the investigation of native music and dance training as practiced locally during the post-colonial stays narrow in literature. While some articles address Ghanaian performing arts in the post-colonial era, few studies examined music and dance's important role in teaching children about

their way of life. Fernandez (1975/1976) in his journal articles offer descriptive knowledge into the association of traditional music, yet forgot to think about music and dance as a fundamental type of schooling.

Unlike the diary articles referenced above, Badu-Youngue (2002) and Youngue (2011) expound on the critical framework by which music and dance training is passed from one age to the next. To exhibit how performing expressions guidance is finished locally, in contrast to the journal articles mentioned above, Badu-Youngue (2002) and Youngue (2011) elaborate on the system by which music and dance instruction are passed from one generation to the other. To demonstrate how performing arts instruction is done in the community, Badu-Youngue (2002) describes the process by which the group leader of the Mawuli Kplimi Adzogbo Group, located in the Aflao village in Ketu District, invited Togbodli Sosu, a member of the Avoeme group who an elder trained in Benin, to instruct the group. Starting in 1989, Sosu introduced the group to learn, over two years in seclusion, the dancing, drumming, and singing of the adzogbo dance ceremony. According to Badu-Youngue (2002), learning the dances is intricate, and time-consuming, and places value on Togbodli Sosu's historical knowledge of and wisdom of the dance from Benin. In addition to Sosu's understanding of the dance, Agbomabe Seshie, the group leader and master drummer, had extensive education in dance and drumming as he started learning drumming from his grandfather at three years of age. How "Mawuli Kplimi Adzogbo Group" learned traditional music and dance demonstrated that indigenous forms of music and dance education continued to be maintained with vibrant activity during the post-colonial period. The existence of music and dance groups across the length and breadth of the

country also attests to that. Younge (2011) also emphasized the significance of indigenous music and dance education in Ghana during the post-colonial era.

As music and dance education in Ghana experienced a transition period, it has also maintained an intricate instruction system in indigenous communities that have persisted for centuries. While colonial-era schools excluded the study of indigenous music and dance forms, educational institutions in the post-colonial era took a great stride towards promoting performing arts education and other Creative Arts forms; both traditional and contemporary. However, the nature of performing arts education in basic schools remains inadequately researched. Throughout Ghanaian history, performing arts education has been justified enough to be included and maintained in the public education and higher education systems. The performing arts education in Ghanaian history has played a crucial role in preserving a creative engagement with the past.

Performing Arts Education in Ghana: Contemporary Perspectives

This segment examines the contemporary condition of performing arts education in Ghana. It portrays (a) the structure, (b) the status and advantages, and (c) the difficulties and chances of performing arts education. The structure is analyzed to comprehend how music, dance, and drama education happen in Ghana. Specifically, the focal point of this proposal is how the education and learning of the performing arts are declining at the basic level. The status of performing arts teaching in Ghana is discussed to look at the fundamental factors on the ground and to see the value in the contemporary job and purpose of music, dance, and drama education in schools in contemporary Ghana. The

merits and demerits are likewise studied to give a reasonable point of view on Ghana's music and dance teaching condition.

The Structure of Performing Arts Education

The structure of performing arts is examined through descriptions of (a) the multiple styles of music, dance, and drama education, and (b) the structure of formal education in Ghana. To comprehend the structure of music, dance, and drama schooling in Ghana, it is necessary to know the multiple music and dance styles that currently exist. According to Younge (2011), music is created in six spheres, that is, traditional Ghanaian music, neo-traditional Ghanaian music, Western art music, new-Ghanaian art music, Western popular music, and neo-Ghanaian popular music. Traditional art forms are usually performed during events that mark various rites of passage and festivals. Contemporary performance ensembles perform neo-traditional music, dance, and drama on stage. Western and new Ghanaian arts take place in theatre spaces.

Multiple cultures influence the six styles of music and dance mentioned above. Kwami (1994), Nketia (1974), and Younge (2011) have stated that African, Arabic, and European cultures have aided to cultivate music and dance traditions in Ghana. African cultures are not homogenous as each ethnic group has music and dance practices and influences. Nketia (1974) compares the diversity of African music and dance traditions to the seven hundred distinct languages spoken by African societies. The Arabic influence in music is most realized in the northern regions of Ghana (Kwami, 1994; Younge, 2011). The European exchange in music and dance styles is almost universal in the coastal cities and towns of Ghana. However, western influence

has also been perpetuated throughout all regions of Ghana through the exchange of compact discs, digital media, records, tapes, and videos (Mahama, 2013).

The six music and dance styles are taught through apprenticeships, informal schooling, formal schooling, mass media, music and dance groups, popular culture, private lessons, and traditional practice. The study focuses on performing arts education that occurs in formal schooling. Formal schooling is the education of students, which happens in the school building at the basic, SHS, and tertiary levels (La Belle, 1982). Informal music and dance education continue through the exchange of adults, elders, and youth in cities, towns, and villages across Ghana (La Belle, 1982; Younge, 2011). The current state of formal schooling, according to the syllabus, covers teaching traditional Ghanaian music, dance, and drama; neotraditional Ghanaian art forms, Ghanaian art music, neo-Ghanaian popular music, and dance, as well as Western-art music and dance (Ministry of Education, Science, and Sports, 2007, 2008, 2010). Western art dance is examined more in-depth at the tertiary level, according to the description of university-level music and dance curricula by Amuah, Adum-Attah, and Arthur (2004).

As the colonial era degraded Ghanaian cultures, many teachers view formal schooling as the place to revitalize Ghanaian traditional performing arts education. Formal schooling, according to policy, strives to educate children about the variety of music, dance, and drama traditions in Ghana across multiple ethnic groups. In addition, according to syllabi, music, and dance education in formal schools is seen as a place to celebrate and reflect on personal culture, as well as learn about the cultural traditions of others across

the country (Mereku, 2008; Ministry of Education, Science, and Sports, 2007, 2008, 2010).

Structure of Formal Education

In recent decades, Ghana has implemented reforms in music and dance education to improve access and quality. Reforms include changes specific to music and dance education and the overall structure of schooling in Ghana. The passing and implementation of Ghana's most recent reforms, Ghana Education Reform 2007, and the restructuring of the education system in 2010 have influenced the current state of general education and music and dance education in Ghana. Two educational organizational bodies create educational reforms in the Ghanaian government: the Ministry of Education (MOE) and the Ghana Education Service (GES). The MOE develops and reviews policy. The GES implements and produces programs and syllabi based on the legislature and MOE guidelines.

In 2002, President Kuffuor initiated an educational review committee through the MOE. This review was conducted based on continued criticism of the 1987 educational reforms under President Rawlings (Government of Ghana, 2013b). The 1987 educational reforms created a "6-3-3" system of education in Ghana, representing six years of primary school, three years of JHS, and three years of SHS (Flolu & Amuah, 2003; Government of Ghana, 2013b). The educational review of the 1987 reform highlighted problems in the administration, content, management, and the objective of education in Ghana. Therefore, the 29-member committee, comprised of Ghanaians in the education sector, strived to review the entire education system and make it more responsive to current changes in Ghana (Government of Ghana, 2013b).

As a result, the organizational system enacted by the 2007 reform included a “2-6-3-4” system of education, representing: two years of kindergarten, six years of primary school, three years of JHS, and four years of SHS (Government of Ghana, 2013b; Ministry of Education, 2012).

In 2010, the government restructured the system again to change the years of SHS back to three years, creating a “2-6-3-3” system, representing: two years of kindergarten, six years of primary school, three years of JHS, and three years of SHS (Aheto-Tsegah, 2011; Government of Ghana, 2013b; Ministry of Education, 2012). The 2010 structure is the current structure of formal schooling in Ghana, offering three years of SHS education. The current education system provides three different streams to SHS students. Students can select to go to the General Education track, the Technical, Vocational, and Educational Training (TVET) schools, or an apprenticeship. The General Education track offers electives in agriculture, business, general arts, technical, and vocational for entry into the university or job market (Government of Ghana, 2013b; Ministry of Education, 2012).

Kindergarten, primary school, and JHS are considered basic education and they are universal in Ghana. SHS was financed through a cost-sharing process between private and public funds (Government of Ghana, 2015; Ministry of Education, 2012). The reforms of 2007 and 2010 left in place the structure in which there is cost sharing for SHS and tertiary levels. Cost sharing requires parents to pay some of the tuition and school fees. The cost-sharing system has continued to place a burden on low-income students (Dei, 2004). Currently, we have the free SHS policy in place which was introduced in 2017 by the current president Nana Akufo- Addo.

The 2007 reform also included management restructuring to ensure accountability and quality of education. In addition, the reform emphasized a need for improved information and communication technology (ICT), special education, and teacher training programs (Government of Ghana, 2013b; Ministry of Education, 2012). Currently, the MOE is conducting another review of the education system. The push for reforming teaching training programs and providing free and universal SHS are current issues on the table for debate regarding education policy in Ghana.

Structure of Formal Performing Arts Education

Music, dance and drama, and the Creative Arts, are perceived as subjects in the fundamental teaching of the educational program of Ghana. The arts are referenced in the core objective of basic school in Ghana because, at the basic level, the focus will be on mastery, numeracy, creative arts, and critical thinking (Ghana Nursing and Health Center, 2015; Government of Ghana, 2013b; Ministry of Education, Science, and Sports, 2007). In policy, music, dance, and drama are shown through the Creative Arts subject at the basic level and the music subject at the SHS level (Ministry of Education, Science, and Sports, 2007, 2008, 2010). The Creative Arts are supposed to be taught practically and illustratively, as a non-examinable subject in lower basic (age 6-8), and upper basic (age 9-11). The Creative Arts subject is another subject that rose out of the 2007 change and has likewise been changed into the New Standards-based educational program presently being run in Ghanaian basic schools. The Creative Arts substituted the subject 'music and dance'. The Creative Arts subject spotlights on craft and arts, dance, drama, and music to show society, history, social character, and grit.

The Creative Arts investigate professional abilities, decisive reasoning, creative mind, development, and valuable skills (Ghana Education Service, 2013a 2013b; Ministry of Education, Science, and Sports, 2007; NaCCA & MoE, 2019). In the overhauled showing schedule for lower basic, the MoE embraces that an exceptionally pivotal component for public imagination is an exceptionally pivotal component for public improvement. Today, in our endeavor to accelerate the public turn of events, we need to establish areas of strength for a point of public imagination through the Creative Arts. (NaCCA & MoE, 2019).

Music and dance are presented as an elective subject called music at the SHS level (Ghana Education Service, 2013d; Ministry of Education, Science, and Sports, 2008, 2010). Music is verified as an elective subject on the West African Senior School Certificate Examination (WASSCE). The WASSCE is a far-reaching normalized test that is managed in the third year of SHS. The WASSCE is utilized as an endorsement and for selection into tertiary institutions (Ghana West African Examination Council, 2013). In addition, general information in the arts, a subject that spotlights visual arts, is a subject tried on the WASSCE (Ghana West African Examination Council, 2013).

Former President Mahama expressed the need to support the Creative Arts and culture in Ghana. He created a new ministry, the Ministry of Tourism, Culture, and Creative Arts, to boost economic development in the Creative Arts sector dubbed “Government will support” in January 2013. Mahama indicated that the Creative Arts produce substantial revenue in countries like the United Kingdom, which has a Creative Arts industry worth

more than 36 billion pounds. (“Government to build”, 2013, August 6). He has called for the construction of a second national theatre in Kumasi (“Government to build”, 2013, August 6). Mahama has also kept an emphasis on the Creative Arts in education by maintaining the Cultural Education Unit in GES, which focuses on cultural education (Ghana Education Service, 2013c).

Presently, Ghanaian basic schools have seen a new scholarly dispensation since 2019. This is because of the presentation of another Standard-Based Curriculum that has modified the country's basic instruction scene. President Nana Akufo-Addo expressed that the new educational program created by the National Council for Curriculum and Assessment (NaCCA) is a shift from an objective-based to a standards-based curriculum with emphasis on strengthening the attainment of the 4Rs-reading, writing, arithmetic, and creativity. These subjects constitute fundamental abilities for deep-rooted mastering and national growth. The change likewise follows worldwide best practice, which requires a five-year appraisal of the school's educational program.

The new standards-based curriculum has Creative Arts as the main program that allows students to self-investigate, self-express, build mental concentration, skilfully use hands to make (actual mastery), oversee and diminish pressure, and accomplish individual fulfilment and satisfaction (NaCCA & MoE, 2019). The abilities gained through the study of Creative Arts will likewise empower students to enhance their performance skills in other learning regions. Furthermore, studying Creative Arts allows students to explore specialized and professional projects later, which sets them up for the

advanced work universe. The Creative Arts Curriculum has two strands - Visual Arts and Performing Arts, which center on native and modern arts in Ghanaian culture. The 4Rs are supposed to teach the student basic knowledge and understanding of different cultures, solidify logical capabilities, and scope of exhaustive correspondence and relational abilities. It is trusted that through examinations in Creative Arts, students will become critical thinkers and issues solvers. Ghanaian children's sense of emotional intelligence and self-esteem to understand profoundly will progress as they participate in undertakings that require holistic, emotional, intuitive nonverbal, and visual-spatial strategies for handling thoughts and problems. It will empower students to be creative, natural, inventive, and outwardly situated.

While music, dance, and drama must be taught as a component of the inventive at the basic school level and are a part of the public plan, the execution is looked at with many difficulties because of the absence of expert instructors and the in-examinable status of the Creative Arts subject. In addition, Dei (2004) states that educators in primary schools commit practically no time to educating on the Creative Arts. More experimental research is needed to comprehend the execution of the Creative Arts syllabus, the root of this study.

The Importance of Education in Performing Arts

This part features the situation with performing expressions training in Ghana today. It likewise portrays the advantages of music, dance, and drama education revealed in the accessible writing and sources, which incorporate the accompanying: (a) socio-cultural understanding, (b) collective

appreciation, (c) spiritual growth, (d) cross-cultural comprehension, and (e) cognitive development.

Status of Performing Arts Education

Music, dance, and drama education are essential in Ghana's educational policy and the current national agenda. Ghana is known worldwide for its creative display of dance, drama, music, and the visual arts. The performing arts are highly regarded for their socio-cultural and spiritual benefits. Governments over the years have demonstrated a high status for the Creative Arts through the restructuring of the Ministry of Tourism, Culture, and Creative Arts and commitment to building a second national theatre in Kumasi.

Compared to most Western Countries, performing arts education is offered at a much lower level in Ghanaian schools (Dei, 2004; Nketia, 1970). However, music dance, and drama are sine qua non part of Ghanaian social life. Everyone has the opportunity to freely participate in music and dance activities in Ghana, therefore, making people not regard it as an academic subject is imperative.

While several efforts are being made to encourage arts education by allotting time for it in the school curriculum by policymakers, most professional groups in Ghanaian society place less value on music and dance education than fields like Mathematics, Science, Law, and Business. It is a common phenomenon to hear other students mock performing arts majors in tertiary institutions by calling them names like "dondology". The term 'dondology' has a negative connotation mainly referring to the student as offering an inferior or useless academic program. Ghanaian families regard

business majors as a prestigious path toward success. International funding organizations and non-governmental organizations (NGOs) that operate in Ghana tend to prioritize and enhance educational policies that favor Science and Technology interns thereby marginalizing the Creative Arts.

However, in recent years, some of these international agencies have incorporated some changes in their operations to support and promote programs that incorporate Ghanaian perspectives of education that favor the development of music, dance, and drama in schools. The Playing for Change Foundation project at the Bizung School of Music and Dance in Tamale reflects this trend (Playing for Change Foundation, 2013). This school offers music and dance subjects that are rooted in northern Ghana's traditions. UNESCO also develops programs seeking to research and promote cultural development in Ghana. For example, the UNESCO Culture for Development Indicators (CDIS), a pioneering research and advocacy initiative, has determined that arts and culture drive tourism in Ghana, which generates employment and wealth creation. The research by CDIS indicates that Ghana should strive to galvanize energy in culture and arts domains to promote self-sustaining employment (Takyi, 2013). However, while UNESCO supports cultural education, it has limited resources to implement educational programs focusing on music, dance, and drama in Ghana due to funding and policy constraints.

In light of the above, there is a need for solid advocacy campaigns by performing arts practitioners to galvanize respect and support for performing artists and the field of performing arts. This leads to our next section on the importance of performing arts education to humanity.

Benefits of Performing Arts Education

The following sections explore how performing art education impact student learning by (a) enhancing socio-cultural understanding, (b) developing collective appreciation, (c) encouraging spiritual development, (d) fostering cross-cultural understanding, and (e) enhancing cognitive development in Ghana.

Socio-Cultural Context

The socio-cultural uniqueness of communities in Ghana is mainly revealed through the performing arts. Since the performing arts form an essential part of the Ghanaian culture, it is anticipated that curriculums that include music and dance are relevant to children by presenting them with experiences that they can easily relate to. Performing arts education allows children to develop an awareness critically about their local histories (Dei, 2004). He also indicated that critical socio-cultural understanding provides children with the capacity to resist aspects of neo-colonial oppression. Educating and studying Ghanaian traditional performing art forms such as *adowa*, and *atsiagbekor* in basic school programs demonstrate the modes of how music and dance education inculcates socio-cultural values in children.

Songs of rite of passage, patriotic songs, and other folksongs play a key role in teaching children about natives' cultural morals and values. For instance, a Fante drum-dance ensemble called “*apataampa*” instills specific morals and values. The “*apataampa*” dance is believed to have been created by a Fante woman, who performed the dance in front of a giant that was notoriously killing the husbands of her female friends in her village. As the giant was about to kill her husband, the woman interrupted the giant and started to

dance, in which her feet glided, her hands swung, and her buttocks shook. This woman's dance made the giant break into a fit of laughter and not kill her husband. This dance highlights the importance of women in the Fante community and also helps transmit the moral regarding women as mediators in conflict (Mereku, 2002).

The National Festival of Arts and Culture in basic schools is still in existence and widely patronized by both pupils and teachers across the nation. This festival must not be seen from the entertainment perspective alone, but should also be valued for its socio-cultural and educational significance. The various basic schools must compete using indigenous performing art forms as part of school arts and cultural festivals. Choosing a traditional dance form such as "asafo" has cultural significance. Asafo companies are traditional war groups in the Akan culture that protect the state. The words 'asa', meaning dance, and 'fo', meaning people, indicate that the groups have emphasized performance in conflict or war situations as a way of bringing people together and as a symbol of support and unity in resolving conflicts. Individual teachers or resource persons with knowledge of traditional art forms are invited to prepare students for such competitions. The teaching and learning procedure in the above scenario demonstrates a mode in which cultural values are passed across generations through traditional music and dance.

The National Festival of Arts and Culture (NAFAC), a biennial event that offers a common platform for all sixteen (16) regions of Ghana to display their rich culture, also instills socio-cultural values through the arts. The NAFAC program promotes sociocultural arts education by teaching about the relevance of the Creative Arts sector in Ghana. One of the most prestigious

traditional ceremonial clothes in Ghana is the Kente. It is hand woven with rich colors that represent our rich cultural heritage. Students in such a program learn about Ghanaian history as they appreciate the rich artworks on display and use the kente fabric in traditional music and dance performances and ceremonies. In addition, the children create contemporary artistic murals and creative folklore presentations using kente. Exploring the historical and socio-cultural values of indigenous ensembles and kente goes a long way to imbue in them positive potential outcomes such as building teamwork, developing positive self-esteem, engaging in critical thinking, engaging in healthy communication, and learning about peacebuilding. The NAFAC program is also a great platform to instruct students about career development concerning cultural heritage and traditional arts and crafts. The above discussion demonstrates that arts education has a great potential to instill socio-cultural understanding in Ghanaians.

Collective Appreciation

Music, dance, and drama are interwoven and are a collective social activity in Ghana. The social focus of the arts allows for the child's holistic development. Children learn to appreciate working with others through studying the performing arts. Music, dance, and drama education take place at all levels of society including community festivals and life cycle events. These communal activities teach children to appreciate their local communities and their responsibility to their motherland (Nketia, 1970).

One way the performing arts manifest the collective appreciation function is through performances. As a collective activity, music, dance, and drama instruct children on their roles in the community. For example, the

Akan dance “Adowa” conveys respect and solidarity for the queen's mother. The bodily movements and gestures indicate many things. Some of the dance movements in the dance put across the fact that though the community may be experiencing pain, loneliness, and sorrow, there is a need to come together. For example, when the right finger is pointed to the eye symbolizes the pain that someone is going through. An arm motion that brings both fists together in front of the face means unity. Togetherness is key to development; that is what arts education stands for. Ghana’s music, dance, and drama education bring people together to participate in society. Through this collective engagement, performing arts education serves an inherent democratic function in nation-building.

Spiritual Development

Music and dance education likewise enhance spiritual growth in Ghana. Dei (2004) explains spirituality in this sense as not the same as religion. Religion is a coordinated type of training, whereas spirituality is a more extensive construction. Dei (2004) gets Rahnema’s perspective on spirituality as, Sensitivity, the art of paying attention to the world at large and inside one, from the authority of a molded “me” constantly meddling in the process; the capacity to connect with others and to act, with no pre-characterized plan or ulterior thought processes; and the enduring characteristics of affection, sympathy, and goodness, which are under steady attack in streamlined social orders. (Dei, 2004).

Ghanaians view education as a medium to advance an entire generation. For some Ghanaians, it is similarly critical to foster empathy, love, and ethics in young children, to train them to read and write. UNESCO

likewise advocates for a way to deal with instruction that supports inventiveness, emotional growth, and moral awareness (Iwai, 2003). Music and dance education in Ghana measures up to global assumptions and supports cultural comprehension by cultivating the profound improvement of children spiritually.

Cross-Cultural Understanding

Music and dance education in Ghana likewise spans contrast through an educational plan that shows the music and dance customs of different ethnic gatherings in Ghana (Mereku, 2008). Younge (2011) stresses the significance of showing the one-of-a-kind chronicles and beginnings of ethnic groups across Ghana. Younge's (2011) book gives a successful asset to educators by providing language guides, music, and dance videos, musical transcriptions, song interpretations, and bit-by-bit dance guidelines of 22 dance movements across assorted ethnic groups in Ghana. The book is the primary work on African arts education that thoroughly comprehends Ghana's music and dance customs according to an instructive viewpoint. Younge's (2011) book is helpful for classroom application. It empowers the guidance of cultural imagination in arts education. Diverse music and dance teaching in Ghana guarantee that children foster a feeling of belongingness to their way of life while permitting children to consciously figure out how to live with individuals from other ethnic groups.

Performing Arts Education in Ghana additionally centers on peace and compromise in society. The improvement of the bus theatre in Ghana shows how the arts are an engaging voice and activity in society against worldwide power structures that have generally quieted the African voice (Yankah,

2011). The CILTAD/Agoro transport theatre project was a successful imaginative apparatus for strengthening and social turn of events. Transport theatre was a presentation type that advances compromise. CILTAD (Center for Intercultural Learning and Talent Development) thought of “agoro” as an Akan word, and that implies “play”. Play includes dance, drama, and music on display. Essentially supported by the Royal Danish Embassy in Ghana, the CILTAD program advanced social criticism from towns in the Kakum rainforest locale as theatre and execution. Kakum is a thick tropical rainforest of 200 square kilometers situated in the beachfront environs of the Central Region in Ghana. The townspeople in the Kakum rainforest locale became irate about transforming the Kakum rainforest into a public park with preservation help from the United Nations Development Program (UNDP) and the Central Regional Development Commission (CEDECOM). The residents felt the worldwide financing organizations did not give sufficient remuneration for their loss of land freedoms. As an outcome of their voices not being thought of, locals in this district turned to utilize items from the woods, despite this being unlawful because of the state park status. The CILTAD program had residents make a drama play to present to the global subsidizing organizations to communicate their disappointment over the Kakum National Park circumstance. The introduction of this play filled in as a type of compromise (Yankah, 2011).

The utilization of performances as a goal system likewise happens in different regions in Ghana and throughout Africa (Yankah, 2011). The utilization of arts training to advance peace is conceivable because the arts help during the time spent in compromise (Price, 2001).

Creative exercises urge all children to communicate their emotions. This interaction assists them with equilibrating mental contentions, and this emotional equilibrium, brought through releasing therapy, will prompt resistance and sympathy with others. Creative exercises likewise offer children chances to thoroughly consider the importance of peace, through a course of moving obscure thoughts in their brains, to concrete visual pictures (Iwai, 2003).

By giving different intelligent cycles, the arts foster inventive approaches to empowering resistance and sympathy for other people. In a regular classroom, children figure out how to compose and talk with different children about peace, yet the performing arts permit children to carry on, feel, move, contact and issue tackle each other straightforwardly.

Cognitive Development

Performing Arts education in Ghana likewise encourages mental improvement in children. As recently referenced, music and dance teaching fosters many cognitive capabilities. Native cultures in Ghana and throughout the globe have acknowledged for centuries the advantages of music, dance, and drama to mental growth (Davidson, 1969; Obeng, 2003; Odamttten, 1996). As of late, neuroscience has additionally upheld this thought. Arts teaching gives imaginative upgrades that join the various sides of the equator of the cerebrum because the arts allow a total illustration of peculiarities. Cooperation in artistic expressions unites the left half of the cerebrum, liable for scientific, sensible, goal, sane, and consecutive errands, with the right half of the mind, that arrangements with comprehensive, natural, arbitrary, abstract, and manufactured work (Gardner, 1983; Iwai, 2003).

The verifiable Western way to deal with tutoring centers around the advancement of etymological and coherent numerical knowledge (primarily elements of the left half of the mind) and tries to ignore comprehensive methodologies of addressing peculiarities (cycles of the right half of the cerebrum) (Iwai, 2003). However, Gardner (1983) contends that, neurologically, people have more knowledge than what is ordinarily shown in schools. Gardner has recognized eight insights that exist; semantic knowledge, practical numerical knowledge, melodic insight, substantial sensation knowledge, spatial knowledge, relational knowledge, intrapersonal knowledge, and naturalist insight (Gardner, 1983, 2003). A short depiction of the recognizable insights is recorded beneath.

- Etymological knowledge is the capacity to utilize language to communicate what is at the forefront of one's thoughts and to grasp others.
- Legitimate numerical intelligence is the capacity to comprehend causal frameworks that a researcher or philosopher would utilize and to control numbers, tasks, and amounts.
- Musical intelligence alludes to how we decipher and utilize melodic examples like layers, illustrations, and mood.
- Body-Kinesthetic intelligence is utilizing portions of your body and your entire body through incorporated development. This sort of knowledge connects with how competitors and entertainers move, yet additionally the skill of the hands expected by experts, mechanics, and specialists

- Spatial intelligence is the capacity to see the world through acknowledgment of room and spot. This insight is shown by how a designer dreams space, a chess player sees future spatial examples, a mariner explores the sea, or how a voyager explores unfamiliar land.
- Intrapersonal intelligence is the limit we need to comprehend, reflect, and be in contact with ourselves. This knowledge alludes to how we grasp our inspirations, our goals, our triumphs, our disappointments, our interests, and ourselves.
- Interpersonal intelligence is the capacity to relate with others. This knowledge considers how we grasp individuals and express charitableness, sympathy, compassion, and suspicious relational activities.
- Naturalist intelligence is the capacity to grasp the typical habitat, including, the air, creatures, land, plants, and water. Gardner perceived this knowledge later in his profession and remembered it for his proper examination (Gardner, 1983, 2003).

Gardner likewise proposes a 10th knowledge, existential insight. Existential knowledge is the capacity to determine strict and otherworldly standards (Gardner, 2003). Notwithstanding Gardner's insights, local area knowledge is discernible in Ghana and societies all around the globe. Local area insight connects with the aggregate knowledge we have. Halbwachs (1992), as referred to in Roediger, Dudai, and Fitzpatrick (2007), noticed that the mental elements of our mind answer others in gatherings and have proposed research to grasp the aggregate mental capacities of people.

Late examinations on place-based and local area-based learning in the US uncover that drawing in the youngster with their neighborhood local area and home respect better reflections and figuring out the understudy's position on the planet. Moreover, figuring out how to draw in the nearby local area likewise imparts the benefits of safeguarding the local neighborhood area and engaging with the local area and government (Smith & Sobel, 2010). Society studying in this manner empowers popularity-based knowledge. Society knowledge contrasts with relational knowledge in that its degree is all culturally wide.

Music and dance education encourages the improvement of this nine intelligence through an interdisciplinary feeling of different mental exercises. Future examinations on music and dance education in Ghana may uncover extra cognitive insights. Concentrating on various cultural settings and understudies with extraordinary capacities might bring about learners showing knowledge works that have not been recently examined or contemplated, or that do not fit precisely into the above definitions portraying the nine intelligence. Music and dance teaching is valuable to children in schools since it permits children to foster many mental capabilities comprehensively.

The Challenges and Opportunities in Performing Arts Education

While Ghanaians partake in the performing arts for their socio-cultural, communal, spiritual, culturally diverse, and cognitive advantages, music, dance, and drama are defied by school difficulties. The right school is a space of challenged areas among conventional and Western worth frameworks. There are numerous sentiments on the objectives of training in Ghana today founded on the impacts of Western training subsidizing organizations, like the

International Monetary Fund (IMF) and the World Bank. They advocate for a more African-focused way to deal with school objectives. As an outcome, performing arts training is not even-handedly subsidized in Ghana. The Western subsidizing organizations' monetary limitation and the general low-performing status of the Ghanaian economy present difficulties for performing arts instruction, including the designation of assets, instructor preparation, and time distribution. As the monetary environment is working in Ghana, an open door seems to have emerged for the Ghanaian government to build the financing and prioritization of performing arts training.

The tradition of Western impacts on schooling in Ghana presents a test concerning the funds distributed to music, dance, and drama training. The Structural Adjustment Policies, (SAPs), of the 1980s and 1990s, constrained Ghanaians to embrace training strategies that smoothed out instructive financing and put all the more weight on families (Dei, 2004). This brought about persevering through disparities in instructive quality and access. These approaches additionally impacted the time and worth given to arts instruction. The SAPs would in generally lean toward subsidizing testable subjects, like English, mathematics, and science (Dei, 2004). The ongoing fixation on Science, Technology, Engineering, and Mathematics (STEM) training programs has even exacerbated the situation for schooling in the arts. Worldwide givers generally lean toward subsidizing instructive Western plans to the detriment of instructive Ghanaian interest.

Performing Arts educators are attempting to foster more assets to show customary music, dance, and drama in Ghana. Younge (2011) has helped the cycle through the improvement of a book, which reports 22 conventional

moves performed by the Akan, Dagbamba, Ewe, and Ga-Dangbe ethnic gatherings. Younge (2011) presents the dances as a showing model by portraying, the historical backdrop of the dances, the instruments utilized, the meaning of the dance developments, and the socio-cultural setting of the dances. Mereku (2008) requires the improvement of provincial performing arts assets focusing on fostering music, dance, and drama instruction. Like the regional science, asset focuses accessible in Ghana, schools all through the area could share assets, like instruments and mixed media. Also, people's group assets should be tapped regarding music, dance, and drama teaching. Mereku (2008) urges instructors to overcome any barrier between schools and the networks through field outings to neighborhood exhibitions. Mereku (2008) likewise requires the improvement of a performing expressions schedule that portrays the variety of music, and dance drama schooling in Ghana through a blended social heritage approach, which depicts the melodic and dance procedures of numerous ethnic gatherings.

As well as upgrading local area assets, there is a test to make excellent performing arts instructor preparation programs. Mereku (2008) implies that performing arts educators require better preparation in the guidance of the field's authentic, socio-cultural, and otherworldly jobs. Performing arts educators, as per Mereku (2008), ought to be called music, dance, and drama experts because the prospectus underlines every one of the three regions, as it is a part of all creative disciplines in Ghanaian expressions. Mereku (2008) depicts music, dance, and drama as the mother of all African arts.

Kumaka (2002) proposes the need to further develop basic and high school teaching in Ghana through arts and social instruction. As Kumaka

(2002) would see it, young people are going up against the difficulties of the division between globalization and customary qualities. Understudies are urged to fulfill the needs of the industrialist work market and an educational system that is progressively test driven. Simultaneously, the quest for these educational interests struggles with conventional qualities. These moves tend to foster a bewildered feeling of social personality in youthful grown-ups. Ideally, the arrangement of room for imagination and reflection through arts could work for oneself and social mindfulness in youth adults.

Educators give the impression that requires a more prominent acknowledgment of their speciality in the educational plan of schools in Ghana (Dei, 2004; Mereku, 2008; Younge, 2011). The advancement of Ghana's economy seems to flag a great window in which to research the contemporary status and advantages, as well as expected results arising from sustaining music, dance, and drama education.

The Confidence Level of Performing Arts Teachers

Alter, Hays, and O'Hara (2009) showed that the elementary teacher, who is typically a generalist educator is frequently expected to handle all subjects in their classroom. These incorporate subjects like arithmetic, English, Ghanaian Languages, science, social studies, physical instruction, and arts (visual arts and performing arts). This is a binding obligation regarding the classroom educator; the greater part of them get overpowered even with this gigantic obligation. As per Wilkins (2009), a few subjects are frequently taught more than others relying upon the educator's certainty and foundation. At the point when fundamental generalist teachers sign up for their educator training courses, research by Nicholas and Williams (2010) noticed that they

carry with them a wide assortment of foundations, encounters, earlier learning, and related trust in every one of the subjects they are expected to instruct when they graduate. Research by Jacobs (2008), has demonstrated that they do not especially feel great about any of the fine arts and frequently carry their negative mentalities to art forms in the school setting.

Research by Jenkinson and Benson (2010) and Morgan and Hansen (2008), demonstrate that there are both institutional and educator-related boundaries to performing arts not shown successfully in fundamental schools, leaving it minimized and educated fitfully. Science teachers likewise show that essential teachers need trust in teaching science (Fitzgerald, 2013) and that science is educated inadequately by teachers who need certainty to teach the subject, bringing about little science being conducted in basic schools (Jarrett, 1999). In their exploration of elementary teachers, Fitzgerald and Gunstone (2013) affirm these discoveries, showing that teachers are hesitant to teach science and assuming they, in all actuality, do teach science lessons. It is, without a doubt, at times. Appleton's (2003), research found that essential instructors needed science content information and science educational substance information. The equivalent applies to the performing arts as numerous generalist teachers needed academic substance information to instruct.

Teaching

Educating can be seen as how one communicates or confers collected information, and mentalities and exhibits abilities in a particular study area. For example, the understudy ought to have the option to exhibit abilities in the right leg and arm movements (Farrant, 1996). This includes establishing a

climate to work with learning and propelling students to have an interest in the thing being sent to them (Tamakloe, Amedahe, & Atta, 2005). It additionally intends that after education, the students ought to have the option to learn all with the dance movements without having any further guidelines from the instructor. One of the most basic standards of instructing is that the understudy is directed to get things done all alone, in this manner assisting students with performing portions (segments) of moves accessible in the area and requesting that student's mirror. Nonetheless, an example that is considered to have been instructed has been learned (Farrant, 1996). Some dance exhibition understudies show Adowa, Kpanlogo, Kundum, Bawa, and Agbadza. This suggests that public elementary school teachers should use educational media to teach efficiently.

Good Teaching

Good teaching is a sort of instruction that is well-defined for the necessities and the capacities of students, is charming, and simultaneously supports students' interest in the instructing and studying of dance exhibitions. Good teaching begins with explicit, clear, and quantifiable objectives and targets and the value in the connection between the visual and performing arts. A good education is currently perceived to include a course of working with advancement instead of being the basic transmission of information from the educator to the student or entertainer. Once more, teaching can work with advancement by perceiving that the lifestyle of understudies in elementary schools is the significant starting point for developing new information and making use of flexible instructional methods to warrant Leg and Arm movement correctly.

Learning

Learning can be seen as the most common way of securing new information, abilities, bits of knowledge, and mentalities. Ramey and Ramey (2010), agree that learning incorporates an extensive variety of human conduct described by the dynamic course of securing new information and abilities and making new associations among existing information and abilities. Senge (1990) recommends that the valuable and down-to-earth meaning of learning is expanding knowledge to build the limit above the exciting activity. This means successful learning is said to have occurred when information development assists students with doing things they could never have done previously. This is a helpful method for thinking about learning in the arts schooling and preparation setting, particularly in the performance study.

Scheme of Work

Butt (2008) brings up that before digging into the complexities of arranging individual examples, it is vital to perceive that illustration plans should settle inside a bigger work plan. He declares that the plan of work is a general arrangement for a term, has a separate unit of work, and contains the framework of the substance, strategies, and assets that would be utilized to show the subject educational program. Essentially, he expresses that the plan of work specifies the course through some parts of the educational program, leading the educator to open doors for understudies to learn.

The work plan is the week-by-week estimate from which the example plan is created. The readiness of the examples begins from the advancement of the plan of work from the schedule and finishes after the composition of the illustration plan. Planning the work plan is vital, especially in public

elementary schools since it empowers educators to prepare for successful and proficient instructing of dance structures and development.

The Rationale for Art Education

There are several reasons behind the concentration of Creative Arts in basic schools. First, art training in these contemporary times benefits students by upgrading socio-cultural comprehension, creating aggregate appreciation, empowering bizarre spiritual growth, encouraging culturally diverse comprehension, and improving mental advancement in Ghanaian public elementary schools. This segment reveals insight into the advantage of concentrating on dance everything considered to arts training in different state-funded schools, the traditional setting.

Lesson Preparation

According to Farrant (1996), a good lesson cannot be taught without lesson preparation. Lesson preparation deals with how a teacher conceives or plans a particular lesson's form and outcome. It can also be looked at how a teacher carefully thinks through and organizes the subject matter for performance before delivery to the pupils. Conversely, lack of lesson preparation has its demerits. According to Farrant (1996), it includes incomplete subject matter, incorrect facts, lack of detail and illustrative material, and disorderly presentation and delivery of information to enhance pupils' performance.

The points mentioned above imply that the teacher who does not prepare beforehand is bound to make many mistakes which will invariably affect the teaching and learning process. Planning the lesson involves not only

the topic of each lesson but the central concept that is mulled over or thoroughly considered.

Lesson Planning

In arranging the lesson, the weight lays on the teacher to learn whether the topic is inside the mental limits of the students for whom the illustration is being arranged (Tamakloe et al., 2005). Arranging the lesson assists the teacher with learning the different speculations and practices of native African dance structures to prepare students to exhibit abilities in dance development.

The preparation includes arranging and planning lessons, showing the dance by giving them a feeling of inspiration and topic center manages the cost of teaching and exercises. This means on the off chance that the accomplished dance instructor can show the developments well without arranging, then, at that point, they might show all the more successfully when they get ready for and plan their lessons. Therefore, for a productive and successful education and figuring out how to occur in elementary schools, it is appropriate for both the accomplished and the fledgling educator to compose their example plan before real classroom education.

Lesson Plan

Tamakloe et al, (2005) characterize illustration plans as records composed by teachers to assist them with organizing the finding out on their own and for the understudies. The lesson plan fills in as a guide for the teacher to explore and cruise successfully throughout the lesson. Butt (2008), states that a lesson plan is a concise, working account that surrounds the teaching and learning that will be directed inside a single period. He likewise

demonstrates that the motivation behind the lesson plan is to give a practical and user manual for the education and learning exercises that will happen inside a specific lesson. This suggests that a decent illustration cannot be instructed without adequate planning (Farrant, 1996).

Primary School Teachers

The teacher is an exceptionally vital component in accomplishing quality performing arts training. It is perceived that the accomplishment of any educational plan's goals generally relies upon the stock of good-quality teachers. Colker (2008) says that teachers of value should be extensively taught, having sufficient information on a satisfactory scope of the topic to give them the certainty to lead their understudies in advance instead of constraining data on them. They should likewise have the essential expert abilities to work successfully. Most importantly, they should have several areas of strength for instructing with the goal that they may be a wellspring of motivation to their understudies and ready to move to drum patterns of chosen native gatherings played by other class individuals.

Strategies for Teaching Performing Arts

Teaching is something that happens consistently to everybody. The performing arts classroom offers an extraordinary chance for students, as they can simultaneously create relational and intrapersonal abilities. The music, dance, and drama classroom is a common place where students can team up on projects, show one another, and work both as individuals and collectively. Elliott (1995) addresses different ideas of music training reasoning and afterward puts the thoughts on one idea of 'musicianship and teaching that Musicianship and Teaching are related; one without the other is inadequate.

He examines the possibility that to express music successfully, an instructor should summarise and characterize musicianship. He talks about different thoughts of 'fantastic educating' and 'artistically capable and master instructors. A long-lasting student in the Arts is a proficient individual with profound grasping, a perplexing scholar, a responsive maker, a functioning specialist, a powerful communicator, a member of a reliant world, and an intelligent and independent student'.

Elliott (2005) suggests, that, to accomplish the upsides of music, music teachers should stress the interpretive idea of music as performing and lobbying craftsmanship and creating, organizing, and leading. The course utilizes a viable ethnic and imaginative way to deal with educating and learning Performing Arts in Ghana. This methodology agrees with the idea that learning at the lower levels of training ought to be reasonable (Doll, 1982; Matthews, 1989). The procedure likewise supports the investigation of the connections of the imaginative components in the different native styles and the contemporary artistry and famous structures.

Once more, teachers of Music, Dance, and Drama are to utilize the Ghanaian methodology and disposition to the introduction of the Performing Arts to show the students. That is, structure and the act of spontaneity in music, dance, and drama ought to be treated in every example, as the three are perpetually indistinguishable cycles in native execution practice. In this way, the accentuation here is on the utilization of coordinated ways to deal with education in Performing Arts. Teachers are encouraged to add to the recommended artistic expressions native to their territories and to study and apply the new ideas of teaching presented in the program. The utilization of

neighborhood, and Western instruments are additionally suggested for the educating/learning of the subject.

Besides, instructors are to peruse every particular target cautiously to realize the profile aspect toward which they are to educate. In this sense, they must conform to the body of information given in the third section of the syllabus. This brings into the center the possibility of a constancy viewpoint of educational program execution (Snyder, Bolin and Zumwalt, 1992), where instructors stringently follow the substance given by the educational plan organizers. Teachers are urged to add more data to the substance expressed in different cases. Here, the work on being energized is a common variation in which the organizer and the educator make educational program content. In other occurrences, where content spaces have been left clear, teachers are allowed the opportunity to foster their substance. As indicated by Snyder et al., (1992), this opportunity is educational program sanctioning, which expresses that the importance of learning could be made locally by educators and students to meet some ideal end. Teachers are to follow the ideas and activities given in the program to assess the examples of the different units. Here once more, teachers are urged to foster other down-to-earth and imaginative assessment errands to guarantee that students have dominated the guidance and ways of behaving suggested in the targets of every unit. Subsequently, music and dance program execution fall inside every one of the three ideal models of educational plan executions.

A demonstration is essential for showing music and dance (Choksy, 1981). Drama techniques that permit understudies to connect with the introduced data. Retention of a rundown of realities is a segregated and

indifferent experience, though similar data, passed on through exhibition, turns out to be interesting. Drama assists with raising understudy interest and building up memory maintenance since they give associations among realities and genuine utilizations of those realities. Lectures, on the other hand, are often geared more toward factual presentation than connective learning (Synder et al, 1992).

Empirical Review

Larson (2015) examined the state of Senior High School music and dance education in the context of a growing economy and current socio-cultural transitions in Ghana. The research analyzed the experience of educational administrators, teachers, and students. The study employed ethnographic and multiple case study approaches with focus groups, interviews, observations, and document review as data collection instruments. The sample size included 5 SHSs across Ghana. It was recommended that the current music and dance education curriculum needs to be made more innovative, and government needs to prioritize and allocate more funds to the discipline.

Opoku-Asare, Asare-Forjour, and Ampenh (2015) examined the instructional strategies for effective teaching and learning of creative arts; the dilemma of generalist teachers. The researchers used the action research method of qualitative research design in the study. Data collection tools used were observation, interview, and questionnaire administration. The sample size consisted of 20 primary school teachers from Agona District Administration. It was observed that the interventionist approach and participatory method resulted in effective teaching processes especially using

the learning-by-doing method in teaching Creative Arts. It was recommended that student teachers in all Ghana Colleges of Education should be given sufficient detailed tutorials on the Creative Arts to enable them to understand and appreciate its benefits so they teach the subject well in the schools they would be posted to after graduation.

Acquah (2021) reviewed the nature of Senior High School music and dance syllabus in the context of growing cultural education and the current socio-cultural transition in Ghana. The study centered on examining the challenges of teaching music and dance using Tamale International School as a case study. The music teacher and head teacher for Tamale were interviewed. The study however revealed a mismatch in the relationship between the context of the music and dance taught. It was recommended that music teachers properly align their instructional context to the syllabus since it contains enough African music content that can prepare the pupils to appreciate their musical culture

This chapter discussed a literature review related to the topic. The literature was categorized under the following themes. The history of performing arts education in Ghana; native music, dance, and drama teaching; performing arts in the colonial era; performing arts training in the post-colonial era; Performing arts Education in Ghana: contemporary points of view, the significance of performing expressions training, the difficulties and open doors in performing arts training, certainty level of performing arts educators, good instructing, scheme of work, the rationale for art education, preparation of lesson, lesson plan, elementary school teachers, and techniques

for teaching the performing arts. The next chapter presented the methodology used for the study.



CHAPTER THREE

METHODOLOGY

The purpose of this study is to investigate classroom teaching and learning of performing arts in selected public primary schools in the Sunyani Municipality. This chapter presents the research design, the study area, the population, the sample, the method of sample selection, the design of the instrument, and the procedures followed in collecting and analyzing the data

Research Design

The descriptive research strategy was employed. A variety of complimentary approaches that are mainly qualitative were used to form a case study (Gravetter & Forzano, 2006) to gather data from basic school teachers on the status of performing arts education in the context of the teaching and learning of Creative Arts in the Sunyani Municipality. Questionnaires, observations, and personal interviews enabled the researcher to gather data from the participants in the selected public primary schools. Since the study involved individual schools, the case study approach (Yin, 2003/2009) was adopted for an in-depth study of teaching and learning Creative Arts as they occurred in different schools in six educational circuits. This design fits the purpose of the current study since it allowed the researcher to see the natural occurrence of teaching and learning of various Performing arts topics in the selected schools and to describe in detail how these educational processes occur in the schools.

A case study allows one to study one aspect of a real-world problem in detail from different points of view. Because of the nature of case studies, one can employ one or more research procedures (Yin, 1994).

Qualitative research combines an interpretative and naturalistic approach to explore its subject matter (Cooper & Schindler, 2018). This means that qualitative researchers investigate phenomena in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people assign to them. First, the qualitative method was used because; it provides more helpful content for practical application. Second, it uses a smaller sample size than other research methods and allows for developing specific insights. Moreover, it eliminates the possibility of bias within the data and converts individual experiences into usable data.

Study Area

The area of study is Sunyani Municipality in the Bono region of Ghana. Sunyani is an important trade hub for the distribution of cocoa, kola nuts, and staple food. Sunyani has several educational facilities including Universities, a Nursing Training College, Senior High Schools, Junior High Schools, and Basic schools. There are about 68 public primary schools in the Sunyani Municipality.

Population

The Sunyani Municipality has a total of about 68 public primary schools. With this study, the population accessible would include head teachers, teachers, and students from across the 68 public schools in the Municipality.

Sample and Sampling technique

The study used the convenience sampling method, a non-probability mode, in selecting the Sunyani Municipality as the study area. The proximity, accessibility, and familiarity influenced the area of choice. The 68 public

schools in the Municipality are grouped under educational circuits Sunyani A, Sunyani B, Sunyani C, Sunyani D, Abesim, and Atronie. With this large accessible population, the researcher chose to select 5 schools from each of the various educational circuits. This resulted in 30 schools being the total outcome of the process.

The 30 schools were randomly chosen by composing the name of each school on a standard-size piece of paper. Pieces of paper were placed in a big bowl and were completely blended. Slips were randomly pulled out at a time until the interaction was finished. This was finished on circuit bases until the 30 schools that should make up the sample were chosen. Since the upper-grade schools' training is classified as “subject teaching”, the Creative Arts teachers that made up the sample for this exploration were chosen since they had a place with one of the five basic schools chosen from each circuit.

Through the purposive sampling process, 10 head teachers were selected for interviews. The head teachers were however selected based on issues identified and the willingness of persons to be a part of the research.

Research Instruments

Instrumentation involves gathering data through appropriate instruments and looking at the conditions under which they would be administered (Fraenkel & Wallen, 1996).

Cohen and Manion (1995) reiterate that using different or multiple research instruments can examine and analyze issues such as academic skills, achievement, and teaching methods.

The researcher deliberated on the advantages, disadvantages, and features of the following data collection instruments and their relation to the

study being undertaken before finally agreeing to use them. The data collection instruments selected for this study were observation, questionnaire, and interview. The researcher's special efforts were the presentation, analysis, and collection of data.

Questionnaire

According to Kumekpor (2002), questionnaires are a series of questions used by a researcher to gather information from respondents. The questionnaires are grouped into sections, Section A (demographic variables), with Sections B and C addressing the various research questions.

Observation Guide

Osuala (2001), contends that the observer having a direct observation of techniques can study several factors concerning the study in question. This method gathers data on a given situation over time and further describes the fluctuations that may be observed. Direct observation helped the researcher to assess the teaching and learning procedures used in the selected primary school classrooms. Every activity undertaken was significant during observation in constructing a valid conclusion. The observation guide was purposely designed to assess the activity engagements of both teachers and pupils during performing arts periods. The observational focus was centered on teaching and learning processes used by teachers and their teaching knowledge and skills on performing arts in the classroom.

Interview

Fraenkel and Wallen (1996) explained that an interview as a research instrument is very useful for checking the accuracy of impressions from

observing. Bell (1999) also stressed the flexibility of interviews as a research instrument as it helps researchers to seek the direct opinions of respondents at any given time.

Semi-structured interviews were used to gather more data from head teachers and to validate the researcher's perceptions of the efficiency and effectiveness of the teaching and learning of Creative Arts in the selected school. There were two phases of interviews with each of the participants. The emergence of the Coronal virus led to oral interviews being conducted mostly on mobile phones than in person.

The researcher gathered vital information that other research instruments did not capture by employing this research instrument. In addition, the interviews helped the researcher to explain the study's purpose as respondents were to fully understand the process well to provide helpful and needed information.

Interview sessions were conducted within an average time of 25 minutes per respondent. Respondents sought consent to make use of audio recording while interview questions were transcribed and checked for accuracy by sharing interview manuscripts with participants. The researcher created a relaxed setting for interactions with respondents as they chose their places of comfort within their respective schools.

Pilot Study

A pilot study was conducted to pre-test or "try-out" the research instruments used in this study (Baker, 1994, p. 182). Therefore, there was the need to ensure that the variables are meaningful, appropriate, and consistent with the survey being undertaken hence piloting. 20 Creative Arts teachers

from the Cape Coast Municipality were chosen and they were not included in the actual study. During the observations, field notes were written using a defined protocol (See Appendix A). In addition, an interview (semi-structured) on the teaching practices and other pertinent issues in performing arts education was conducted with the participants after completing all observations. All of these were done to ensure the procedures for data collection and the questionnaire itself was meaningful, appropriate, and consistent enough to derive quality results when the actual study was conducted.

Reliability Test

Cronbach's alpha was used to compute the internal reliability of the questionnaire. Cronbach's alpha produces values between 0 and 1.00 and Wallen (1979) explained that the rule of thumb for an alpha level is expected to be 0.60 and above. So, the higher the value, the higher the degree of consistency or reliability. All variables with zero variance were removed from the scale. Table 1 shows the details of the Reliability of the questionnaire.

Table 1: Reliability of research instrument

Cronbach's value	N	No. of items
0.863	20	22

The Objectives of the Pilot Study Were Met

The design of the questionnaires was in line with the purpose and the research questions of the study. Questionnaires were given to supervisors and other lecturers to measure the items to the purpose of the study and research questions per their views and experience. Ambiguous items were prompted

with the help of these experienced personalities to ensure they were very much linked to the study in all areas.

After reconstructing and redesigning, the survey instrument created a positive impression that motivated the participants to respond within 15 minutes. The study was a success in response to the questionnaire and the reliability index.

Data Collection for the Main Work

The Head of the Department of Music, University of Cape Coast signed an official introductory letter for the data collection on 19th October 2021 (See Appendix). A copy of this letter was then forwarded to the basic schools selected officially. In addition, another introductory letter was also sent to the Sunyani Municipal Education office, formally asking for permission to access the list of basic schools in the municipality.

Having clarified and set the research topic into perspective, the various instruments for the data collection were vetted and organized. After determining my sample size, I met with each respondent at their school before data collection started. During the first meeting, a detailed explanation was given about the nature and purpose of the study and the research activities to be conducted. Next, the researcher educated the participants on the Institutional Review Board (IRB) informed consent form got their signatures, and asked about school policies permitting outside researchers to conduct research in their schools. Finally, the researcher asked for permission to observe the teachers' classes and discussed with the teachers how to gain approval from the student's parents. The formal data collection process occurred after ethical clearance was obtained from the Institutional Review

Board Secretariat, University of Cape Coast. Observations and interviews with the participants took place from September 2021 to March 2022. Schedules for each data collection session were negotiated with the teachers initially in person but subsequently through the mobile phone.

In addition, interviews and observations with some participants were renegotiated as and when the need arose due to miscommunication and other related factors. Finally, researcher visits and interviews on some of the responses were conducted where respondents were asked to clarify their responses to some questions or respond to additional questions.

Analysis Procedures

A descriptive research strategy was used in gathering the data, so a descriptive-analytical method was used in summarizing the information obtained. Qualitative research does not require complex statistical analysis (Ary et al, 1972). Based on this, the data was analyzed using frequencies and percentages. Data was analyzed qualitatively by identifying themes that emerged during the study. The observation data in the form of observation notes were analyzed for two “pre-determined” themes: the classroom environment and interaction pattern and how well the teachers approached their topics respectively when teaching.

A descriptive-analytical method was used to summarize, the data gathered during the study. According to Ary et al. (1972), qualitative research does not necessarily require complex statistics and hence should be able to be explained easily. Data was hence, analyzed using frequencies, and percentages. In addition, the tables and figures supporting the analysis made it

more straightforward and understandable. The study employed the SPSS version 21.0, a computer software, to capture and run analyses.

This chapter provided a detailed description of the methodology to be adopted in conducting the study. These include the study area, the population, the sample, the method of sample selection, the design of the instrument, and the procedures followed in collecting and analyzing the data. The next chapter presents a detailed analysis and discussion.



CHAPTER FOUR

RESULTS AND DISCUSSION

Overview

The study examined the status of performing arts education in the Sunyani Municipality. Data gathered through observations, questionnaires, and interviews were transcribed in narrative and descriptive forms. A list of tables and figures is also generated to help paint a clearer image of performing arts teaching and learning processes in the selected public primary schools.

Analysis of the Questionnaires

The 30 copies of questionnaires administered in the study were in four parts. The parts included the first section, which was about the participants' data, and the remaining three sections discussed the research questions the study sought to answer. The researcher retrieved all the questionnaires distributed recording a hundred percent coverage. The findings are organized and presented based on the research questions. The analysis was represented descriptively using figures and tables.

Demographic Characteristics of the Respondents

This section presents the descriptive analysis of participants concerning gender, age, educational level, and work experience.

Gender of Respondents

20 of the 30 respondents were males with female respondents being 10 in number. Data from figure 1, shows that even with male domination, the data does not corroborate the gender imbalance of primary school teachers in the municipality and does not negatively impact the study.

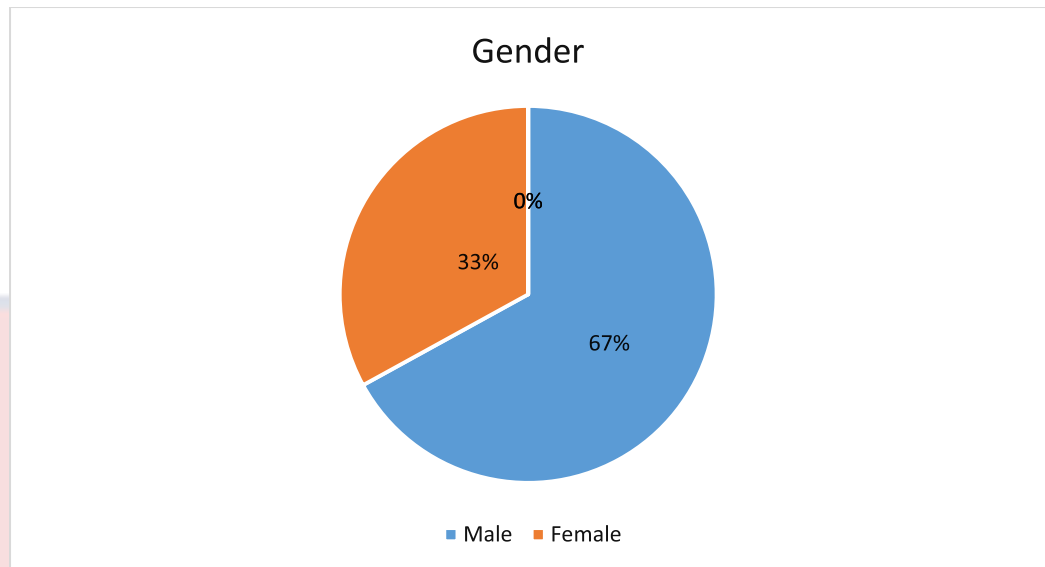


Figure 1: Gender of teacher-respondents

Age of Teacher-Respondents

The majority of the respondents were aged between 31-40 years. This age group represented 40% which is 12 teachers. Respondents aged between 51-60 years accounted for the least, which is 10% representing 3 participants. This implies the emergence of a youthful force in the profession and this is very promising. It also suggests that some of the teachers were trained when the Creative Arts syllabus had not been introduced and might encounter some challenges in implementation without retraining. These responses are summarized in table 2 below

Table 2: Age of Teacher Respondents

Ages range	Frequency	Percentages
20-30	06	20
31-40	12	40
41-50	09	30
51-60	03	10
Total	30	100

Source: Field Survey, 2022

Educational Level and Work Experience of Teacher-Respondent

With respect to the respondent's educational level, all the respondents were first-degree holders, with 10 doing top-up courses to attain a higher level. This is in line with the Ghana Education Service policy that all teachers should have the requisite training and qualifications to teach in Ghanaian primary schools.

Work Experience of Respondents

Table 3 revealed that 20 (66.7%) out of 30 teachers have been in service for 1 – 10 years, while 7 (23.3 %) teachers have been in 11 - 20 years of service. This indicates that only 3 Creative arts teachers (10%) with relatively high working experience. With most teachers having served relatively a few years, the performing arts strand has a brighter future ahead.

Table 3: Years of Experience of Respondents

Number of years in service	Frequency	Percentage (%)
1-10	20	66.7
11-20	07	23.3
21-30	03	10
Total	30	100

Source: Field Survey, 2022

Research question 1: What is the nature of performing arts education in the Creative Arts curriculum in public basic schools?

This section presents an analysis of the nature of the Creative Arts subject in relation to the teaching of the performing arts in public basic schools. The findings were presented in percentages and frequencies. All the respondents indicated that they have performing arts topics as part of the Creative Arts syllabus. However, 26 of the participants corresponding to

86.7% responded in the affirmative whereas the remaining four participants representing 13.3% indicated that the creative art syllabus does not contain all the needed information for the teaching of music, dance, and drama performances.

All participants responded that they do not have Creative Arts text books. Again, 28 of the participants representing 93.3% indicated that they do not have teaching and learning materials for the performing arts. The same group pointed out that they had only two periods per week for Creative Arts. The findings from the survey were supported by Bofo (2010). Akrofi (1998) confirms that equipment like stereos, television, and video-tapes that enhance the teaching and learning of African music and dance are non-existent in most of the schools in Ghana.

The survey revealed that the majority (17 out of the 30 respondents) did not know the rationale for studying Creative Arts in primary schools. This group accounted for 56.7% of the respondents. Regarding the source of learning materials for the pupils, the majority indicated that most of the learning materials were provided by the government and the parents followed. These groups were represented by 19(63.3%), 8(26.7%), and 3 (10%) respectively. Table 4 below summarizes the nature of performing arts in schools.

Table 4: The nature of the Performing Arts

Statements	Response	n (%)
Do you have performing arts topics in the Creative Arts syllabus?	Yes	30(100)
	No	-
Does the syllabus contain all the needed information for the teaching of performing arts?	Yes	26(86.7)
	No	4(13.3)
Do you have Creative Arts text books?	Yes	-
	No	30(100)
Do you have teaching and learning resources for performing arts?	Yes	2(6.7)
	No	28(93.3)
Periods for performing arts in a week?	2 periods	30(100)
Do you know the rationale for the study of performing arts in schools?	Yes	13(43.3)
	No	17(56.7)
Who provides the teaching and learning resources?	Government	19(63.3)
	Schools	8(26.7)
	Parents	3(10)

Source: Field Survey, 2022

The Interest of Pupils in Performing Arts

In Fig 2 below, 25 (83%) of respondents noted that pupils have a ‘very high’ interest in the performing arts and 5 (17%) of respondents noted that pupils have a high interest in the subjects. The respondents also explained that morale is very high whenever it is time for Creative Arts. The pupils’ interest means they will be attentive in class and partake in any activity.

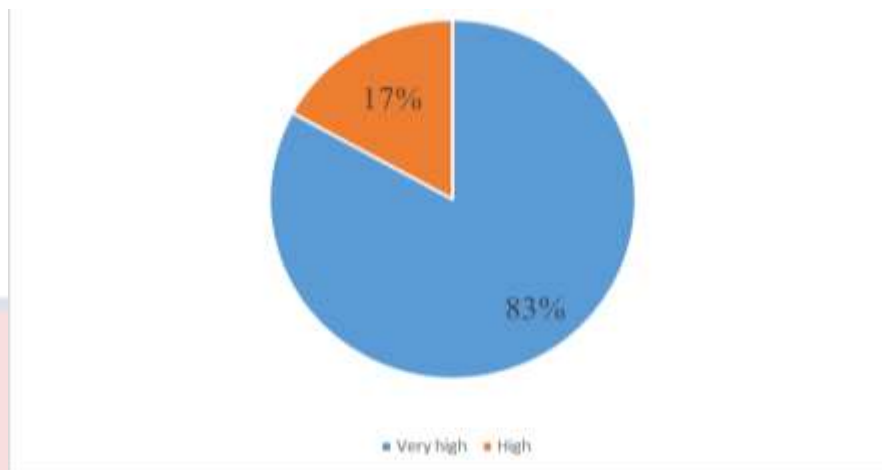


Figure 2: Pupils' interest in the performing arts

Training of Creative Arts Teachers

All the study participants who responded to the questionnaire were Creative Arts teachers who taught at the upper primary school level in the Sunyani Municipality at the time of data collection. This stage aims to investigate the background of the Creative Arts teachers included in the present study to examine whether they are experts in what they are teaching. Table 5. below summarises the areas of specialization of the Creative Arts teachers included in this study.

Table 5: Area of Specialization of Teachers

List of teachers' areas of specialization	Frequency
Basic design and technology	10
Creative Arts	4
Social Studies	4
English Language	3
Building and Construction	2
Literature in English	2
Ghanaian language and culture	1
Ghanaian language	1
Music Education	1
Mathematics	1
English and Creative Arts	1
Total	30

Source: Field Survey, 2022

Table 5 above revealed that only four (representing 13.3%) of the 30 teachers identified themselves as trained Creative Arts teachers. Course or course combinations closest to Creative Arts are English and Creative Arts (1 teacher), Music Education (1 teacher), and Ghanaian language and culture (1 teacher). This means that a minority of teachers studied some aspect of art as part of the Teacher Training curriculum but not as specialized subject teachers. This indicates that these teachers have some knowledge and have to teach Creative Arts, not because they are qualified or have been trained for it, but because there are no specialist teachers to teach it in public primary schools.

Research question 2: How do teachers teach the performing arts strand during Creative Arts lessons in the public primary schools in the Sunyani Municipality?

This section examines how the teachers do the actual teaching of the performing arts. This is achieved by summarizing participants' responses to the questionnaire and the general classroom procedures employed by teachers during performing arts lessons. The findings in this section are based on the questionnaire and classroom observation.

The majority of the respondents indicated they have come across topics in the performing arts strand of the Creative Arts syllabus that they could not teach because they did not know about them. This group accounted for 86.7% representing 26 of the respondents. This may infer that only the four Creative Arts specialists (revealed in table 5 above) can handle all aspects of the performing arts strand. This implies that the majority of the creative art teachers included in the sample leave some of the topics under the performing arts strand untreated. This response explains why most of the respondents (25

representing 83.3%) indicated they do not like teaching the performing arts strands. The repercussion is that the objective of the Creative Arts syllabus will not be achieved in the long run. Regarding what the teachers do when they come across a topic in performing arts that they cannot handle, 19 of the respondents representing 63.3% indicated that they did “nothing” about the situation. In contrast, the remaining 11 (36.7%) suggested that “they consult resource persons”. However, all of the respondents revealed in informal conversations that they like the “storytelling, popular dance, and singing” aspect of the performing arts.

Surprisingly, it was revealed that generalist teachers are not effective and efficient in teaching performing arts simply because they do not have the requisite training and skills required for the teaching of music, dance, and drama (Eisner, 1997). They lack practical skills and above all, are already overburdened with the teaching of several subjects (Pateman, 1991). Table 6 below summarises the results presented above.

Table 6: Teaching of the performing arts strand

Statement	Response	n (%)
Have you ever come across any topic in performing arts that you could not teach because you had no knowledge about it?	Yes	26(86.7)
	No	4(13.3)
What did you do about it?	Nothing	19(63.3)
	Consulted a resource person	11(36.7)
Do you like teaching the performing arts?	Yes	5(16.7)
	Reason: Because I am comfortable teaching all the aspects	
	No	25(83.3)
What do you teach during performing arts lessons?	Reason: Because that is not my area of specialization	
	Teach the theory	-
	Teach both theory & practical	5(16.7)
	Teach only the practical	7(23.3)

Source: Field Survey, 2022

Observation of classroom teaching and learning of performing arts (Music, Dance, and Drama)

About six lessons were observed on Music, Dance, and Drama in every school included in the sample. Due to financial and time constraints, only the upper primary classes (classes 4 to 6) were observed in the schools selected. The general presentation of these lessons was quite good. Pupils were actively engaged in many practical activities, with less of the regular teacher-talking mode.

Based on data from the observation, the majority of the teachers (23 representing 76.7%) included in the sample did not have a lesson plan for lessons on the performing arts. It was also observed informally that some respondents never prepared lesson plans for Creative Arts lessons, whereas, with other subjects, these same teachers had prepared lesson plans correctly. About 5 teachers representing 16.7%) out of the 30 teachers observed told the researcher that they did not bring their lesson plans to school. Several follow-up visits were made to make these teachers provide their lesson plans on subsequent observation days to no avail.

From the data gathered from the school observation, most respondents never cared to prepare lesson plans for creative art lessons; as such the few respondents who did prepare never used them to teach their lessons.

Teaching Methods

The teachers observed employed various teaching methods to deliver their lessons. The teaching methods used included questioning, lecture, demonstration, discussion, and traces of child-centered methods.

The common questioning method of teaching which involves drawing out the perception of the pupil's thinking was the most commonly observed teaching method in all the schools. This process involves the teacher asking questions and randomly calling someone to provide the answer. Pupils willing to answer with their hands up are usually selected to answer. Still, to maintain general class participation and direct pupil concentration, those with their hands down were also selected. The essence of this approach is to identify and help pupils with specific problems and those not paying attention in class. However, no student was found dozing during practical lessons. It was realized later that it was only teachers from schools corresponding to the four teachers who are specialists in Creative Arts who taught the theory and practical classes in performing arts lessons.

Most of the teachers, who I can say are not specialist teachers since they did not major in any of the performing arts strands, taught mainly practical lessons. During their teaching, they used the demonstrating strategy of teaching whiles with the musical games, storytelling, and singing and assisted pupils in learning new songs. Others also gave pupils enough room to showcase their dancing skills.

Teachers' Practical Skills

Apart from their poor theoretical grounding, respondents mostly lacked the practical aspects of the performing arts. Teachers with no requisite practical skills relied more on the expertise of some of the talented pupils in their class or sometimes invite a colleague to teach the practical aspects of their lessons for them. They usually gloss over practical topics they cannot teach yet cannot find anyone to help and proceed on to different topics. Based

on formal interviews with head teachers and informal conversations with classroom teachers, I have realized that most practical topics under the performing arts strand are ignored. The teachers who have no idea of performing arts do not teach the subject.

Pupils Participation

Some pupils were spotted dozing in some schools during performing arts lessons that are more theoretical. In observing the lessons in the 30 schools that made up the sample for this study, pupils raise their right hands in readiness to answer questions posed by teachers, except in Schools B, F, and E (Classes 4, 5, and 6 respectively) where the researcher observed a few chorus answers. Teachers usually pass questions on to other pupils to provide the correct answer when pupils fail to give incomplete answers or answer the questions incorrectly. Pupils who answered questions correctly received a clap from their classmates on a cue from the teacher. Teachers only supplied the correct answers as a last resort.

In group assignments, every member in the group was spotted working in most of the classes visited. There was an exception in three schools (A, H and I classes 5 and 6) where the boys decided not to participate. Apart from schools A, H and I none of the boys took part in a dancing exercise but decided to drum although the teacher wanted them to dance. Nevertheless, it was observed from all schools that pupils actively participated in all the practical exercises. Few of the pupils who were inactive regarding the practical assignments, especially in School E (Classes 4 and 6) and School J (Class 4) were those who did not have the needed teaching and learning resources like drums and other musical instruments.

Classroom Management and Teaching/learning resources

Some teachers found it difficult to control their class, especially in the practical lessons. Most pupils were spotted in these lessons either making noise or roaming about playing with other classmates. Things got worse when it was time for dance lessons. Especially in Schools G and C (Classes 4 and 5), pupils were so happy during the “musical games” lessons that the teachers could not control the class anymore.

On discipline, pupils caught looking outside the classroom or not concentrating were called to attention. When this happened often, then teachers questioned and cautioned the pupils against such practice. Canes were used in a few cases by teachers (School J Class 6). There was also a good pupil-teacher relationship in the classes visited in that pupils could express themselves freely.

Few classrooms visited had pictures of musical instruments and other teaching materials mounted on the walls. In School E, the teacher mounted the words of the National Anthem, the Pledge, and other patriotic songs in the classroom and guided the student to appreciate the works. Unlike the teacher in School E, the teachers in School F and D had pupils’ creative works mounted on all four walls in the classroom. This is what Moyles (1994) and Clement (1993) believe helps to foster creativity and curiosity in the pupils. Unfortunately, most classrooms visited had no teaching and learning resources on performing arts. It was also observed that the teachers often used the time allocated on the Creative Arts timetable to teach other subjects. Performing arts classes have been reduced to singing lessons (Flolu & Amuah, 2003).

Apart from blackboards and teachers' handbooks that are widely available in the selected schools, there are no other materials and tools for teacher demonstration or pupils' practical work apart from a few traditional drums spotted in schools A, C, and H. The 30 respondents together with their head teachers, when asked about the problems militating against the teaching and learning of the performing arts aspects of the Creative Arts made mention of "the lack of musical instruments, equipment and materials". The teachers also complained that when they ask their pupils to bring materials to class for practical work, they do not get them, a situation the teachers described as hindering the success of the teaching and learning of the performing arts. These teachers blamed the government for introducing the subject without adding the needed logistics and parents for not wanting to share the responsibility of providing the necessary materials and tools for their wards' education.

In-service Training or Workshop on the Teaching of Performing Arts

All the teachers in the sample indicated that they are in charge of Creative Arts in their respective schools. As to whether they have had any in-service training in teaching Creative Arts, the majority of the respondents, 27 (representing 90%) indicated that they have not had any in-service training with the remaining 3 teachers (representing 10%) acknowledging receipt of in-service training. This revelation may explain the poor delivery of topics under the performing arts strand observed among the teachers in the current study. They implied that most public primary school teachers find it very difficult to teach the performing arts effectively. Since teaching and learning go together, it is clear that most of the pupils in primary schools are being denied effective

teaching of the Creative Arts to enable them to learn the skills outlined for them. The implication is that the nation cannot produce citizenry who are critical thinkers and problem solvers as stipulated in the objectives of the Creative Arts syllabus.

Class Size

The observation revealed that most of the classes observed have between 60 and 75 pupils in a class. The teachers described this situation of teaching very large classes as “mission impossible” for one teacher to teach effectively. Four teachers (in Schools J and F) told the researcher that teaching in larger classes makes it very difficult for them to teach effectively and factor individual differences into their teaching methods. This affirms Balogun et al’s (1984) view that many primary schools fail to gratify the indispensable needs of the learner often because teachers have to teach larger classes with over 60 pupils making it impossible to deal with each pupil as required.

Teachers’ Perception of Performing Arts

The observation and interviews revealed that some teachers have a wrong perception of the performing arts, especially the ones who had no training in music, dance, or drama at any point in their lives. Creative Arts teachers with this kind of background give little attention to all the different Creative Arts strands and regard them as “not as academic” as other subject areas like Mathematics, and Science. This notwithstanding, a few of the teachers spoke very highly of the performing arts implying they were aware of the importance of the Creative Arts to the pupils. They expressed the view although the subject is not taught effectively, pupils like it more than any other

subject and therefore it should not be taken out from the primary school curriculum.

Many respondents admitted that performing arts topics are treated selectively with irregularity and that the priority given to Creative Arts strands is often lower than other areas within the primary school curriculum. It is worth noting that the 30 respondents told the researcher in an informal conversation that they do not follow the school time table and, at times, use the Creative Arts periods to teach other subjects. Most teachers said that time in the primary classroom is usually dominated by attention to core subjects such as English, Mathematics, and Integrated Science unlike Creative Arts since it gets the least attention.

Experience versus Inexperience in Teaching the Performing Arts

It emerged from the study that most of the good lessons the researcher observed were taught by the “more experienced” teachers (those who have taught for 11 to 30 years). Though these so-called experienced teachers were not trained as Creative Arts teachers, they were able to teach Creative Arts better than the inexperienced teachers in that they presented the content in a more rational, logical, and orderly manner, pacing the class to the level of their pupils and taking into account individual differences to some extent (Lockheed et al.,1994) than the inexperienced teachers.

Interestingly, these experienced teachers brought to the classroom good pedagogic and subject-related knowledge that teachers rarely possess at the start of their careers. Butt (2008) indicates that most teachers who have taught successfully for a few years have built up a bank of lesson activities from which they can quickly select for different classes, instinctively knowing

which activities will work best in each situation. In this regard, Leinhardt (1989 as cited in Airasian, 1996, p.49) points out that ‘in planning, one advantage experienced teachers have over begun teachers is “Mental Notepad” filled with past experiences that can be called up from memory by a brief list of phrases and activities.

This is not to say that the experienced teachers in the sampled schools were better than the inexperienced teachers in content. However, the researcher has come to understand through the observation that good teaching emanates from experience in that it is one thing to be well-informed and another thing altogether to deliver the information to the pupils’ comprehension. Indispensable as it is, the relaying of the performing arts content is not the most crucial aspect of teaching. Still, the teacher’s ability to make pupils comprehend the content is what matters (Tamakloe et al, 2005). This is exactly what experienced teachers possess and which inexperienced teachers do not have. No wonder, experience, they say is the best teacher.

Lesson Plan

In Ghana, teachers, especially in primary schools, have to prepare weekly lesson plans that the head teachers vet before the actual classroom teaching process takes place. The impression from the school observation and teacher interviews is that most of the teachers do not prepare Creative Arts lesson plans. This implies that they do not want to teach Creative Arts. However, it is generally assumed that efficient teachers consistently plan and carefully prepare good lesson notes to guide instruction in the classroom.

It came to light from this study that the lesson plan contributes a lot to the effective teaching and learning of the Creative Arts in the public primary

school. Teachers who taught most of the good lessons were observed to have done so with well-prepared lesson plans. Since a lesson plan is the last stage of lesson preparation, one can deduce that some of the teachers might have had enough preparation for the lessons but translating the plans into lessons is where the problem lies.

Theory versus Practice (time allocation in the syllabus versus classroom time table)

The study observed that time allocation for Creative Arts in both lower and upper primary schools is different from what is being practiced in the schools. According to the Teaching Syllabus for Primary Schools (2007, p. iv), a maximum of six periods a week is recommended for teaching Creative Arts in the upper primary. In contrast, a maximum of seven periods is recommended for the lower primary, the reason being that Creative Arts must be taught practically. Therefore, adequate time should be given to the lessons. In the schools, however, the time allocated for Creative Arts was four instead of the recommended six periods for the upper primary. Even with this, many of the teachers still use the Creative Arts periods to teach other subjects.

Subject Teacher-Teaching versus Class Teacher-Teaching

The researcher observed some sense of urgency and promptness in using time among the Creative Arts teachers within some schools. The researcher believes those respondents were specialist teachers and that Creative Arts was their major subject. These subject teachers move from classes 4, 5, and 6 as quickly as possible in order to finish the syllabus in time. The researcher observed other instances where teachers were standing in front of classrooms or outside waiting for their colleagues teaching other subjects to

end their lessons. In the case of subject teachers, this is a major problem while this context differs from a class teacher teaching all subjects. Boafo (2010), revealed that they lacked this sense of urgency and promptness since they did not have other teachers waiting for them and did not have to leave their classrooms.

This study has shown that within the public primary schools in the Sunyani municipality, effective and quality teaching and learning of the Creative Arts, in general, is being undermined by issues such as; lack of specialist teachers, wrong perception of the worth of Creative Arts among the generalist teachers, large class sizes, lack of teaching materials, and limited teaching time on the time table. This poses a difficulty in achieving the objectives of the Creative Arts syllabus in primary schools.

Research question 3: What are the major challenges associated with teaching and learning performing arts in primary schools in the Sunyani Municipality?

All 30 respondents indicated that the major challenge that affects the teaching and learning of performing arts were (a) the lack of specialist arts teachers,(b) the lack of teaching and learning materials, (c) insufficient time allocation for the teaching of Creative Arts, (d) lack of in-service training for non-specialist teachers and (e) negative attitude of teachers towards the teaching of performing arts". The literature in Arts Education corroborates these findings from the survey, questionnaire, and observations

Nzewi (1999), believes that the major problem facing the teaching and learning of performing arts is the lack of facilities. Akrofi (1998), also reiterated that equipment like stereos, television, and videotapes that enhances

the teaching and learning of African music and dance are non-existent in most of the schools in Ghana. It is clear from the above that music and dance education is not a priority in schools in the Sunyani municipality. The implementers' ability to carry out an innovation depends on the availability of materials and other relevant resources. The study reveals a lack of teaching /learning resources for Creative Arts in Basic schools. Tanner and Tanner (1995), posit that a lack of materials and resources are obstacles to achieving the intended outcomes of innovation.

With respect to the measures that could be put in place to resolve these challenges, the respondents stated that (a) the government should make available all teaching and learning resources, (b) Ghana Education Service should train more specialist Creative Arts teachers, (c) there should be sufficient time allocated on the timetable for the teaching and learning of all Creative Arts strands, (d) there should be regular in-service training for Creative Arts teachers and (e) teachers should try to pay attention to all performing arts topics in the syllabus. Table 7 below summarized the responses of respondents on the challenges and some measures to resolve these challenges.

Table 7: Challenges Associated with the Teaching of Performing Arts Challenges

Lack of specialist teachers in Creative Arts with a strong performing arts background
Lack of teaching and learning resources
Insufficient time allocation for the teaching of all Creative Arts strands
Lack of in-service training for Creative Arts teachers
Negative attitudes of teachers toward the teaching of performing arts
Lack of confidence on the part of teachers

Source: Field Survey, 2022

Table 8: Measures that can be employed to resolve the challenges.**Measures to curb the challenges**

Training of more specialist teachers in Creative Arts with a strong performing arts background

Provision of enough teaching and learning resources for performing arts

Sufficient time allocation for the teaching of all Creative Arts strands

Regular organization of in-service training for Creative Arts teachers

Strong advocacy to change the negative perception among teachers about the performing arts

Teachers should be encouraged to pay attention to all topics under the performing arts

Teachers must boost their confidence level by preparing adequately for performing arts classes

Source: Field Survey, 2022

Responses from interviews with headteachers

In the study, 10 headteachers were interviewed with 8 being females and 2 males. This gender imbalance with a higher number of women in management positions of public primary schools in the Sunyani municipality reflects the gender of the classroom teachers as revealed in Boafo (2010) and Opoku-Asare et al., (2015). Interestingly, the head teachers' responses seem to support that of the Creative Arts teachers when they were asked about the interest of pupils in the performing arts. All the head teachers responded affirmatively that pupils' interest in the performing arts is very high. For anonymity, pseudonyms will be used instead of the actual names of headteachers. Responses from the school heads reiterate every finding from my observations and results from the questionnaire. Below are excerpts from the interview with headteachers.

Head teachers-one stated:

Pupils' interest in the performing arts is very high. Pupils are so enthusiastic about the performing arts that you can feel it in their faces as they sing and dance.

Head teacher-two shared her view:

Teachers are not giving proper attention and seriousness in the teaching of Creative Arts. However, with less skilled teachers in performing arts, they cannot complain but rather, be grateful that the teachers have agreed to fill that void in their institutions.

Head teacher-five also has this to say:

Teachers do not have adequate teaching and learning resources for the teaching of performing arts. The schools do not have enough money to buy instruments and other electronic gadgets like stereos, computers, etc.

Head teacher-two again shared her view:

Teaching the performing arts at the basic level is very important but most people have the perception that teachers who teach the performing arts strand of the Creative Arts are lazy. For this reason, in her school, it is mostly the visual arts strand that is usually taught, and once in a while the performing arts.

Head teacher-seven confirms the lack of creative arts teachers by saying:

Basic schools do not have Creative Arts specialists so teaching the subject is complex. Teachers who teach Creative Arts in basic schools are from different backgrounds but since the schools do

not have specialists teaching the performing arts strand of Creative Arts teaching the subject is not effective.

Head teacher-five also confirms the lack of financial support for the arts by saying:

Since the schools are having financial constraints, the schools could not support Creative Arts teachers to invite external resource persons to aid in teaching the subject.

Discussion of Results

The Creative Arts teachers sampled from the Sunyani Municipality provided demographic information on their age, years of teaching experience, and area of specialization. Results revealed that most Creative Arts teachers were males aged 20-60. The findings from the study revealed some gender disparities among teachers contrary to what exists in the available literature. In the current study, more males (20) than females (10) were involved in teaching Creative Arts in the selected basic schools in the Sunyani Municipality. Interestingly, none of the female Creative Arts teachers included in the study selected Creative Arts or any related Creative Arts subject as their major at the tertiary level. Is it that females lack interest in majoring in the performing arts as an academic subject of study at the tertiary level? Taking a cursory look at the literature on demographic data on primary school teachers, this is the only instance where male teachers are more than female teachers. This finding does not support Opoku-Asare et al., (2005); Bofo (2010); Alter, Hays, and O'Hara (2009) among others who found the gender disparity among primary school level teachers to be positively skewed towards females. The

reasons for the popularity of primary school Creative Arts teaching jobs with the males in the current study are challenging to explain from the data.

However, it might be that females may lack the strong will to go against their parents to pursue a career in the performing arts like their male counterparts. The gender imbalance revealed in this research finds justification regarding professional and school instrumental music programs are concerned (Dordzro, 2012/2017). Reasons for the low interest of females in performing art teaching jobs, and most especially for the generally low common interest of college of education students in the performing arts as an academic subject of study demand an empirical investigation.

Generally, the expectation of effective teaching and learning of Performing Arts from teachers who have not specialized in visual arts, or performing arts (Music, Dance, Drama) at the tertiary level is somewhat unrealistic. It further proves that most teachers have little or no knowledge and skills in the subject. The data present here revealed that only four out of the thirty teachers specialized in Creative Arts related subjects.

The data presented revealed never prepared lesson plans for the strand and did not teach all the topics apart from singing, storytelling, and dancing which they ask the pupils to do anytime they felt like it. The teachers deem it unlikely for those amongst them specially trained in the Arts to know and be efficient in teaching all facets of the performing arts. It is clear from responses that the most difficult aspect of the performing arts that teachers struggle with is the theory. This indicates a total review of Creative Arts teacher education in Ghana.

To examine further what the teachers do when they encounter a theory or any topic they cannot handle effectively, most of the respondents told the researcher they had to move on to different topics. At the same time, the minority indicated consulting an available resource person. Some teachers also revealed to the researcher that since they sometimes feel shy or disgraced for seeking assistance, they sometimes learn by rote to teach.

It can be gleaned from the discussions that the pressing issues concerned as far as teachers are concerned are the structure of performing arts, the needed skills for teaching it, and the interest in teaching the subject. It is very unrealistic to expect an unspecialized teacher to teach all subject areas of the primary curriculum effectively. This supports Alexander et al.'s (1992) proposition about the over-demanding nature of the primary school curriculum as against the generalist teacher's subject knowledge. Under this arrangement, it appears that the performing arts strand of the Creative Arts syllabus seems to be the subject that suffers most of all the Key Learning Areas of the public primary schools' curriculum.

Also, teachers included in this study are not putting in the required effort at teaching the subject because they see it as a "worry", "a favor to please their supervisors", and an additional burden rather than a duty and responsibility towards implementing a national policy. This means that pupils would be deprived of the privilege to learn Creative Arts in primary school where it is needed most thereby causing the defeat of the general goal of the New Standards-Based Curriculum in general.

Knowing that most Creative Arts teachers in Ghanaian basic schools are not specialists, one would expect the organization of frequent training and

development programs to enhance their confidence and skills. Sadly, that is not the case. Participants' responses showed that most teachers had not received any in-service training. The current situation will lead to poor delivery of the course ultimately resulting in students losing interest and respect for the performing arts. It was revealed from the literature that, generalist teachers could not effectively teach Creative Arts simply because they do not have the requisite training and skills required for the teaching of music and dance (Eisner, 1997). Teachers lacked the practical and theoretical versions and are already overburdened with teaching several subjects (Pateman, 1991). This result also implies that most of the Creative Arts teachers in the selected basic schools learn on the job with time.

Teachers' lack of interest in performing arts might be a logical explanation for teachers' responses when they were questioned on the rationale for teaching Creative Arts. Interestingly, most participants did not know the rationale for studying Creative Arts in primary schools. Other responses from the teachers suggest their inability to teach the performing arts effectively was not entirely their fault. Among these challenges were the lack of teaching and learning materials, insufficient time allocation for performing arts teaching, low confidence level of teachers towards performing arts topics in the Creative Arts syllabus, and the lack of in-service training. Akrofi (1998) stressed that equipment like television and stereos that enhance the teaching and learning of African music and dance are non-existent in most of the schools in Ghana.

The findings above suggest that music, dance, and drama education is not a priority in most Basic Schools in the Sunyani Municipality. The

implementers' ability to carry out an innovation depends on the availability of materials and other relevant resources. The study reveals a lack of teaching or learning resources for Creative Arts in Basic schools. Tanner and Tanner (1995) showed that inadequate materials and resources are an obstacle to achieving the intended outcomes of innovation. Making musical instruments available is a significant step towards creating a student-teacher setting to acquire skills in the playing of African indigenous ensembles (Flolu & Amuah, 2003).

The participants however indicated the need for the provision of enough teaching and learning resources, sufficient teaching periods for the teaching of all Creative Arts strands, frequent organization of in-service training for the teachers, and enough motivation and support systems for teachers to increase their confidence levels to teach all topics underperforming art.

This chapter provided a detailed results and discussions of the work. A descriptive survey design was employed for this study to give a vivid insight into the actual situation on the ground with regard to arts education in Ghanaian primary schools. Questionnaires, observations, and personal interviews were used to collect data from the participants.

A non-probability (convenience) sampling was employed to select Sunyani Municipality as the area for this study since it was the area where the problem was identified. Sunyani Municipality has sixty-eight (68) schools divided into six educational circuits. Five schools from each of the six educational circuits were randomly selected. This yielded a sample size of 30 respondents for the questionnaire. Ten school head teachers were also selected

for the interview using purposive sampling. I made use of three research instruments: observation (performing arts lessons), interview (Mainly for school head teachers), and a questionnaire (for creative arts teachers) to cover the different aspects of a teacher-student holistic approach to teaching and learning of performing arts.

In all, 30 creative arts teachers and 10 headteachers participated in the study. Before the beginning of data collection for the actual work, adequate permission was attained from the Institutional Review Board (IRB) secretariat, the University of Cape Coast, and the Sunyani Municipal Educational Directorate. With the cooperation of Circuit Supervisors, Culture Coordinators, and head teachers, the researcher was able to gather relevant data. The instruments employed in this study were vetted and pilot tested before they were used to collect data for the main work. Data obtained was analyzed descriptively and the results were presented in figures and tables.

Data obtained from creative arts teachers' responses to the questionnaire, observation of classroom activities, and interviews conducted with 10 primary school headteachers in public primary schools selected from the Sunyani Municipality have highlighted critical issues that concern teachers, pupils' creative development and overall instruction of pupils in the performing arts.

Results revealed that creative arts teaching jobs in the Sunyani Municipality are dominated by the male gender with the ages of respondents ranging from 30-60 years. With respect to the educational level of the respondents, all of the respondents were first-degree holders. This is an indication that all creative arts teachers have the qualifications required of

them to teach in Ghanaian primary schools. Though the teachers have the required degrees to teach in Ghanaian basic schools, most of them were not specialists in creative arts. Responses on the work experience of teachers indicated the presence of a relatively large number of inexperienced generalist teachers who were coerced to take up the creative arts teaching role in public primary schools in the Sunyani municipality due to the absence of specialist creative arts teachers.

All the respondents indicated that they have to perform arts topics as part of the Creative Arts syllabus (Giving details of the areas covered under music, dance, and drama). However, they do not have adequate teaching and learning resources to teach. The same group also pointed out that they had only two periods per week for the creative art strands. The teachers indicated that their pupils are always ready and well-motivated to learn the performing arts. The survey revealed that the majority of respondents did not know the rationale for studying creative arts in primary schools. Regarding the source of learning materials for the pupils, majority indicated that most of the learning materials were provided by the government, this group was followed by the school and lastly by the parents. Majority of the respondents have come across topics under performing arts that they did not know at all about for that matter they were not able to teach which might be the reason behind the low popularity of the performing arts among the teachers included in the study.

Based on data from my observation, the majority of the teachers included in the sample do not write lesson plans for the Performing arts lessons observed. Most of the teachers observed, apart from their poor theoretical grounding also lack practical skills in the performing arts.

From all indications, it is clear that the primary school Creative Arts syllabus is broad and requires very versatile and well-trained teachers who possess the right content, practical skills, and pedagogical knowledge of the subject to teach all the topics effectively. It is also clear from this study that the training that teachers receive in the Colleges of Education does not prepare them adequately to teach all aspects of the creative art syllabus. The majority of the teachers demonstrated overly simplistic thinking, shallow understanding of the Creative Arts topics, and the skills needed to effectively teach the various topics in the Creative Arts syllabus. The teachers' instructional decision-making skills reflected in some of the lesson plans observed, and the inability of most of them to either prepare their lesson plans or teach Creative Arts exhibit similar characteristic deficiencies in the standard of their teaching. The observation and the interviews also revealed that many general classroom teachers who teach Creative Arts in the 30 selected public primary schools do not comprehend all the aspects of the performing arts stand and so resort to the teaching of storytelling, singing, and dancing which they find easy to do by just asking their pupils to tell tales they know, teach new songs or ask students to sing songs they already know or ask the talented ones among the students to lead the others in dancing. The approach adopted by some of the teachers who made some effort to teach the various topics in what the researcher terms "Chew and Teach" fashion is not very helpful. It is not surprising that a teacher has to memorize notes on a topic in order to teach it because, since the introduction of the Creative Arts in the primary school curriculum in September 2007, no effort has been made by the Ministry of Education, GES or CRDD to train specialist teachers for the Creative Arts or even run

workshops to help them teach in the primary school. The next chapter presented the summary, conclusions and recommendations.



CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Overview

This chapter deals with the summary of the entire work. The summary covers a restatement of the purpose of the study, the research questions addressed, the highlights of the available literature reviewed, an overview of the research methods employed, the kind of analysis performed on the data, and a statement of the main findings. The summary will be followed by conclusions as well as recommendations based on the findings of the study. I then close the chapter with suggestions for further studies.

Summary

The purpose of this study was to examine the status of performing arts education by investigating the actual classroom teaching and learning of performing arts in selected public primary schools in the Sunyani Municipality. The importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music, dance, and drama of their environment and those of their neighbors is now generally recognized. Without this preparation, they may not be able to participate fully in the life of the communities to which they belong. One way of acquiring this kind of knowledge is through formal education. However, arts education in Ghana is faced with myriads of challenges that are militating against the achievement of its goals and objectives. The idea of a study such as this is in itself significant as it investigates an interdisciplinary arts educational framework with potential applications to the Ghanaian situation. An interdisciplinary Ghanaian arts educational framework views the arts as a

holistic expression of diverse knowledge in the teaching and learning of Creative Arts. In order to make a positive change in arts education, it is prudent to first conduct a comprehensive and systematic analysis of the current status of performing arts education in the creative arts syllabus.

This study aims at providing substantial contributions to performing arts education by providing a starting point - a representation of how public primary educators teach and perceive the state of the creative arts as a subject of study. By the use of observation, interviews, and questionnaires, one will be able to identify the trends and characteristics of the current status of arts education as part of the teaching and learning of creative arts. This information will provide pupils and teachers of the creative arts education community with an opportunity not only to examine the current status – and their place within it – but to conceptualize and implement new ideas and strategies and to transmit, promote and preserve the culture of our dear nation, Ghana. This research also seeks to enumerate recommendations on the appropriate instructional materials on specific course content and current teaching strategies in arts education. The findings of the study will contribute significantly to policy formulation with regard to performing arts education in Ghanaian public primary schools.

Stemming from the purpose of the current study, the specific objectives of the study were to (a) examine the nature of performing arts education in public primary schools in the Sunyani Municipality, (b) find out how the actual teaching and learning of the performing arts is being carried out, (c) determine the challenges that are associated with the teaching and

learning of performing arts, and (d) solicit teachers' views on possible ways the challenges identified can be addressed.

To achieve the objectives stated above, four research questions were set to help gain a deeper insight into the teaching and learning of performing arts in the Sunyani Municipality.

1. What is the nature of performing arts education in Ghanaian public primary schools?
2. How do teachers teach the aspect of the performing arts during Creative Arts lessons in public primary schools?
3. What are the major challenges associated with teaching and learning performing arts in Ghanaian basic schools?
4. What measures could be put in place to address the challenges identified?

Related literature was reviewed under the following sub-headings: history of performing arts education in Ghana, indigenous music, dance and drama education, performing arts in the colonial period, performing arts education in the post-colonial period, Performing arts Education in Ghana: Contemporary perspectives, the importance of education in the performing arts, the challenges and opportunities in performing arts education, confidence level of performing arts teachers, good teaching, scheme of work, rationale for art education, lesson preparation, lesson plan, primary school teachers, availability of human resources and strategies for teaching the performing arts.

A descriptive survey design was employed for this study to give a vivid insight into the actual situation on the ground with regard to arts

education in Ghanaian primary schools. Questionnaires, observations, and personal interviews were used to collect data from the participants.

A non-probability (convenience) sampling was employed to select Sunyani Municipality as the area for this study since it was the area where the problem was identified. Sunyani Municipality has sixty-eight (68) schools divided into six educational circuits. Five schools from each of the six educational circuits were randomly selected. This yielded a sample size of 30 respondents for the questionnaire. Ten school head teachers were also selected for the interview using purposive sampling. I made use of three research instruments: observation (performing arts lessons), interview (Mainly for school head teachers), and a questionnaire (for creative arts teachers) to cover the different aspects of a teacher-student holistic approach to teaching and learning of performing arts.

In all, 30 creative arts teachers and 10 headteachers participated in the study. Before the beginning of data collection for the actual work, adequate permission was attained from the Institutional Review Board (IRB) secretariat, the University of Cape Coast, and the Sunyani Municipal Educational Directorate. With the cooperation of Circuit Supervisors, Culture Coordinators, and head teachers, the researcher was able to gather relevant data. The instruments employed in this study were vetted and pilot tested before they were used to collect data for the main work. Data obtained was analyzed descriptively and the results were presented in figures and tables.

Data obtained from creative arts teachers' responses to the questionnaire, observation of classroom activities, and interviews conducted with 10 primary school headteachers in public primary schools selected from the Sunyani

Municipality have highlighted critical issues that concern teachers, pupils' creative development and overall instruction of pupils in the performing arts. Results revealed that creative arts teaching jobs in the Sunyani Municipality are dominated by the male gender with the ages of respondents ranging from 30-60 years. With respect to the educational level of the respondents, all of the respondents were first-degree holders. This is an indication that all creative arts teachers have the qualifications required of them to teach in Ghanaian primary schools. Though the teachers have the required degrees to teach in Ghanaian basic schools, most of them were not specialists in creative arts. Responses on the work experience of teachers indicated the presence of a relatively large number of inexperienced generalist teachers who were coerced to take up the creative arts teaching role in public primary schools in the Sunyani municipality due to the absence of specialist creative arts teachers.

All the respondents indicated that they have to perform arts topics as part of the Creative Arts syllabus (Giving details of the areas covered under music, dance, and drama). However, they do not have adequate teaching and learning resources to teach. The same group also pointed out that they had only two periods per week for the creative art strands. The teachers indicated that their pupils are always ready and well-motivated to learn the performing arts. The survey revealed that the majority of respondents did not know the rationale for studying creative arts in primary schools. Regarding the source of learning materials for the pupils, majority indicated that most of the learning materials were provided by the government, this group was followed by the school and lastly by the parents. Majority of the respondents have come across topics under performing arts that they did not know at all about for that matter

they were not able to teach which might be the reason behind the low popularity of the performing arts among the teachers included in the study.

Based on data from my observation, the majority of the teachers included in the sample do not write lesson plans for the Performing arts lessons observed.

Most of the teachers observed, apart from their poor theoretical grounding also lack practical skills in the performing arts.

From all indications, it is clear that the primary school Creative Arts syllabus is broad and requires very versatile and well-trained teachers who possess the right content, practical skills, and pedagogical knowledge of the subject to teach all the topics effectively. It is also clear from this study that the training that teachers receive in the Colleges of Education does not prepare them adequately to teach all aspects of the creative art syllabus. The majority of the teachers demonstrated overly simplistic thinking, shallow understanding of the Creative Arts topics, and the skills needed to effectively teach the various topics in the Creative Arts syllabus. The teachers' instructional decision-making skills reflected in some of the lesson plans observed, and the inability of most of them to either prepare their lesson plans or teach Creative Arts exhibit similar characteristic deficiencies in the standard of their teaching. The observation and the interviews also revealed that many general classroom teachers who teach Creative Arts in the 30 selected public primary schools do not comprehend all the aspects of the performing arts stand and so resort to the teaching of storytelling, singing, and dancing which they find easy to do by just asking their pupils to tell tales they know, teach new songs or ask students to sing songs they already know or ask the talented ones among the students to lead the others in dancing. The approach adopted by some of the teachers who

made some effort to teach the various topics in what the researcher terms “Chew and Teach” fashion is not very helpful. It is not surprising that a teacher has to memorize notes on a topic in order to teach it because, since the introduction of the Creative Arts in the primary school curriculum in September 2007, no effort has been made by the Ministry of Education, GES or CRDD to train specialist teachers for the Creative Arts or even run workshops to help them teach in the primary school.

Conclusions

The study concluded on the following based on the above findings: Leaving the creative arts, for that matter the performing arts, in the hands of persons who generally have no interest in the subject, lack content knowledge, and the requisite practical skill since they have not specialized in any of the creative art strands in college is a great gamble on the part of the Ghana Education Service.

Furthermore, the very broad nature of the creative arts subject makes the situation even worse. Classroom teachers, especially the ones at the lower primary level are already overwhelmed with the number of subjects they are supposed to teach (English, Natural science, Mathematics, Citizenship, Religious, and Moral Education, and Information and Communication Technology all by one person in addition to visual and performing arts; Music, dance and drama), and who may have no interest in all or some of the topics in Creative Arts probably explains why some of the teachers do not prepare their lesson plans or teach the subject at all.

It is clear that teachers included in this study do not prepare adequately to teach performing arts classes as compared to other subjects. Perhaps

teachers who do not prepare their lesson plans or teach Creative Arts are neither aware of the kind of benefits the pupils in primary schools could derive from the Creative Arts nor the future repercussions of this neglect on the technological advancement of this nation. As the observation showed, the pupils are eager to learn the Creative Arts and they have much interest in the subject, indicating fertile grounds and readiness to receive whatever their teachers can give them. They cannot be denied this right to effective teaching. The fact that boys in the upper primary classes have biases toward dancing, weaving, and crocheting is quite disturbing. The idea that these topics are meant for girls and so boys do not learn them undermines the creative development and academic achievement of all pupils through the Creative Arts.

Since the target of this nation is to develop a new type of citizenry who are creative thinkers and problem-solvers through the study of Creative Arts, there is an urgent need to oppose the urge to provide substandard teaching from generalist teachers who themselves do not love the art they teach and lack both the content knowledge and the pedagogical knowledge in teaching Creative Arts. Just because it seems favorable for policymakers to ignore creativity in primary school education should not make us lose the fact that the long-term repercussion would be enormous. Creative Arts is critical to creative thinking, problem-solving, and socio-economic progress. If classroom teachers truly do not have the background and the understanding to teach Creative Arts, then they should not be given the responsibility to teach it, otherwise, it will immortalize the cycle of poor or no effective legacy for the

next generation of citizens who may even have no opportunity to learn Creative Arts if the subject is neglected now.

Recommendations

The evidence conclusively points to the fact that the teaching and learning of Creative Arts in public primary schools is ineffective and left in the hands of teachers who do not make enough effort to teach it. This stems from a number of contributing factors that must be resolved in order to achieve the set objectives. Barely three years of its introduction into the primary school curriculum, schools are seeing a decline in teaching and learning of the Creative Arts. Dealing with this, the solution should start from the top level of educational authorities, the middle level of the school, and classroom practice and attitudinal change among the teachers. It is therefore recommended that:

1. Since almost all teachers who teach Creative Arts in public primary schools are general classroom teachers, the MOE should liaise with Ghana Education Service to organize workshops on Creative Arts teaching for these teachers to imbue content knowledge, pedagogical knowledge, and some form of practical skills in the teachers who will, in turn, teach the pupils in the primary schools in the Sunyani Municipality.
2. The National Council on Tertiary Education (NCTE) should collaborate with Colleges of Education in Ghana and train specialist Creative Arts teachers who would be up to the task and take over from the generalist teachers because the demands of Creative Arts are so huge that general classroom teachers are finding it very difficult to effectively teach it.

3. At least two specialist teachers should be posted to every public primary school to teach the Creative Arts. One should teach the lower primary while the other one takes the upper primary classes.
4. In order to minimize time mismanagement in public primary schools, the GES should introduce subject teacher-teaching in the primary schools in that the class teacher-teaching teachers waste a lot of time.
5. Inputs such as teaching and learning materials and tools and materials for demonstration are vital in the delivery of good quality education. It is therefore expedient for GES and policymakers to ensure that schools do not lack these resources so that teachers can effectively teach the Creative Arts in public primary schools. Parents should also be made to understand that they are responsible for the provision of materials for their wards so that pupils would be able to learn Creative Arts well. Teachers should also be made to understand some of the materials used for Creative Arts practicals can easily be harnessed from the community. Weaving materials such as straw, clay, and threads are readily available in the locality.
6. The Inspectorate division of GES should liaise with the head teachers in their monitoring duties to make sure that teachers are teaching Creative Arts well. They should all learn Creative Arts so they can supervise teaching effectively because active monitoring and supervision of the quality of teaching is also crucial to sustaining teacher effectiveness and maintaining standards in the teaching and learning of Creative Arts in public primary schools. At the lower level of school administration, head teachers should not only vet lesson

plans but also discuss the importance of teaching Creative Arts effectively with the teachers.

7. Since the Creative Arts are practical-oriented and the pace at which pupils do their practical work does not allow them to finish their work on time, the maximum of seven periods a week for the lower primary schools and six periods for the upper primary should be maintained so as to allow pupils enough room to do their practical works. Teachers should be encouraged to give take-home practical assignments to pupils so as to compensate for the time lost.
8. Finally, teachers are unable to factor individual differences into their teaching methods due to the large nature of the class sizes. GES should assign two teachers to each of the larger classes or introduce teaching assistants from the National Youth Employment Scheme so as to effectively teach the Creative Arts and other subjects as well in primary schools.

Suggestions for Further Research

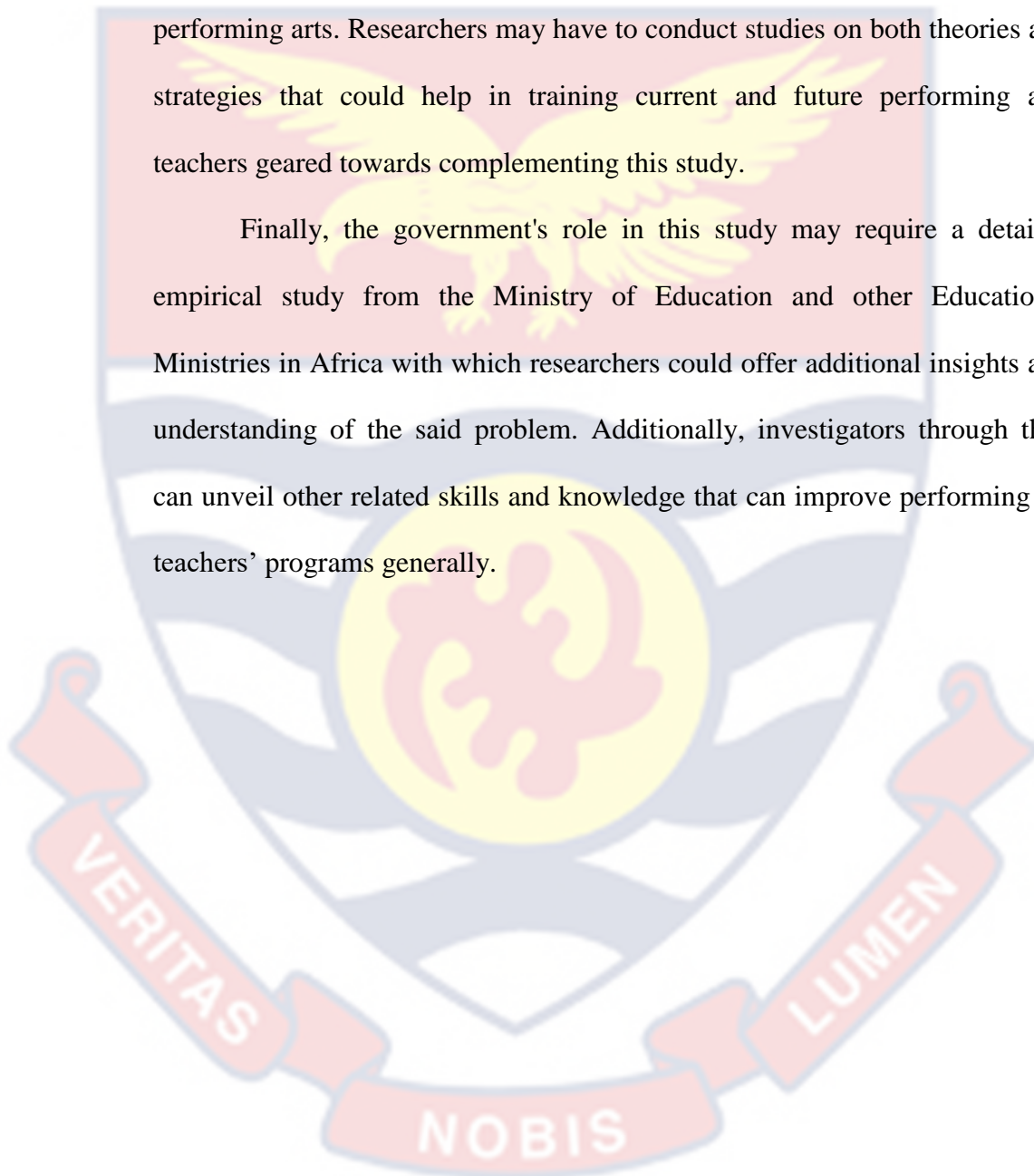
The current research focused on the teaching and learning of performing arts in a classroom setting in Sunyani Municipality public primary schools. In order to generalize the findings, it is suggested that more research be undertaken in other districts and municipalities, including Junior High Schools.

The study was conducted using a smaller sample size looking at the overall population of public primary schools in the Sunyani Municipality. With restrictions to fewer chosen public schools, the study may be inconsistent with the actual activities in some of the unselected schools forming part of the

Sunyani Municipality. Future researchers may have to look at tackling a relatively larger sample size.

The study focused on teaching and learning performing arts in public primary schools and did not center on the strategies used in teaching performing arts. Researchers may have to conduct studies on both theories and strategies that could help in training current and future performing arts teachers geared towards complementing this study.

Finally, the government's role in this study may require a detailed empirical study from the Ministry of Education and other Educational Ministries in Africa with which researchers could offer additional insights and understanding of the said problem. Additionally, investigators through this, can unveil other related skills and knowledge that can improve performing art teachers' programs generally.



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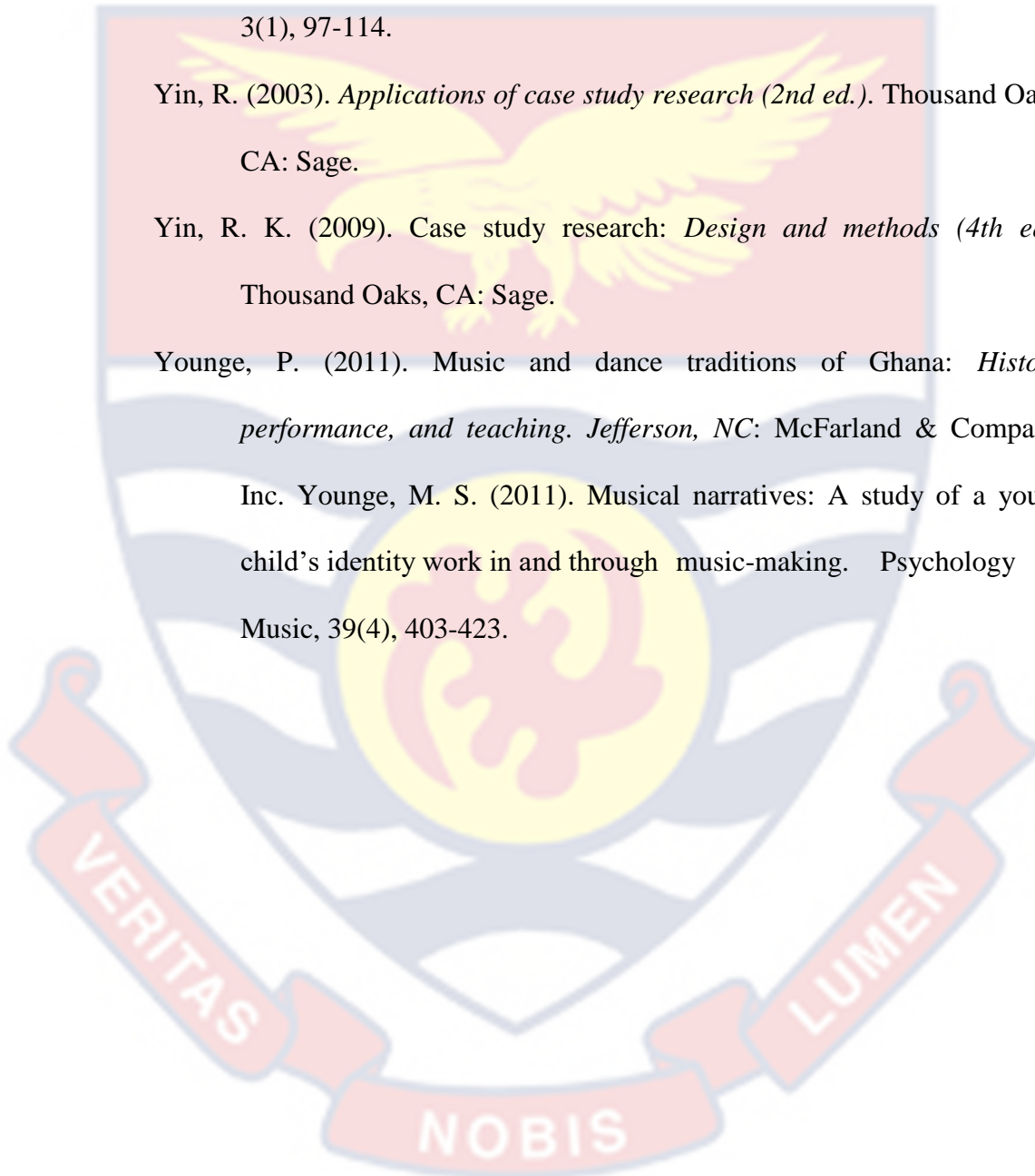
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APPENDICES

APPENDIX A

QUESTIONNAIRES

UNIVERSITY OF CAPE COAST, CAPE COAST
COLLEGE OF HUMANITIES AND LEGAL STUDIES
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE

TOPIC: PERFORMING ARTS EDUCATION IN GHANA: A CASE
STUDY OF PUBLIC PRIMARY SCHOOLS IN THE SUNYANI
MUNICIPALITY

This questionnaire is designed to petition for information for the above project. The information collected would be kept as highly confidential as possible. The researcher will highly appreciate your response.

- Section A**
1. Gender. M F
 2. Age. 20- 30 31- 40 41- 50 51- 59
 3. Educational level. S.H.S Certificate ‘A’ Diploma 1st Degree
2nd Degree Other If other state.....
 4. Work experience. 1- 10 yrs. 11- 20 yrs. 21- 30 yrs. 31- 40 yrs.
Other If other state.....
 5. Marital Status. Single Married Divorced Separated
Widow Other
If other state.....
 6. Which class/ classes do you teach? BS 5 BS 6
 7. How many subjects do you teach?
 8. List them
.....
.....
.....
.....
 9. Are you a trained performing arts teacher? Yes No
Did you study performing arts at the college of Education? Yes No
(if no answer question 10)
 10. Why then do you teach performing arts?
.....
.....

.....

11. Have you had any in-service training or workshops on the teaching of the performing arts?
Yes [] No []

12. If yes, then when? 2015 [] 2016 [] 2017 [] 2018 []
other.....

13. State any other professional training you have received
.....
.....
.....

Section B

What is the nature of the Creative Arts subject in the public basic school?

1. Do you have performing arts topics in Creative Arts syllabus? Yes [] No []
2. Does the syllabus contain all the needed information for the teaching of performing arts?
Yes [] No []

3. If No, then what are some of the things you would want to have in the syllabus?
.....
.....
.....

4. Do you have text books for Creative Arts? Yes [] No []

5. What teaching and learning resources are available in your school for the teaching of performing arts?
.....
.....
.....

6. How many periods do you have for the performing arts strand in a week?
.....

7. What is the duration for a period allocated to performing arts? 30 min. []
40 min. [] other (Specify).....

8. Do you know the rationale for studying of performing arts in the primary schools? Yes [] No [] (if Yes, then answer question 9)

9. State any three of them
.....
.....
.....

10. Who provides the tools and materials for the pupils? The school [] The government []
The parents [] NGO []

11. How would you rate pupils' interest in creative arts as a subject? Very high [] High []
Low [] Very low []

The teaching of performing arts in public basic school?

i. Have you come across any topic in the performing arts strand that you couldn't teach because you have no knowledge about it? Yes [] No [] (if yes, then answer questions ii and iii)

ii. What is/are the topic or topics?
.....
.....
.....
.....

iii. What did you do about it? Consulted a resource teacher or person and teach []

Will teach later [] a different teacher/ a resource person came to teach [] Did not do anything about it []

iv. Do you like teaching the performing arts? Yes [] No []

v. Give a brief explanation why you "like" or "do not like" teaching the performing arts?
.....
.....
.....

vi. List down five (5) major problems facing the teaching of Creative Arts syllabus?

- a)
- b)
- c)
- d)
- e)

vii. What can be done to solve these problems listed above?

- a)
-
- b)
-

c)

.....

d)

.....

e)

.....

viii. What do you teach during creative arts lessons?

Teach the theory only []

Teach both theory and practical []

Teach only the practical []

How often do you teach the performing arts strand of the creative arts syllabus?

How do pupils in the public schools learn the performance practice?

1. How do you involve the pupils in the teaching and learning process of the performances?

.....

.....

.....

.....

.....

2. What do pupils learn in the performances studies?

Theory only []

Both theory and practical []

Practical only []

Other []

If other

State.....

.....

.....

.....

3. Are pupils able to produce the various music and dance movements? Yes []

No []

4. Do some of the pupils rely on you or other classmates before they can perform? Yes []
No [] Other []

If other

State.....
.....

5. What are some of the major things pupils complain about during performing arts lessons?

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



APPENDIX B

OBSERVATIONAL GUIDE

OBSERVATIONAL GUIDE FOR TEACHERS

PERFORMING ARTS EDUCATION IN GHANA: A CASE STUDY OF PUBLIC PRIMARY SCHOOLS IN THE SUNYANI MUNICIPALITY

For each of the behaviours listed below, tick the appropriate number, using the following keys; 7 = excellent, 6 = very good, 5 = good, 4 = above average, 3 = average, 2 = below average, 1 = poor

1. The teacher has good mastery of the content of the performance topics.

7 6 5 4 3 2 1

2. The teacher's ability to vary music, dance and drama techniques in class

7 6 5 4 3 2 1

3. The teacher's ability to vary class activities

7 6 5 4 3 2 1

4. Teacher's ability to establish rapport with student

7 6 5 4 3 2 1

5. Teacher's ability to vary teaching techniques to cater for both fast and slow learners

7 6 5 4 3 2 1

6. Teacher's ability to arouse and sustain the interest of pupils in the performance lessons

7 6 5 4 3 2 1

7. Teacher's ability to involve all pupils in the lesson

7 6 5 4 3 2 1

8. How the teacher uses reinforcements in the lessons

7 6 5 4 3 2 1

9. Teachers ability to control the class.

7 6 5 4 3 2 1

10. Avoids condemning pupils performance but encourage them for improvement in their dance techniques.

7 6 5 4 3 2 1

11. Teacher's ability to allow pupils to explore their creative potentials.

7 6 5 4 3 2 1

12. Offers pupils' the chance to display their music, dance and drama skills for appreciation.

7 [] 6 [] 5 [] 4 [] 3 [] 2 [] 1 []

13. How the teacher ended the lesson.

7 [] 6 [] 5 [] 4 [] 3 [] 2 [] 1 []

14. How the teacher introduces the lesson.

7 [] 6 [] 5 [] 4 [] 3 [] 2 [] 1 []

15. Teacher's supervision of pupils' performances.

7 [] 6 [] 5 [] 4 [] 3 [] 2 [] 1 []

16. Achievement of the stated objectives.

7 [] 6 [] 5 [] 4 [] 3 [] 2 [] 1 []



OBSERVATIONAL GUIDE FOR PUPILS**PERFORMING ARTS EDUCATION IN GHANA: A CASE STUDY OF PUBLIC PRIMARY SCHOOLS IN THE SUNYANI MUNICIPALITY**

For each of the behaviours listed below, tick the appropriate number, using the following keys; 7 = excellent, 6 = very good, 5 = good, 4 = above average, 3 = average, 2 = below average, 1 = poor

A. Pupils' ability to follow the lesson

7 6 5 4 3 2 1

B. Pupils' ability to imitate artistic demonstrations by teacher.

7 6 5 4 3 2 1

C. Pupils' interest in the performing arts lessons

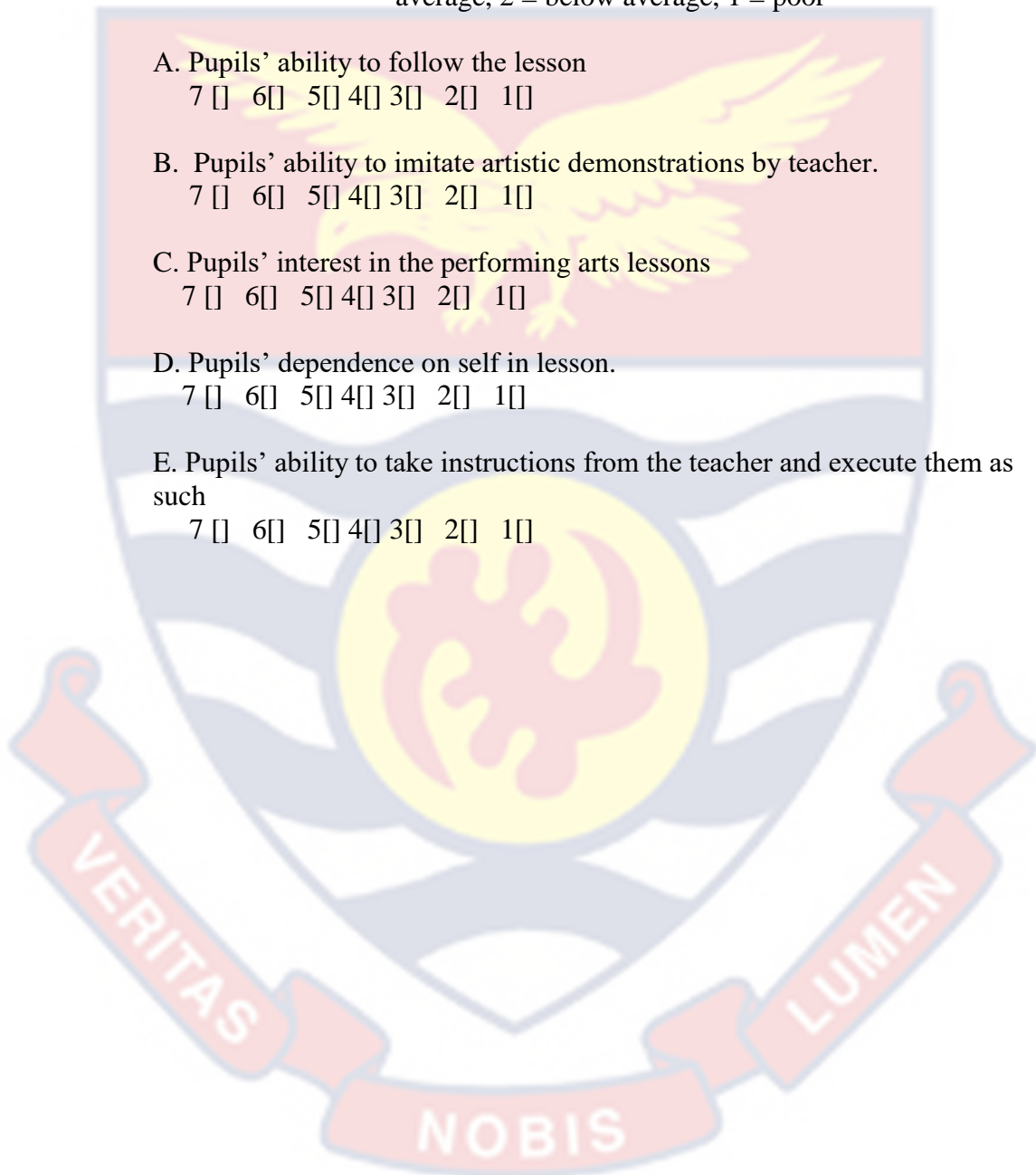
7 6 5 4 3 2 1

D. Pupils' dependence on self in lesson.

7 6 5 4 3 2 1

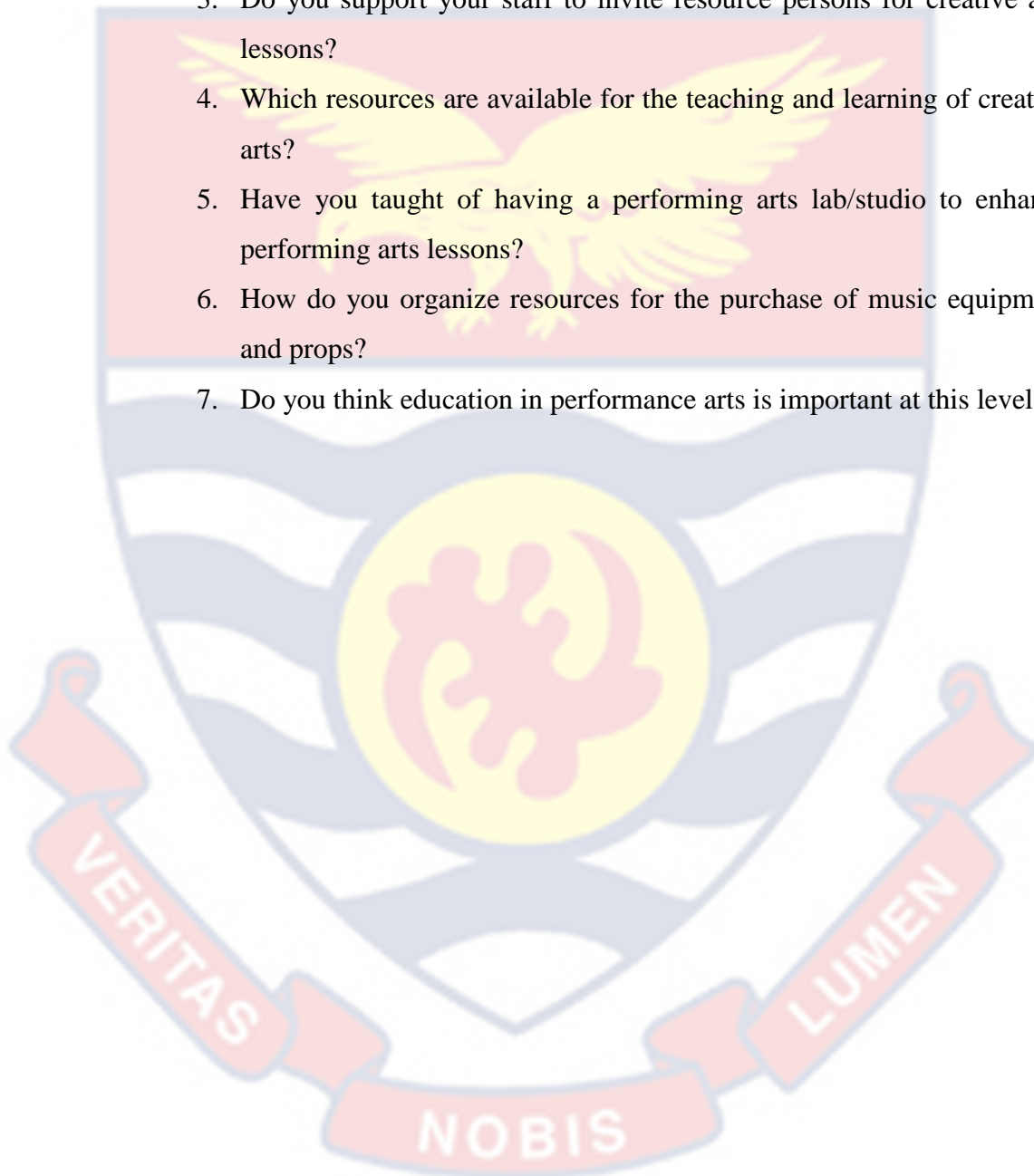
E. Pupils' ability to take instructions from the teacher and execute them as such

7 6 5 4 3 2 1



INTERVIEW GUIDE FOR SCHOOL HEADTEACHERS

1. What support systems are available for the teaching and learning of creative arts? E.g. How often do your staff attend creative arts seminars?
2. Do you have a creative arts specialists in your school?
3. Do you support your staff to invite resource persons for creative arts lessons?
4. Which resources are available for the teaching and learning of creative arts?
5. Have you thought of having a performing arts lab/studio to enhance performing arts lessons?
6. How do you organize resources for the purchase of music equipment and props?
7. Do you think education in performance arts is important at this level?



APPENDIX C

UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITIES AND LEGAL STUDIES
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE

TELEPHONE: +233 50 726 2957

EMAIL: music.dance@ucc.edu.gh

WEB: www.ucc.edu.gh



UNIVERSITY POST OFFICE

PRIVATE MAIL BAG

CAPE COAST, GHANA

In case of reply please quote:

Our Ref: MUS/52/Vol. 1/159

19th October, 2021

Your Ref:

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

INTRODUCTORY LETTER

Mr. MARK OBOSU

We wish to introduce to you Mr. Mark Obosu, MPhil student in Music Education at the Department of Music and Dance, University of Cape Coast.

Having passed his proposal defence, Mr. Obosu is collecting data for his MPhil thesis on the title: Performing Arts Education in Ghana: A Case Study of Public Primary Schools in Sunyani Municipality.

We would be grateful if you will give him the assistance needed. For any clarification or confirmation, do not hesitate to contact the Head of Department of Music and Dance, University of Cape Coast on +233 507 262 957.

Thank you very much.

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Eric Debrah Otchere'.

Eric Debrah Otchere (PhD)

Head

APPENDIX D

UNIVERSITY OF CAPE COAST

INSTITUTIONAL REVIEW BOARD SECRETARIAT

TEL: 0558093143 / 0508878309

E-MAIL: irb@ucc.edu.gh

OUR REF: UCC/IRB/A/2016/1619

YOUR REF:

OMB NO: 0990-0279

IORG #: IORG0011497

31ST OCTOBER, 2022

Mr. Mark Obosu
Department of Music and Dance
University of Cape Coast

Dear Mr. Obosu,

ETHICAL CLEARANCE – ID (UCCIRB/CHLS/2022/09)

The University of Cape Coast Institutional Review Board (UCCIRB) has granted Provisional Approval for the implementation of your research **Performing Arts Education in Ghana: A Case Study of Public Primary Schools in the Sunyani Municipality**. This approval is valid from 31st October, 2022 to 30th October, 2023. You may apply for a renewal subject to submission of all the required documents that will be prescribed by the UCCIRB.

Please note that any modification to the project must be submitted to the UCCIRB for review and approval before its implementation. You are required to submit periodic review of the protocol to the Board and a final full review to the UCCIRB on completion of the research. The UCCIRB may observe or cause to be observed procedures and records of the research during and after implementation.

You are also required to report all serious adverse events related to this study to the UCCIRB within seven days verbally and fourteen days in writing.

Always quote the protocol identification number in all future correspondence with us in relation to this protocol.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Kofi F. Amuquandoh'.

Kofi F. Amuquandoh

Ag. UCCIRB Administrator

ADMINISTRATOR
INSTITUTIONAL REVIEW BOARD
UNIVERSITY OF CAPE COAST