

The perceptions of teacher trainers and trainees on the relevance of instructional resources for Creative Arts teacher education curriculum to learners' needs in Kenya

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Abstract

This paper is a report of a study that was carried out in year 2017 on the perceptions of teacher trainers and trainees on the relevance of instructional resources for Creative Arts teacher education curriculum to learners' needs in Kenya. The larger study from which this paper was drawn was on the perceptions of teacher trainers and trainees on the relevance of Creative Arts teacher education curriculum to learners' and societal needs. This study was guided by Structural Functionalism Theory. The pragmatic paradigm was adopted in the study. The study used mixed methods research approach. These involved integrating the qualitative and quantitative approaches. Under this design both the qualitative and quantitative data were collected concurrently, analyzed separately and then merged for interpretation of overall results. This study targeted teacher trainees, trainers and HoDs of Creative Arts drawn from public primary teacher training colleges in the western region of Kenya. Stratified and simple random sampling methods were used to select the sample whereby three hundred and ten participants were selected for the study. These comprised of 270 teacher trainees, 30 teacher trainers (tutors) and 10 HODs for Creative Arts. The research instruments used were teacher trainees' questionnaire; the teacher trainers' questionnaire; and the HoDs interview schedule. Data analysis was done by the use of descriptive statistics whereby frequencies and percentages were calculated using the Statistical Package for the Social Sciences (SPSS) software. The results of the study revealed that teacher trainees and trainers perceived resources such as song repertoire and audio-visuals among others as relevant to learner and societal needs but inadequate. The instructional resources in the colleges were perceived to be inadequate and obsolete. Lack of rooms to accommodate practical teaching using the suggested resources was also of concern. It was recommended that colleges should endeavor to provide all the resources suggested in the syllabus and replace those that

are obsolete. In addition, emphasis should be put on teaching the subject in a more practical way through the provision of time and space. The results of this study will be useful to pre-service teachers, teacher trainers, policy makers and researchers, on curriculum development and implementation of Creative Arts curriculum for teacher education.

Key words: Creative Arts, perceptions, curriculum relevance, instructional resources.

Introduction and Background to the Study

Creative Arts is an integrated course of Art, Craft, Music and some elements of drama. Research has shown that creative arts education can develop creativity and critical thinking skills while giving a holistic education to a child (Deasy, 2002). Recently there has been a general recognition of creative arts education's function in developing an individual's personality and strengthening social cohesion (UNESCO, 2001). Despite this recognition, creative arts education programmes are absent throughout a majority of the world.

UNESCO (2006) points out that the teaching of creative arts is not given the due consideration it deserves. The findings further supports views which find parental/community support for creative arts lacking. The research findings of Okong'o *et al.*, (2015); Syomwene (2013) and Likoko *et al.*, (2013) established that inadequacy of resources is an impediment to implementation of educational programmes. The absence of minimally adequate workshops, equipment, consumables and trained teachers' vocational subjects such as arts, degenerate into being taught theoretically with inadequate attention to practical skills learning (Langlo, 2004).

The centrality of creative arts in the practicing of reflective thinking and aesthetic inquiry is such that scholars have suggested infusing of the arts in education (Grierson, 2006; Richmond, 2009; Robinson, 2006). It would then seem that this fact is clear among curriculum developers in Kenya who have tended to infuse arts in the curriculum. The contention however is why the curriculum is silent on enforcement of implementation. It is therefore no wonder that the Kenya institute of Education's (now Kenya Institute of Curriculum Development) evaluation report of 2008 found the system of education inadequate in development of practical skills (MOEST, 2005).

In addition, evidence points to the importance of arts in fulfilling the students psychological need for imagination, sense, feeling, language, judgment, spontaneity and self-awareness (Nilson, 2008) Mckenna, 2012; Richmond, 2009). The question then is what the feeling is among teacher trainees and trainers about the current creative arts teacher education curriculum, in relation to adequacy of specialized creative arts teachers and sufficiency and suitability of resources necessary for the stated psychological truths. More importantly, do creative arts teacher trainers have the relevant skills needed to teach the arts? Evidence from elsewhere has shown that the teaching of the arts has not been adequately done in teacher training courses (Ewing, 2010; Garvis & Pendergast, 2012; Mckenna, 2012; Torzillo. 2013). Moreover, there has been little or no mentor support and opportunities for professional development.

Oketch and Asiachi (1992) state that the quality of curriculum, more especially when it is practically oriented, is of paramount importance. During music and drama festival and during art and craft exhibition, the participants from various ethnic groups come together whereby they share ideas, make friends, and thus appreciate culture of various ethnic groups. However, these festivals need adequate resources in order to make them practically oriented.

Education, creative arts inclusive, should promote individual development and self-fulfillment (Shiundu & Omulando, 1992). Alongside other subjects, Creative Arts contributes to the development of the intellectual, emotional and physical abilities of a person. With adequate resources, creative artworks in art, craft, music and drama, one is able to exercise the freedom of expression which includes freedom of creativity. Besides this, learners develop the power of imagination. They develop critical, analytical, leadership and social skills through discussions during work displays (KLB, 2013).

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

This study sought to establish the perceptions of teacher trainers and trainees on the relevance of the instructional resources for Creative Arts teacher education curriculum to learners' needs in Western Kenya. Trainers' perceptions (as implementers of the Creative Arts curriculum) were deemed useful as well as the perceptions of the trainees (the consumers of the curriculum).

Statement of the Problem

Creative Arts curriculum contributes immensely in all areas of the society such as social/cultural, economic, political, utilitarian, communication and personal expression. Cultures around the world are rich in practices that use creative arts (Music, dance, drama and the visual arts). Creative Arts prepare the youth to be self-reliant. A student (learner) who has a good grounding in Creative Arts, given the initial capital has the ability to start and manage business out of creative arts (Shiundu & Omulando, 1992).

Instructional resources play a key role in the implementation of school programmes (Bishop, 1985; Otunga, Odero & Barasa, 2011; Syomwene, Nyandusi & Yungungu, 2017). Bishop (1985) calls resources the 'tools' of implementation. This being the case, the objectives of Creative Arts curriculum cannot be achieved if there are flaws in the instructional resources used in the implementation process. This study

therefore sought to find out the perceptions of teacher trainers and trainees on the relevance of the instructional resources for Creative Arts teacher education curriculum to learners' needs in Western Kenya.

Purpose of the Study

The purpose of the study was to explore the perceptions of teacher trainers and trainees on the relevance of instructional resources for Creative Arts teacher education curriculum to learners' needs in Kenya.

Research question

What are the perceptions of teacher trainers and trainees on the relevance of instructional resources for Creative Arts teacher education curriculum to learners' needs in Kenya?

Significance of the Study

Creative Arts curriculum contributes immensely in all areas of the society such as social/cultural, economic, political, utilitarian, communication and personal expression. Cultures around the world are rich in practices that use creative arts (Music, dance, drama and the visual arts). We live in a rapidly changing society, where the demands of a global economy mean that flexibility, critical thinking, problem-solving and the ability to respond to creativity are being recognized as important traits. Creative Arts prepare the youth to be self-reliant. A student (learner) who has a good grounding in Creative Arts, given the initial capital has the ability to start and manage business out of creative arts (Shiundu & Omulando, 1992). Economically, the country aspires at improving the prosperity of all Kenyans through an economic development program covering all the regions in Kenya. Creative Arts, part of school curriculum, can develop skills which form a strong foundation for economic, technological and industrial needs for national development and self-employment. Socially, the country aims at building a just and cohesive society with social equity in a clean and secure environment. Creative Arts can play a great role in enhancing or promoting these values in the society. Politically, the country aspires to realize a democratic political system founded on issue based politics that respects the rule of law and protects the rights and freedoms of every individual in Kenyan society. Creative Arts therefore can enable the Kenyan society to live by the laws in the constitution. Through Creative Arts; an environment for vision 2030 can therefore be created. In order to realize all these, relevant and adequate resources must be availed.

The findings of the study of the perceptions of trainers and pre-service teachers on the relevance of resources of Creative Arts for teacher education curriculum to pre-service teachers' personal and societal needs in public primary teacher training colleges in Kenya will inform the government and all other stakeholders in curriculum development and implementation process.

Theoretical Framework

This study was guided by Structural Functionalism theory. Structural Functionalism is a sociological theory that attempts to explain why society functions the way it does by focusing on the relationships between the various social institutions those make up society (Kibera and Kimokoti, 2007). Structural Functionalism is simply a framework for building theory that sees society as a complex system whose parts work together to promote solidarity and stability. It asserts that our lives are guided by social structures, which are relatively stable patterns of social behaviour. Social structures give shape, for example, in families, the community, and through religious organizations. And certain rituals, such as handshake or complex religious ceremonies, give structure to our everyday lives. Each social structure has social functions, or consequences for the operation of society as a whole. Education, for example, has several important functions in a society, such as socialization, learning and social placement.

Herbert Spencer, who lived from 1820-1903, was an English philosopher. Spencer compared society to a human body. In the same way each part of the body works in harmony with all other parts. If we want to understand the importance of the heart for helping the body function properly, we need to understand how it relates to other parts of the body. Similarly, if we analyze the functions of some aspect of society, such as Creative Arts, we can learn how it impacts the other parts of the system.

Functionalists emphasize that order and balance are the normal state of society, and a disruption in one part of the system will certainly disrupt the other parts. Creative art is part of the educational system and if it is not relevant to work effectively it may not impact the other parts of the system positively. As a result of this, the learners' and societal needs are not met. The school and the society according to this theory co-exist. The school receives learners from the society and it has a duty of preparing them for life in the society. On the other hand, for the school to achieve this function, the curriculum offered has to be relevant to learners' and societal needs.

Literature Review

This part reviews literature on relevant resources for the curriculum of Creative Arts.

Relevant instructional resources for the curriculum of Creative Arts

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

Gogo (2002) concerned with the quality of education established that lack of or inadequacy of instructional resources was a precursor to poor performance. This implies that good performance requires resources to facilitate learning through learning and seeing. Echoing similar views, Muthamia (2009) avers that adequacy of relevant resources is the platform that teachers require to base their effectiveness and productivity. MOEST (2005) argues that effective implementation of educational programmes is dependent on adequacy of relevant resources. Atieno (2014) further acknowledges that resources are crucial to instruction and need not be overstretched. Okobia (2011) advocates for the importance of instructional materials and observes that they promote educational efficiency through improved teaching and learning. Orodho, Waweru, Ndichu and Nthinguri (2013) established that the challenges of availability and adequacy of learning resources was found to negatively affect teacher effectiveness in the use of teaching methods. A study by Akinsanya (2010) to establish the differential distribution and utilization of human resources on students' performance in state owned and federal schools in Nigeria revealed that both material and human resources were practically inadequate and where there were adequate they were not well utilized. According to Adeoye and Papoola (2011) noted that for learning to take place, learners must have access to necessary materials and resources. They have to interact with tangible and intangible resources to ensure some level of performance.

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

UNCST (2007) noted that practical experiments have been observed to be central to the teaching of science in that they help develop scientific investigation and motivates, creates curiosity, objectivity and willingness to evaluate evidence the reason why in availability and utilization of laboratories cannot be over emphasized. Talaka (2009) posits that educational has an intrinsic value and is an instrument for social development, so schools need resources to improve the mathematics performance. Bello (1980) established that there is the problem of inadequate preparation of teachers to carry out reading instruction due to inadequacy of relevant resources.

Mutai (2006) asserts that learning is strengthened when there are enough materials such as teaching aids and classrooms. Instructional materials are actual equipment used as "hands on" process by learners in order to develop the degree of skills sought by the course requirement (Chauha, 1973). According to World Bank (2007), instructional materials are ingredients in learning and the intended curriculum cannot be implemented without them. Adwale (2011) avers that instructional materials help teachers to hold students' attention in the class. Ani (2006) noted that instructional materials help students to improve in their learning procedure and develop language skills. Omwonyo (2003) notes that teaching/learning resources enable the teacher to clearly explain concepts to the learners. According to Usman (2007) educational resources play

an important role in the achievement of educational goals and objectives. Akisanya (2010) avers that educational resources are important because the goal of any school depends on adequate supply and utilization of physical and material resources which enhance proper teaching and learning. This is supported by Chiriswa (2002) who noted that effective teaching and learning depends on the availability of suitable and adequate resources such as books, laboratories, library materials and host of other visual and audio teaching aids which enhance good performance in national examination.

Ayoo (2002) in her study established that availability of facilities in schools had a direct link with the performance of learners in examination. Mwonga and Wanyama (2012) were able to show that teaching and learning resources not only enhances a child's acquisition of music and movement (dance) skills but also ensured that transition from pre-primary to primary school is smooth. This was consistent with the findings by Hirst et al (2011) that despite the provision of best practices, it is critical to highlight one fact that teaching and learning resources play a key role in the transition process. Ngang'a (2008), Simiyu (2007) and Mesis (2006) contend that resources enhance efficient learning, sustain students' attention and remove monotony of speech in the teaching and learning process. Mesis (2006) notes that resources are needed to assist in teaching certain concepts which could have been difficult to teach theoretically. They thus make learning interesting, they help shorten the explanations and make abstract concepts to be understood easily by the learners. Sallis (2002) indicated that an educational programme cannot be effectively implemented using only policy guidelines even if the teachers are trained and committed without adequate and appropriate physical facilities. Bila (2008) noted that teachers are free to use a variety of relevant resources while teaching. Such materials range from pictures, charts, diagrams and models, televisions, videos, projectors and computers. Such materials provide students with opportunities to use their senses, so that at the end of instruction, students can perform teachers' stated objectives.

Saba (2007) avers that school facilities and equipment are important pillars in support for effective teaching and learning to take place in an ideal environment. Okpanku and Uchechi (2008) establish that facilities and equipment help to stimulate interest and also enhance retention of ideas. Hamza (2000) and Nwagwu (2007) contend that the short supply of instructional materials in Nigerian secondary schools hinder effective teaching and learning. Igu (2007) avers that school libraries, where available, are filled with old and obsolete books that are irrelevant.

Begi (2014) conducted a study in counties of Bondo, Kisii and Kericho and established there was poor academic performance due to lack of culturally-relevant resources in the market, teachers lacked information on published resources and also there was lack of funds for developing and acquiring culturally-relevant resources.

Resources are thus very significant in the teaching and learning process. Without relevant and adequate resources, the instruction for Creative Arts can be greatly affected.

Research design and methodology

The study was conducted in public primary teacher training colleges situated in the western region of Kenya. The choice of public primary teacher training colleges from this region was informed by the rich artistic cultures exemplified by colleges from the regions in national performing arts competitions. The pragmatic worldview was found to be ideal for the purposes of the present study in the sense that besides being not committed to particular systems of reality and philosophy, it also offered the researcher freedom of choice.

On the basis of the pragmatic worldview, the study adapted the mixed methods research approach. This involved integrating the qualitative and quantitative approaches. The study targeted teacher trainees, trainers and HoDs of Creative Arts departments drawn from public primary teacher training colleges. For purposes of this study, the target population for teacher trainees was further narrowed down to a study population of those attending their second year of training. The argument was that second year teacher trainees having been in the colleges for long would have more telling perceptions. The total target population therefore comprised of 4828 teacher trainees, 80 teacher trainers and 10 HODs.

All the ten HoDs representing the ten-public primary teacher training colleges in the region were selected. This was consistent with Krejcie and Morgan's (1970) sample size table which recommends a sample of size 10 if the population size is 10. Second, 3 creative arts teacher trainers were purposively selected from each of the institutions yielding a total sample of 30 (Creswell-Plano Clark, 2011). Stratified and simple random sampling methods were used to select teacher trainees from the respective teacher training colleges. First the required sample was stratified by college and then by trainee gender. A sample of 132 male trainees and 138 female trainees were selected giving a total of 270 trainees. The sample size thus constituted 310 respondents (10 HoD's; 270 trainees and 30 trainers).

Three instruments were used to collect data for purposes of the present study. These were: the teacher trainees' questionnaire; the trainer's questionnaire and the HoD's interview schedule. Data was analyzed using descriptive statistics for all the quantitative data. It was coded and entered into the Statistical Package for Social Science (SPSS) Ver.20) which was then used to screen data for missing values and response rate. Frequency distribution tables were used to summarize the perceptions of teacher trainees and trainers with regards to the relevance of the constructs under study. The perceptions of trainees and trainers were therefore captured in terms of proportions of agreements or disagreements. Thematic analysis was used to explore the perceptions of HoDs derived from interviews with this set of respondents. Thematic analysis was preferred since as noted by Seidman (1998), it allows for an examination of responses for prominent, recurrent themes across and within respondents.

Findings

The question that the study sought to answer was perceptions of teacher trainees and trainers on the relevance of the instructional resources used in Creative Arts. The study revealed that both trainees and trainers perceived the resources as very relevant but hardly available. The interviews demonstrated lack of resources such as computers, projectors and pianos. Space to accommodate practical lessons in creative arts was perceived to be unavailable.

The findings are presented in Tables 1, 2, 3 and 4.

Table 1: The Perceptions of Teacher Trainees on Frequency and Proportion of Use of Resources of Creative Arts

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

The implication of these results is that teacher trainees are mainly taught Creative Arts theoretically using resources that hardly give them a practical orientation. This in essence means that they lack the competence

to handle the practical aspect of the subject. It is also surprising to note that there is minimal use of ICT when indeed the current generation is generation ‘Y’ which is technology savvy.

Trainees were asked how relevant the instructional resources were in meeting their needs. The results shown reveal that teacher trainees find the listed resources very relevant to their needs.

Table 2: The Perceptions of Teacher Trainees on Relevance of Resources used in Creative Arts Instruction

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

Table 3: The Perceptions of Teacher Trainers on Availability and Relevance of Resources for Creative Arts Instruction

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

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

Table 4: Summary of HODs Perceptions on whether Resources were Relevant (n=6)

Category	Narratives
Not relevant (n=4, 66.7%)	--‘we hardly have required resources such as computers, projectors, pianos, name them...’(Interview: participant 2) --‘we lack space to accommodate practical art lessons...although we have a music room, it is ill equipped’ (interview: participant 5) --‘...how do we teach woodwork and metal work practically? We simply don’t have materials for those crafts’ (interview: participant 4) --‘...ah no, we do not even have pianos for teaching music. Those that are there are in very bad state’ (Interview: participant 3)

Relevant (n=2, 33.3%)	+ ‘...I must admit that materials for music and dance are occasionally purchased particularly when national festivals are on’ (Interview: participant 6) + Text books and materials for teaching practice are usually availed’ (Interview: participant 1)
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-- means disagreement

+ means agreement

These perceptions by HODs were consistent with perceptions of teacher trainers and trainees in portraying lack of relevant resources for teaching creative arts in primary teacher training colleges in the Western region. The implication then is that whereas fine arts is taught in these colleges, teacher trainees and trainers perceive resources used as only able to support theory lessons and therefore teacher trainees are short of required practical skills necessary for meeting their personal and societal needs.

Okongo, Ngao, Rop and Wesonga (2015) in a study to establish the effect of availability of teaching and learning resources on the implementation of inclusive education in pre-schools in Nyamira North Sub-county established that the inadequacy of teaching and learning resources interfered with implementation of inclusive education in the sub-county. The findings further strengthen the position taken by UNESCO (2004) that few schools and colleges in Kenya have access to computers and the appropriate infrastructure essential to the learning process. Evidence shows why use of relevant resources is crucial to the development of skills among teacher trainees. Muthamia (2009), for instance observes that teachers can only be effective and productive in their work if they have adequate and relevant facilities. MOEST (2004, cited in Likoko *et al*, 2013) noted that adequate and appropriate facilities for teaching and learning ensure effective implementation of educational programmes.

Conclusions

The study concluded that the instructional resources outlined in the syllabus for Creative Arts teacher education curriculum are perceived to be very relevant to trainees’ needs. The resources in the colleges are however perceived to be inadequate and obsolete. Lack of rooms to accommodate practical teaching using the suggested resources was also of concern.

Recommendations

The syllabus for Creative Arts teacher education curriculum has suggested very relevant resources for use in the instruction of the subject. However, many of the suggested resources are lacking or obsolete in the colleges. It’s recommended that colleges should endeavor to provide all the resources suggested in the syllabus and replace those that are obsolete. In addition, emphasis should be put on teaching the subject in a more practical way through the provision of time and space.

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