

Instructional Methods in Two-dimensional Creative Arts Education among Primary School Teachers in the Asante Akim North Municipality

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Research Article

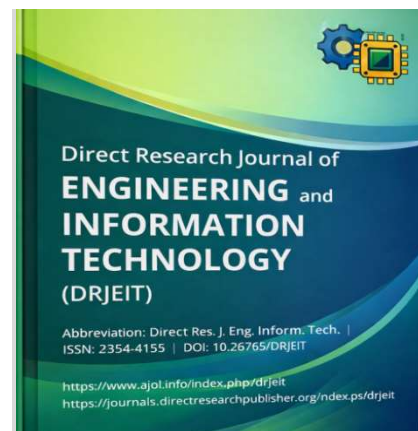
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ABSTRACT

Two-dimensional Creative Arts provides opportunities for learners to develop their creativity, visual literacy and practical problem-solving skills. However, little is known about how the subject is organised, taught and learnt in primary schools in the Asante Akim North Municipality. This research investigated teachers' pedagogical practices in teaching the two-dimensional Creative Arts. The descriptive mixed-methods study involved headteachers, Creative Arts teachers and Basic Six pupils. The questionnaires, interviews, classroom observations and a learner performance test were analysed using frequencies, percentages, means, standard deviations and thematic analysis. The results indicated that drawing was the most frequently used approach to teaching of the 13 teachers (12 teachers or 92.3 percent), while collage and printmaking were never used (0.0 percent). All 13 teachers reported using pencils, crayons, and markers (100%), which indicates a narrow use of art materials on the part of teachers. Pen and paper assessment was mostly theoretical, used by 75% of teachers in quizzes and tests. Creativity, experimentation and skills were rarely assessed. Four out of ten teachers did not use other forms of multimedia, whereas 46.2% of teachers reported using them occasionally. It was demonstrated that the teaching of Creative Arts as a two-dimensional subject in the municipality is constrained by poor teacher preparedness, limited resource materials, poor exposure to practical work, and poor authentic assessment practices. In-service training, art resource provision, and instructional supervision should be improved, while assessment recommendations should focus on creativity, process, originality, and learner involvement in all participating primary school classrooms.

Keywords: Creative Arts Education, Creative Teaching, Methodology, Primary School Teachers, Two-Dimensional Art



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INTRODUCTION

Creative Arts education encourages all aspects of creativity and imagination, cultural and aesthetic understanding, and the use of visual communication to

express ideas and feelings. Unlike disciplines that have a theoretical base, Creative Arts education stresses observational, experimental, creative and reflective

thinking and practice. Children are capable of both developing artistic skills using drawing, painting, collage, print, pattern and color, as well as making meaning connected to personal and cultural interests. The current literature on visual art education in Ghana suggests that creativity grows from hands-on engagement with various processes of art, rather than merely copying a model (Swanzy-Impraim & Lummis, 2026). Indigenous practices of artistic production illustrate how Creative Arts education can support cultural identity and student appreciation of Indigenous knowledge systems (Sakoalia et al., 2026). The 2D Creative Arts pedagogy requires the teacher to assume the role of the enabler of exploration, learner engagement and skill development, not just as the transmitter of knowledge or information. As learners engage with the visual arts, the teacher is to encourage them to explore materials, generate ideas, and to develop their skills. Research into the pedagogy of visual arts learning has focused on factors influencing the acquisition of artistic content knowledge and skills, with specific emphasis on structured instructional strategies and problem-based instructional strategies in developing domain knowledge and improving drawing skills through creative thinking, decision-making, and active engagement in artistic problem-solving situations (Ohene et al., 2025).

On the other hand, teaching quality in Creative Arts relies on teachers' PCK, to use the term of Lee Shulman, when they link content knowledge with pedagogical knowledge. For this reason PCK is still relevant in the teaching of arts, since effective teachers need to know what to teach and how to teach learners to understand art concepts best and processes. Further research on PCK in higher education confirms that teachers' ability to transform subject knowledge into important learning experiences is at the heart of teaching (Sarkar et al., 2024). In non-customary classroom learning, collaboration, experimentation, and reflection are seen as key to developing one's creativity and artistic self-confidence (Kochetkov, 2025).

Technology is also used in the teaching of Creative Arts. Digital images, online galleries, multimedia examples and virtual art libraries allow a range of art forms to be covered. However, technology has meaning only when teachers have the deep knowledge to cross-reference it with syllabus content and pedagogy. Digital creativity and visual learning studies show that learners' aesthetic perception and interpretation can advance through the appropriate use of technology for teaching (Lee, 2026). Creative Arts education in Ghanaian schools is characterized by teacher preparation, availability of resources, and implementation of curriculum in classrooms. Evidence from Creative Arts classrooms in Ghana indicates teachers struggle to adapt curriculum to the realities of the classroom (Dordzro, 2025) due to insufficient professional development and a lack of teaching materials. In rural areas with limited resources,

teachers may need to adapt their teaching and learning practices, which could lead students to find practical less engaging (Kwenin, 2026). However, recent studies of visual arts courses in Ghana suggest that more successful teaching and learning may happen when curriculum goals, classroom practices, and authentic creative experiences are more closely aligned (Swanzy-Impraim & Lummis, 2026). Despite the increasing attention to the teaching of creative arts, minimal empirical research exists on how primary school teachers, within the Creative Arts subject, teach two dimensional (2D) art within the Asante Akim North Municipality in the Ashanti region of Ghana. Previous Creative Arts research has focused on teacher experiences, curriculum implementation, and learners' artistic development. Fewer studies investigated instructional approaches, resources available for teaching, assessment, and learners' involvement in teaching and learning 2D visual arts activities, thus contributing to knowledge by showing the nature of 2D visual arts teaching and learning practices through evidence collected from teachers, headteachers, classroom observations and selected learner tasks. To this end, the study sought to investigate the classroom practices of primary school teachers in the teaching of 2-dimensional Creative Arts in the Asante Akim North Municipality. The study was guided by the research objectives to identify the art processes taught, the instructional strategies for teaching Creative Arts, the teaching and learning resources used, mode of assessment and the challenges faced.

METHODOLOGY

Research Design

A convergent parallel mixed-methods research design was adopted to explore the PCK of primary school teachers in the classroom teaching of two-dimensional Creative Arts in the Asante Akim-North Municipality, Ghana. The mixed methods research design was considered appropriate because it allowed us to collect, analyse and interpret quantitative and qualitative data in one phase of the study for a fuller picture of teachers' subject PCK. Mixed methods can be used if the research problem involves creating a more holistic picture of a phenomenon than would be possible with either qualitative or quantitative data alone (Creswell & Creswell, 2023). While quantitative methodology enabled us to meet the research objective of measuring teachers' perceived PCK, instruction and learners' performance, qualitative methodology allowed us to understand the contextual factors of teacher preparation and instructional supervision, resources, and classroom instruction. The triangulation of teachers' knowledge via these different data sources and the methodology used to collect them adds credibility to the analysis. More recent recommendations for high quality mixed methods research

Table 1: Target Population for the Study

Circuits	Number of Schools	Number of Teachers in Circuit	Number of Head Teachers	Number of learners in Circuit	Total
Owerriman South	4	37	4	1,142	1,183
Owerriman North	7	86	7	1,428	1,521
Amantenaman	9	82	9	2,278	2,378
Agogo North	6	76	6	2,734	2,816
Agogo West	8	57	8	1,758	1,823
Agogo East	7	54	7	1,404	1,465
Agogo Central	6	63	6	2,398	2,467
Ananekrom	8	52	8	1,683	1,741
Total	55	507	55	14,825	15,387

Source: Statistics Unit, Asante Akim North Municipality GES (2024)

studies indicate that a rationale for the mixed methods design should be provided and that quantitative and qualitative data should be analysed independently before synthesis takes place (Hirose & Creswell, 2023).

Population of the Study

The study was conducted in public basic schools in the Asante Akim-North Municipality in the Ashanti Region of Ghana. Its target population comprised headteachers, teachers of Creative Art and Basic Six pupils (Table 1). The selection of these participants was purposive in that it involved contrasting the three headteachers' views with the teachers' concerning teaching and learning Creative Arts. The headteachers also provided their perspectives about the integration of Creative Arts into the curriculum, management of the teachers, and provision of TLMs; while teachers provided their perspectives on the curriculum and their teaching practice. The Basic Six learners were included because of their experiences regarding the extent to which classroom experience may have translated into artistic understanding and skill.

Sampling Procedure and Sample Size

The sampling frame of public basic schools consisted of the list provided by the Asante Akim-North Municipal Director of education. The public basic schools were chosen from the various educational circuits in the Municipality. The headteachers were purposefully selected as they were the school leaders in charge of supervising all teaching and learning.

Table 2: Sample Matrix

Respondents	Population	Sample Size	Percentage (%)
Head teachers	55	7	12.73
Teachers	507	13	2.56
Basic 6 Learners	14,825	389	2.62
Total	15,387	409	2.66

The Creative Arts teachers and learners in the Basic Six classes were selected randomly to give them all, equal opportunities to participate. The sampling consisted of the selection of 7 headteachers, 13 Creative Arts teachers and 255 Basic Six pupils to form a sample of 275 respondents for the study. Though the initial sample size was 409, only

275 respondents provided complete responses for analysis. The sample size is therefore determined and the results are interpreted in line with this (Table 2). Because of the small number of Creative Arts teachers ($n = 13$), the quantitative results are limited to descriptive statistics and do not allow inference of statistical relationships. other teacher-level analyses.

Data Collection Instruments

The instruments used for data collection included teacher questionnaire, semi-structured teacher interview guide, classroom observation schedule and the Creative Arts Performance Test (CAPT). The choice of these instruments was guided by the mixed methods approach that was used to triangulate the study. The teacher questionnaire assessed teachers' Creative Arts PCK through the dimensions of the Creative Arts PCK: content knowledge, lesson structure (instruction knowledge, knowledge of learning support practices, and knowledge of assessment practices). This was on the basis of current conceptualizations of professional teacher knowledge as the interdependence of content knowledge, pedagogical reasoning, and contextualized knowledge (Santibáñez et al., 2025; Khoza & Ndlovu, 2026) of the Creative Arts subject areas of teachers' designated specialty area. To determine content validity, experts in Creative Arts education and educational measurement were consulted. A pilot test of the instrument was also conducted outside the study area to adjust items lacking clarity and assess the instrument's reliability. The semi-structured interviews administered to the headteachers on teacher readiness and teacher professional development as well as supervision and provision of resources were necessary because the implementation of a curriculum is not only a matter of competencies and skills but also one of institutional arrangements and opportunities for professional development (Wawire et al., 2026; Mulumba, 2026). Based on the description of the Pedagogy, a Classroom Observation Schedule (COS) was developed to investigate the pedagogy of teaching and learning including teacher modelling, learners, teaching aids, feedback practices, and assessment practices. Classroom observation of practice was selected to gather data since teachers' self-reported high confidence does not always correlate with their knowledge of pedagogy, and because

research evidence indicates that PCK is revealed in how teachers transform knowledge into practice (Chaitidou & Peikos, 2026; Mjobo et al., 2025). In the CAPT, the Basic Six students responded to the 2D art concepts of line, color, pattern, composition, and design which appeared in the Ghana Creative Arts and Design Curriculum. In addition for establishing content validity, the CAPT was evaluated by experts in Creative Arts for each test item.

Validity and Reliability of Instruments

To establish instrument validity, a panel of experts was recruited to judge whether items in the questionnaire, interview schedule, the observation checklist, and items in the Creative Arts Performance Test were adequate measures of the research questions in the study. In addition, the questionnaire items and items in the Creative Arts Performance Test were checked for their representation of PCK dimensions and the curriculum. Overall reliability was assessed with Cronbach's alpha. The observer procedures were standardized and observer training was used to ensure reliability in the classroom observations.

Ethical Considerations

Ethical approval was obtained before the collection of data, as were permissions from educational authorities and schools. The schools where data was collected for the study were informed of the purpose of the study and consent was obtained from teachers and headteachers of the schools. The consent of the parents and guardians of the Basic Six learners, as they are minors, was also sought. To ensure anonymity and confidentiality of all the subjects, the learners in the study were informed at the beginning of the study that their participation was entirely voluntary and they could opt out of the study at any time.

Data Analysis

RESULTS AND DISCUSSION

Demographic Characteristics of Respondents

The demographic characteristics of the 275 participants which make up the sample are analyzed in (Table 3). The participants consisted of 7 headteachers, 13 Creative Arts teachers and 255 Basic Six learners. The demographic variables that were tested are gender, age, teaching experience, academic qualification and training institution. Of the seven headteachers, four (57.1%) were male and three (42.9%) female. Of the Creative Arts teachers, eight (61.5%) were male and five (38.5%) were female. The numbers of male and female learners were 138 (54.1%) and 117 (45.9%), respectively. The headteachers' ages were distributed as follows: two (28.6%) headteachers were aged 31 to 40 years, three (42.8%) ranged from 41 to

50 years, and two (28.6%) headteachers were aged between 51 and 60 years. Similarly, among the Creative Arts teachers, four (30.8%) were 20-30 years, seven (53.8%) were 31-40 years, and two (15.4%) were 41-50 years. Among the learners, 253 (99.2%) were 12-14 years old and two (0.8%) were above 14 years old. Of Creative Arts teachers, 76.9% (10) had one to ten years' experience, and 23.1% (3) had 11 to 20 years' experience. Of headteachers, 28.6% (2) had one to ten years' experience, 42.8% (3) had 11 to 20 years' experience, 14.3% (1) had 21 to 30 years' experience, and 14.3% (1) had over 31 years' experience. Six (85.7%) headteachers and nine (69.2%) Creative Arts teachers had post-diploma/degree qualifications. Four (14.3%) headteachers and four (30.8%) teachers had Diploma/Higher National Diploma (HND) qualifications. It was found that four (57.1%) of the headteachers' teachers and eight (61.5%) teachers were trained at the Colleges of Education. Understanding the demographic profile of the participants is important to understanding the nature of teachers' PCK and teaching practices for teaching two-dimensional Creative Arts. Research shows that teachers' qualifications, experience, and professional training (Khoza & Ndlovu, 2026; Santib   ez et al., 2025) affect the teacher's understanding of the subject matter, their instructional decisions, and their disposition to learners in the classroom.

Although the majority of teachers in Creative Arts had post diploma/degree qualifications, formal qualifications may not be effective in teaching and learning. Both subject content and pedagogical reasoning are required for teaching practical subjects, along with teaching experience and situational knowledge. Studies in other contexts have also shown that teacher effectiveness requires practice-based knowledge, reflection on practice, and professional growth (Mulumba, 2026; Wawire et al., 2026). This implies that Creative Arts pedagogy would also require professional development, mentoring, and skills training for the majority of the largely inexperienced teachers. Meanwhile, experienced headteachers' perspectives on school-level support and curriculum enactment, as well as the involvement of teachers, school leaders, and learners, add various dimensions to the research. However, due to the relatively small number of teachers involved, the conclusion is more descriptive evidence than statistically generalizable, thus warranting cautious interpretation. However, the teacher participants were all characteristics of which they were able to meaningfully comment about and share their perspectives regarding two-dimensional Creative Arts instruction and PCK. Teaching Two-Dimensional Art in an Art Method at the two-dimensional level.

Table 4 outlines the techniques the Creative Arts teachers tended to use in 2D Art activities. Drawing was the most commonly used art activity among Creative Arts teachers. Twelve of the 13 (92.3%) teachers reported

Table 3: Demographic Characteristics of Respondents

Demographic Variable	Category	Headteachers F (%)	Teachers F (%)	Learners F (%)
Gender	Male	4 (57.1)	8 (61.5)	Approx. 138 (54.0)
	Female	3 (42.9)	5 (38.5)	Approx. 117 (46.0)
	Total	7 (100.0)	13 (100.0)	255 (100.0)
Age	Below 12 years	—	—	0 (0.0)
	12–14 years	—	—	253 (99.2)
	Above 14 years	—	—	2 (0.8)
	20–30 years	0 (0.0)	4 (30.8)	—
	31–40 years	2 (28.6)	7 (53.8)	—
	41–50 years	3 (42.8)	2 (15.4)	—
	51–60 years	2 (28.6)	0 (0.0)	—
	Total	7 (100.0)	13 (100.0)	255 (100.0)
Teaching Experience	1–10 years	2 (28.6)	10 (76.9)	—
	11–20 years	3 (42.8)	3 (23.1)	—
	21–30 years	1 (14.3)	0 (0.0)	—
	31 years and above	1 (14.3)	0 (0.0)	—
	Total	7 (100.0)	13 (100.0)	—
Academic Qualification	Diploma/HND	1 (14.3)	4 (30.8)	—
	Post-Diploma/Degree	6 (85.7)	9 (69.2)	—
	Total	7 (100.0)	13 (100.0)	—
Training Institution	Teacher Training College	1 (14.3)	4 (30.8)	—
	College of Education	4 (57.1)	8 (61.5)	—
	University	2 (28.6)	1 (7.7)	—
	Total	7 (100.0)	13 (100.0)	—

Note. A dash (—) indicates that the item did not apply to that respondent category.

Table 4: Types of Two-Dimensional Art Regularly Used to Teach Creative Arts, Classes

Type of 2-D Art	Frequency (F)	Percent (%)
Drawing	12	92.3
Painting	3	23.1
Collage	0	0.0
Printmaking	0	0.0

having used drawing in their Creative Arts lessons. The only other two-dimensional medium used by teachers was painting (23.1%). Classrooms did not utilize any collage or printmaking activities. These results suggest that drawing was the most frequently used technique, but the other techniques were less frequently used. It is likely that because drawing occupied the majority of 2D art teaching this was the only technical skill introduced in the classrooms that were sampled. Techniques in texture, colour application, layering, pattern and mixed media were never observed. As one headteacher states: *"Teachers teach Creative Arts by relating what they saw from textbooks to learners"* (Headteacher 007). This may indicate that teachers were more influenced by representations of creative processes in textbooks than by other experiences of creative processes. Because drawing was the primary activity in Creative Arts classes, the study concluded that classroom activity did not meet the broader objectives of practical arts education. Drawing is a foundation of the visual arts, and serves to develop skills in observation, representation and general artistic ability. However, an over-reliance on drawing may deny learners engagement with other art processes, which support a broader development of the creative potential offered by art education (Swanzy-Impraim & Lummis, 2026). Creativity in visual arts education can be fostered through learners' active use of a variety of art processes to explore ideas and create meaning (Swanzy-Impraim & Lummis, 2026).

The absence of collage and print-making within the lesson plans suggests there was little breadth of experience for students in practical lessons. However, having a broad experience using different materials, techniques and approaches to making is fundamental to encouraging experimentation and is key to a successful Creative Arts program. Creative Arts has, therefore, been termed a group of subjects relevant to learning and holistic development. According to Adu (2025), Creative Arts helps learners develop when they engage actively with the subject matter through participation in artistic activities that enable them to create, explore, and express ideas. Opoku-Mensah et al. (2025) stress that visual arts competencies can develop through practical experience with art processes. As the use of vernacular and cultural forms has been minimal, the limited use of indigenous and other alternative art practices in Creative Arts teaching has missed the opportunity to link the teaching of Creative Arts with such cultural knowledge. For example, utilising Ghanaian indigenous art practices would promote aesthetic and cultural knowledge (Kyei-Nimako, 2025; Sakoalia et al., 2026). In this way, they support learners moving from being engaged in textbook-derived activity to thinking about Creative Arts as an active cultural practice. Overall, while drawing can establish a foundation for other two-dimensional art, the findings suggest that art instruction should also include painting, collage, printmaking and culturally relevant art to provide a greater range of experiences. Art instruction can also promote

creative exploration, experimentation, and independent art making through instruction in these other media. This finding adds to the need for professional development to support teachers in developing a greater range of pedagogical practices in teaching two-dimensional Creative Arts..

Pedagogical Approaches taken by teachers on Two-Dimensional Art

Table 5 shows the instructional strategies Creative Arts teachers reported using most often when teaching two-dimensional (2D) art.

Table 5: Teaching Methods Frequently Used When Introducing Two-Dimensional Arts

Teaching Method	Frequency (F)	Percent (%)
Demonstration	7	53.8
Step-by-step instruction	3	23.1
Group work	4	30.8
Individual practice	1	7.7

Table 5 shows that the most common instructional strategy Creative Arts teachers used in teaching 2D art was demonstration (n=7, 53.8%). Group work was also used by four teachers (30.8%) or step-by-step instruction was used by three teachers (23.1%). Individual practice was used as a method by one teacher (7.7%). Teacher-led approaches were more often used than learner-centred approaches to introduce 2D art lessons. Demonstration and step-by-step instruction were more often used than group work or individual practice. This suggests an emphasis on artistic techniques being modelled to learners in a structured, instructional manner, rather than the construction of understanding through experimentation of art processes. Demonstration is the most frequently used learning and teaching method in Creative Arts. Because Creative Arts are typically hands-on, learners can achieve greater understanding through watching a demonstration of a technique before trying it out. Demonstration also provides teachers with opportunities to model art procedures, explain art techniques and build a visual or aesthetic experience. In this respect, an over-reliance on direct demonstration without allowing sufficient opportunities for practice, experimentation and reflection can curtail students' independent ability to devise and develop personal artistic intent. According to Adu (2025), the need for Creative Arts activities is based on the need for a holistic education through the learning and realization of ideas.

The narrow band of methods used, particularly by showing very little individual practice and group based learning, misses the opportunity to engage groups in collaborative learning and individual explorations of their artistic practice through the hands-on, problem solving and personal exploration approaches that support effective

visual arts teaching. Problem based approaches could also help learners develop their drawings through creativity, decision making and problem solving (Nyarko, 2025). Likewise, Ohene et al. (2025) assert the need for proper instructional approaches in teaching skill acquisition for visual arts learners. The local findings support the view that the problem associated with Creative Arts Education in Ghana is due to the lack of resources, training and flexibility in a classroom. Teachers resort to old methods. The lack of training and key resources has made it difficult for teachers to teach practical components of Creative Arts in a well-planned manner (Dordzro, 2025). Furthermore, teachers in rural or multigrade schools make do with what is available in terms of pedagogical processes (Kwenin, 2026). Similarly, these findings suggest an addition of learner-centred approaches, such as group work, independent work, and experiential learning, to demonstration methods to complement Creative Arts teaching. These learner-centred approaches would ease a link between the art of teaching and the local knowledge and real-life experiences of the pupils (Kabuye Batiibwe & Lie, 2026). Thus, the need to advance teachers' pedagogy and provide the requisite instructional support to make two-dimensional art learning experiences more engaging and innovative is apparent.

Implementing Multimedia Resources in Two-Dimensional Art Education

Allocation of multimedia resource usage

The results in (Figure 1) indicate that 6 (46.2%) of teachers sometimes used multimedia resources on the board while teaching 2D Creative Arts and 4 (30.8%) teachers often used multimedia resources on the board while teaching 2D Creative Arts.

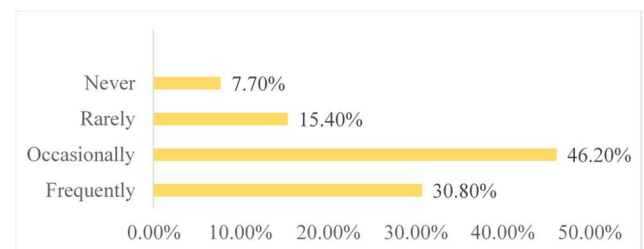


Figure 1: Allocation of multimedia resource usage

Two teachers (15.4%) reported that they rarely used multimedia resources on the board while teaching 2D Creative Arts and one teacher (7.7%) never used the resources. These results suggest that although most teachers had some experience of using multimedia resources, its use was not consistent across classrooms, and depended largely on individual teachers, the technology available in the classroom, and their

confidence in the use of digital resources during their Creative Arts lessons. The data suggest that teachers are aware that the appropriate use of multimedia resources in the teaching of two-dimensional Creative Arts may have educational and pedagogical benefits. The use of videos, digital images, online galleries, and other visual demonstrations can extend the scope of learners' understanding of artistic techniques by providing examples additional to direct experiences in the classroom setting. Arthur-Baidoo (2025) finds that interactive multimedia methods can help motivate learners and explain complex concepts more clearly, leading to better learning outcomes.

The sporadic use of multimedia by some of the teachers interviewed in this study is an indication that the use of technology transcends accessibility to equipment and speaks to teachers' pedagogical competencies to use technology in their teaching (Ndlovu, 2026). These competencies are linked to teachers' technology readiness and their attitudes towards the use of technology in the learning environment. Consistent with Zeybek (2026), the findings revealed that effective and appropriate use of technology in Creative Arts education was associated with the integration of technology into the teaching goals. However, some challenges were also found to obstruct the use and teaching of Creative Arts technologies, including the lack of resources and teacher preparedness. Dordzro (2025) acknowledges the continued challenge of lack of resources in teaching Creative Arts in Ghana with the challenge of lack of teacher education. Multimedia allows visual modelling, creativity and teacher intervention, although its use in Ghana depends on the training, support and facilities available for teachers. These findings suggest that the use of multimedia in delivering 2D Creative Arts is nascent, and may be helped through building teacher efficacy in digital pedagogy, supporting the creation of teaching with multimedia to convey the art as creative, visual and practical, and building the use of technology as a pedagogical aid.

Assessment of Learners' Understanding of Two-Dimensional Arts

Table 6 shows that quizzes and tests were the most commonly used methods for assessing learners' understanding of two-dimensional arts. The results indicate that nine teachers (75.0%) used quizzes or tests, whereas three teachers (25.0%) employed project-based assessment. This suggests that teachers predominantly relied on traditional assessment methods rather than project-based approaches to evaluate learners' understanding of two-dimensional arts.

Table 6: Assessment of Learners' Understanding of Two-Dimensional Arts

Assessment Method	Frequency (F)	Percent (%)
Portfolio assessment	1	8.3
Project-based assessment	3	25.0
Peer review	2	16.7
Quizzes/Tests	9	75.0

Only 16.7% of participants used peer review and only 8.3% used portfolio assessment as forms of assessment, which focused mostly on theoretical knowledge and disregarded the practical, creative and reflective skills needed for two-dimensional artworks themselves. While students can use writing tests to show their knowledge of artistic concepts, vocabulary, and principles, they cannot show their ability to draw, paint, compose, experiment, revise, and communicate visual ideas. Because portfolios and projects are rarely used, this raises questions about the validity of the assessment process. This agrees with Arhin & Yeboah (2025) that teachers' knowledge and understanding of validity and reliability become key factors for the selection of methods for assessing whether they measure what they want to assess. However, it opposes the learner-centred and innovative pedagogies predicated on active participation, creativity, and sustainability (Afrane & Boaheng, 2025). Learning achievement can also be improved by teaching that is context-based and culturally responsive (Okyer Darko & Ekwam, 2025), and project work, portfolios, observation and peer critique may be a more informative measure of what the learner has achieved than quiz scores in the two-dimensional arts. Additionally, an underuse of practical assessment may disadvantage students who show skill using visual, rather than written, methods. Language and culture have been shown to be important factors in assessment performance (Owusu-Achiaw et al., 2026; Ntumi et al., 2026). In addition to the active participation of students in the represented learning, Davor et al. (2026) state that the assessment should go beyond abstract procedures and knowledge and towards students' understanding. Teachers can use diverse assessment methods like tests, portfolios, projects, peer review, observation, and reflective assessment for understanding and artistic skills.

Common Media Used When Teaching Two-Dimensional Arts

Table 7 shows how reliant the two-dimensional arts learning was on rudimentary drawing tools, as all 13 (100%) teachers used pencils, crayons, and markers during planned activities, while only two (15.4%) mentioned using paints.

Table 7: Materials Commonly Used When Teaching Two-Dimensional Arts

Material	Frequency (F)	Percent (%)
Pencils, crayons, markers	13	100.0
Paints	2	15.4
Paper, Canvas	0	0.0
Recycled materials	0	0.0

None mentioned using paper or canvas at all, nor employing recycled materials. Learning in the two-dimensional arts was predominantly limited to drawing and colouring, with little opportunity to explore painting, collage, printing, textural, layering, and mixed media processes. This finding corroborates Alhassan, Essel & Kquofi

(2025)'s conclusion that lack of teaching and learning resources, infrastructure and curriculum support contributes to sub-optimal implementation of Creative Arts in Ghanaian primary schools. Though teachers improvised with available resources, the absence of recycled materials suggests that this did not happen sufficiently. Failure to do so would result in learners lacking creativity and environmental awareness and being unable to transform familiar materials into artistic products. The results contrast with Horsu & Ansa (2025) who argue that pupils benefit from being familiarized with indigenous art forms (drawing, painting, and other visual arts) during basic-school cultural festivals. Accordingly, more local use of pigments, fabrics, leaves, and discarded packaging combined with other local symbols and iconography could contribute to art-related cultural literacy among pupils. This aligns with Dartey (2026), who called for the dislodging of colonial worldviews in education in favour of African epistemologies, and with Adda Quay (2025), who called for arts education to cultivate practical, cultural, and vocational knowledge. Tools other than pencils and crayons may provide thorough technical exposure, as Nikoi (2026) narrates the role of visual technologies in emerging representation practices. Not using digital media therefore represents another missed opportunity, and limitations to instructional media also restricted possibilities for practical engagement and expression of art from the learner's perspective.

Availability of Teaching Resources

Table 8 shows that textbooks, reference materials, improvised materials, visual aids, charts, electronic materials, and drawing/painting materials were available in the school. However, qualitative data reveal that only textbooks, reference materials and locally improvised materials were used at the classroom level.

Table 8: Availability of Teaching Resources

Main Theme	Categories/Description
Teaching Resources	Textbooks and Reference Materials
	Improvised or Locally Available Materials
	Visual Aids and Charts
	Digital and Manipulative Tools
	Drawing and Painting Tools

Source: Field study, 2026

Art materials, manipulatives and digital resources were not consistently available and utilized in workshops. Teachers were not provided with sufficient resources to conduct Creative Arts lessons, which supports Manizabayo and Kachchhap (2025)'s assertion that availability of teaching learning resources is an important condition necessary to implement a competence-based curriculum. Creative Arts textbooks for all of the grades show little illustration or explanation. Creative Arts requires learners to draw, paint, design, construct, manipulate and show creative processes, which makes a teacher centred theoretical

approach to education inappropriate. Curriculum reforms, according to Buabeng & Amo-Darko (2025), are equally difficult to implement when teachers are inadequately prepared and supported. These shortages show the gap between the practical curricular intentions and the classroom realities of the sampled schools. Similarly, these findings mirror the structural and funding challenges identified by Asamoah & Ansong (2025), albeit for higher education not basic education. Schools may lack resources to purchase art supplies, maintain digital equipment, or replace damaged equipment. Bashiru (2026) opines that the successful implementation of the proposed reforms depends on the country's implementation capacity and sustained support. Yidana (2025) observes that limited teacher involvement in curriculum development means that material requirements are not realistic and not attended to for implementation. Teacher development programs, as Opoku & Nketsia (2026) argue may lead to better teacher improvisation, use of digital resources, and adaptation of teaching materials. Overall, in order to implement Creative Arts in schools, rather than rely solely on textbooks, investment in materials, infrastructure, training and policy is required.

Teaching Methods Used by Creative Arts Teachers

Table 9 indicates that the greatest frequency of reported pedagogical strategies was demonstration, used by six (46.2%) teachers. Five (38.5%) reported using hands-on practice, while two (15.4%) reported using lecture and explanation, and group work.

Table 9: Teaching Methods Used by Creative Arts Teachers

Teaching Approach	Frequency (F)	Percent (%)
Lecture and explanation	2	15.4
Demonstration	6	46.2
Hands-on practice	5	38.5
Group work	2	15.4

Source: Field study, 2026

Thus, while modelling and other such practices are clearly important in the teaching of Creative Arts, the dominance of modelling may indeed lead to mere imitation of the teacher rather than engendering learners to develop their own creativity, experimentation, and critical reflection on their material and process engagement. These findings are consistent with findings by Agbenyo et al. (2025) that inadequate teacher preparation posed challenges in the effective implementation of Ghana's Creative Arts curriculum and recommended the enhancement of professional development of Creative Arts teachers. Hence, teachers could have utilised demonstration as an instructional strategy due to their lack of confidence in the implementation of wider learner-centred, inquiry-based instructional strategies. Similarly, Nantwi (2025) recommends inclusive approaches that address differences and the needs of learners. The scant use of group work limits peer support and diminishes the

contributions of learners with different educational needs. Adu (2025) describes Creative Arts as a pedagogy which focuses on the whole child. The use of hands-on practice is thus a promising strategy, as it strengthens cognitive, social, emotional and motor development. The low use of collaboration suggests that the benefits of this strategy are not being realised. Nketsiah (2026) found that teachers favoured a narrow range of approaches in spite of their awareness of multiple intelligences, suggesting the need for activities that cater to a variety of visual, bodily, interpersonal and linguistic strengths. Swanzy-Impraim and Lummis (2026) found teachers' pedagogical content knowledge and creative pedagogical practices were important for creativity and Gbadegbe (2026) identified that technology-supported hands-on activities fostered design, problem-solving and visual expression. Although this study includes demonstration and hands-on activities, limited group, inquiry, technology and interdisciplinary activities may not afford opportunities for collaboration, taking creative risks and independent development of original ideas.

Assessment Methods Used by Creative Arts Teachers

According to Table 10, a written test or quiz was the most used assessment tool among the 13 teachers (53.8%), followed by observation of learners' work by 5 (38.5%) teachers and project-based assessment by 3 (23.1%) teachers.

Table 10: Assessment Methods Used by Creative Arts Teachers

Assessment Method	Frequency (F)	Percent (%)
Observation of learners' work	5	38.5
Written tests or quizzes	7	53.8
Project-based assessments	3	23.1
Peer evaluations	0	0.0

Source: Field study, 2026

None of the teachers used peer assessment as an assessment tool. It also suggests that even in Creative Arts, with a practical, reflective and process-based focus, assessment remains a knowledge-based and teacher-led activity. These findings are in line with Quainoo et al. (2025) findings on the different forms of classroom assessment literacy among Ghanaian basic school teachers. Quainoo et al. (2025) concluded that teachers understand assessment principles but have varying levels of ability to transfer their knowledge to practicum subjects. The use of written tests may suggest low confidence in assessing creativity, technique, experimentation and artistic development. In line with Anapey (2026), the above findings reveal that assessment based on the standard content was preferred over authentic assessment of learners' core competencies. In addition, more emphasis is given to written tests than projects, observation and participative assessment. According to Ghana educator Agbenyo (2025), students of the Creative Arts curriculum

should be evaluated on developing their cognitive, emotional, social, creative and practical skills rather than on their intellectual ability because the curriculum stresses participatory and expressive learning. Swanzy-Impraim and Lummis (2026) stress creativity, self-reflection and innovative pedagogy in the visual arts. Without peer assessment learners miss chances to explain their creative process, get feedback from peers, and reflect on their own work. In addition, Kusi, Opoku-Asare and Kquofi (2025) argue that for adequate design education, teachers must possess subject matter knowledge. Teachers limited in their disciplinary knowledge may instead rely on written assessments rather than rubrics, portfolios, exhibitions and performance tasks. As also noted by Sewornu and Marifah (2025), these curriculum and specialization gaps could limit exposure to and practice in this area. Alternatives such as observation, portfolios, projects, peer critique and reflective journals could be used to match the learner-centred, competency-based model of Creative Arts education.

Teachers' Integration of Cultural Themes in Teaching

Cultural elements were also integrated into the teaching of Creative Arts as presented in (Table 11), Ten (76.9%) teachers indicated that cultural elements were sometimes included in their teaching and learning process, two (15.4%) teachers said that cultural elements were always integrated, while one (7.7%) said often.

Table 11: Teachers' Integration of Cultural Themes in Teaching.

Response Category	Frequency (F)	Percent (%)
Always	2	15.4
Often	1	7.7
Sometimes	10	76.9
Rarely	0	0.0
Never	0	0.0
Total	13	100

Although no teacher chose rarely or never, the consistently high proportion of teachers who selected "sometimes" indicates that culture-based teaching was not used as a regular foundation for teaching two-dimensional arts. This finding partially corroborates the study by Horsu and Ansa (2026), which found that incorporating indigenous art forms in school cultural festivals helped learners learn about their culture's symbols, costumes, artefacts, patterns, and traditions, illustrating the educational potential of linking classroom art to students' culture. This however was not sustained across lessons according to our present study suggesting that the learners' opportunities for interpreting, reproducing and creatively transforming indigenous visual forms were not as ample. The findings further corroborated Munyangeyo (2026)'s assertion that African Education should be based on local

knowledge and cultural context and not predicated on Received colonial systems. Regular infusion of local festivals, symbols, textiles, pottery, architecture and oral traditions could make two-dimensional art practice more relevant, meaningful and culturally congruent. Similarly, Addaquay (2025) argues that arts teaching should include culture, practical skills, and creativity, or learners may view cultural subjects as disconnected from their lives and the role of art in wider society and economic activity. Nikoi.

(2026) applies this theory of the expanded visual field to contemporary Ghanaian visual culture, showing how identity, representation and technology are created and mediated. Teachers can use photography, posters, digital images and music video aesthetics to integrate customary cultural resources into modern visual culture. However, Alhassan, Essel and Kquofi (2025) conclude that, due to limited resources and teacher training, cultural themes were ultimately under-delivered, impeding cultural appreciation, creativity and locally-appropriate artistic expression.

Type of Teaching Resource Used by Teachers

Table 12 shows that 10 out of 13 teachers (76.9%) used art textbooks, while art materials purchased locally had the lowest use of 3 out of 13 teachers (23.1%). School purchased art materials were used by 1 out of 13 teachers (7.7%), and online resource materials were used by 1 out of 13 teachers (7.7%).

Table 12: Type of Frequency Teaching Resource

Resource Type	Frequency (F)	Percent (%)
School-provided art supplies	1	7.7
Locally sourced materials	3	23.1
Online resources	1	7.7
Art textbooks	10	76.9

This suggests the teaching of Creative Arts was textbook-centred. Corroborating this is the contention of teachers that there are no appropriate teaching and learning resources, teaching and learning facilities and practical lessons provided to support the teaching of Creative Arts (Dordzro 2025) and that teachers are highly dissatisfied with the teaching logistics for Creative Art in their schools (Nantwi et al. 2023). It is perhaps this difference between knowing about and doing, which implies that teachers may have the knowledge but lack the tools, materials and spaces to enact it.

The qualitative results show that a teacher 008a noted,

"There are inadequate teaching and learning resources which make the teaching of 2D art difficult (Teacher 008a)".

Teacher 004 also expressed disagreement with the statement, *"The resources available to me are sufficient to*

teach two-dimensional art effectively." Teachers largely disagreed that available resources were sufficient for effective instruction. Furthermore, when asked to explain their main challenges when teaching, teachers identified inadequate teaching materials and limited professional development opportunities as major challenges. For instance, Teacher 008a stated:

"There are inadequate teaching and learning resources and a lack of proper facilities, which make the teaching of 2D art difficult (Teacher 008a)." Likewise, Teacher 004 remarked: "We need proper facilities to enhance Creative Arts; without these, we can't make the lessons practical (Teacher 004)."

Instructional Adaptation Strategies Used by Creative Arts Teachers

Peer-assisted learning by a classmate was the most common adaptation (8 or 61.5% of teachers), followed by task simplification for less able students (4 or 30.8%), and one-on-one instruction (3 or 23.1%). Teachers did not provide more challenging activities or enrichment assignments for advanced learners. Table 13, overview of adaptations. Teachers sometimes attempted to address learner differences, but these were remedial responses with assistance from peers, rather than systematic forms of differentiation within the learning groups.

Table 13: Instructional Adaptation Strategies by Creative Arts Teachers

Teaching Strategy	Frequency (F)	Percent (%)
Using peer-assisted learning	8	61.5
Providing one-on-one support	3	23.1
Offering more complex tasks for advanced learners	0	0.0
Simplifying tasks for less able learners	4	30.8

Although the high use of peer-assisted learning is positive in terms of potential modelling of the values of collaboration, confidence and social problem-solving through practice, there is a risk that insufficient support is provided to learners who struggle with aspects such as drawing, colour use, composition or materials. The relatively rare use of one-on-one support suggests that not all students receive the necessary attention and guidance that they need to develop their artistic skills. The results of the current study are consistent with those of Nantwi (2025), who found inadequate training of teachers, lack of resources, and limited understanding of inclusive pedagogy as barriers to inclusive Creative Arts teaching in Ghana. He suggests training teachers in Universal Design for Learning principles. Similar to the findings in the current study, Nketsia et al. (2025) found the teachers' preparedness was considerably associated with reported differentiated instructional practices, recommending teacher training and support. Another major weakness is the lack of a program of enrichment activities for students

who are gifted and talented. An effective differentiation program should cater for learners who are gifted, talented, or creative or technically skilled. At the more advanced levels, students may be asked to do mixed media or independent study, digital design or lead group work. In 2D works, tiered tasks and flexible groupings were used in instruction based on students' individual or group needs. They could develop student choice, flexible grouping and enrichment practices more widely to meet the needs of diverse student abilities and creativity.

Opportunities for Professional Development

The most common professional development for teachers was self-study or research (Table 14), with seven teachers (53.8%) reporting this activity. Five teachers (38.5%) reported attending workshops/seminars, and one (7.7%) each reported taking online courses and teaching together with their colleagues as previously defined in this study.

Table 14: Professional Development Opportunities

Professional Development Method	Frequency (F)	Percent (%)
Workshops or seminars	5	38.5
Online courses	1	7.7
Collaborative teaching	1	7.7
Self-study or research	7	53.8

The findings suggest that teachers relied mainly on informal, self-directed professional learning rather than on focused, collaborative, sustained professional development. The fact that most self-study is self-directed is promising as it suggests teachers will be resourceful learners. However, without coaching, expert feedback and collaboration, they may not succeed at teaching painting, collage, printmaking, digital art, studio organization and authentic assessment. Financial constraints, insufficient institutional support, and weak coordination (Salifu, Agyekum and Nketia, 2025), are also factors that may explain why access to organized professional learning may have remained limited in Ghana. Similarly, Opoku and Nketsia (2026) found that barriers, particularly systemic and institutional ones, restricted teachers from accessing professional development. Professional learning should be accessible, continuous and responsive to teachers' classroom conditions and needs. Similarly, Anim Mante et al. (2025) demonstrated that while cascading professional development was potentially inclusive, it continued to rely on the transfer of knowledge, follow-up support, and time for implementation. The lower levels of co-teaching are concerning because professional learning communities encourage teachers to share teaching resources and skills, co-plan and co-assess learners' art work. Mitchell et al. (2024) argue for sustained, context-responsive and technology-supported professional development across

African education systems. Naami and Mort (2023) identified a similar emphasis on teacher preparation and continuing support for inclusive classrooms. However, a lack of formalised professional development was found. Workshops, mentoring, peer observation, online courses and collaborative communities of practice within schools and by education authorities can help improve teachers' pedagogical content knowledge and teaching practices within Creative Arts subject areas.

Teachers' Methods of Content Delivery

Table 15 shows that teachers' two-dimensional Creative.

Table 15: Teachers' Methods of Content Delivery.

Items	N	Mean	Std. Deviation
Engagement and Interaction	13	2.85	0.81
Clarity and Communication	13	3.23	0.93
Use of Resources	13	2.08	0.76
Differentiation	13	2.85	2.51
Instructional Strategies	13	2.31	0.75
Classroom Management	13	2.46	8.28
Feedback and Support	13	2.46	0.52
Respectful integration of local culture in teaching	12	1.38	0.51

Source: Field study, 2026

Arts instruction is below standard. Teachers were rated highest on the clarity and communication element of Creative Arts instruction, and received a mean rating of 3.23 ($M = 3.23$, $SD = 0.93$) for instruction in this area. A mean of 2.85 was identified for engagement and interaction and differentiation. Resources, instructional strategies, management, and feedback and support had low means: 2.08, 2.31, 2.46, and 2.46. Differentiated instruction varied across classes. Lower levels were noted in resource use, instructional strategies, classroom management, and feedback and support. Respectful integration of local culture had the lowest mean ($M = 1.38$) and least application of local symbols, artefacts, materials, and community experiences. Bekoe et al. (2025) attributed teachers' characteristics and technical competence for implementing the GES standards-based curriculum in Ghanaian schools. Low confidence with technology use may lessen teachers' utilization of digital and visual resources. Alternatively, Avedzi (2025) claims educational technology can improve student engagement and learning outcomes. These findings are aligned with the review by Wawire et al. (2026) which concluded that competence-based curricula need participatory learning, practical activities, and applied assessment. The differentiation and weak feedback patterns indicate the inadequacy of pedagogy. In keeping with Somuah et al. (2026), teaching practice, mentoring and professional preparation influence teachers' readiness and capacity to deliver. Likewise, Yidana (2025) argues that teachers can be assisted to realise curriculum intent by means of planning and collaboration between teacher educators and curriculum stakeholders. Despite their clear instruction of lesson

content, the teachers were unable to transform this into resource-rich, culturally relevant and practical learning experiences. As a result, professional development needs to be focused on material improvisation, digital pedagogy, learner-centred pedagogy, feedback, differentiation and local cultural resources (Nkealah 2025). Nevertheless, the standard deviations for differentiation and classroom management should be interpreted with caution.

Conclusion

The research focused mainly on the teaching of primary school 2D Creative Arts in the Asante Akim North Municipality. The study revealed that drawing was the most taught and practiced. In contrast, collage and printmaking were the most avoided 2D Creative Arts to teach. Teachers used a lot of demonstration and explanation, textbooks, pencils, crayons and markers, and to a lesser extent, multimedia, locally available resources, and a range of teaching techniques, but students had limited opportunities to experiment, solve artistic problems, be confident, and engage in sustained art. It also found most teachers had not trained to teach Creative Arts subjects, focusing instead on experience and general pedagogical knowledge. Techniques including group work and questioning and project-based learning were used, but were ineffective due to inadequate resources, limited time available in class, little professional development, and weak supervision and support. However assessment was also largely through quizzes, tests and final artwork rather than processes, originality, participation and developing practical skills so that students' understanding of two-dimensional artworks was more likely to have been formed through theory and exercises in drawing rather than using a wide variety of media and techniques.

In conclusion, the study shows that teacher competence, resource availability, teaching strategies and assessment practices interact to determine the effectiveness of Creative Arts teaching across two dimensions in the municipality. Because this is the first study in the municipality to explore factor interaction through the lens of teacher interview, headteacher questionnaire, classroom-based observation and learner data, this study makes an original contribution to subject implementation literature. The findings suggest that to take Creative Arts teaching in the direction of offering meaningful, inclusive, engaging and culturally-relevant art experiences will require not just adding the Creative Arts as a curriculum subject, with appropriate professional development, resources and lesson planning, but also more facilitative approaches to supervision and assessment that value creativity and experimentation in the art making process.

Recommendations for Practice

Education authorities should provide regular in-service

training for primary school teachers in drawing, painting, collage, printmaking and two-dimensional work. Supplies of inexpensive art materials should be made available to schools, and assistance given in the development of local resources of safe, recyclable materials. Teachers should use learner-centred approaches such as demonstration, guided practice, group work, experimentation, and reflection. Assessment should consider both the creative process and the end product, including originality, collaboration, engagement, skill development, and evaluation. Headteachers and curriculum supervisors should regularly observe Creative Arts lessons and provide enough protected time for lesson planning, with adequate time for practical work.

Recommendations for Future Research

Further research on two-dimensional Creative Arts teaching in other municipalities, provinces and countries with larger sample sizes, and comparisons across school populations, teachers, locations and funding might reveal more about how different environments influence teaching and learning. Experimental or longitudinal studies might determine whether or how best to train teachers or use specific materials or multi-media to advance learner performance and creativity. Future studies should, also, include students' performance tests, pupils' attitudes, and pupils' psychomotor skills. They should also engage in qualitative research with parents, curriculum officers, and teacher educators to explore institutional and socio-cultural influences on Creative Arts implementation in primary schools.

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