

AN EVALUATION OF THE IMPLEMENTATION OF GOVERNMENT POLICIES ON ART EDUCATION IN PRIMARY TEACHERS COLLEGES IN KENYA

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Abstract

There has been problem of shortage of qualified teachers and poor quality performance in the teaching of art education in primary schools in Kenya, due to diverse introduction of curriculum. Ministerial adoption of new policies on teaching art education in PTCs sought to alleviate the teacher shortage and subsequently improve on teaching of art education in PTCs. The policies which were designed were on; student enrolments to PTCs, structural duration, admission criteria, coverage of syllabus, mode of assessment, qualification of staff and in-service training attendance. The researcher found it necessary to focus this study and find out whether and what gaps or discrepancies existed in working relationships between stated policies designed to guide PTCs in preparation of teachers of art education in primary schools in Kenya. The study sought to fulfil five main objectives namely:- to find out whether or not PTCs were implementing government policies of art education in PTCs, how to solve the problem of shortage of teachers trained to teach art education in primary schools, the implications of implementing the stated government policies on art education in PTCs for solution of the problem of shortage of teachers qualified to teach art education in primary schools, the solution of poor quality teaching of art education in primary schools and the strategies, based on this study, that could be used as recommendations for planned implementation of government policies on art education in PTE programmes in Kenya. Two categories of literature were reviewed regarding; specification of the context of art education in PTE programme- a quasi-historical analytical survey of post 1990 policies and logical predictions – Anticipated outcome from adopted government policies. Literature review indicated that art education subject was neglected and underfunded. More seriously, according to Phase Two Summative Evaluation report by the Kenya Institute of Education, the subject is neither taught nor examined in KCPE, also materials for practical work is provided by KIE, by implication, the government policies were not being implemented. The target population of the study was Inspectors of art education, Dean of art education, Coordinators of art education, Tutors of art education and 2nd year students of art education, while the location of the study was PTCs in Kenya, both private and government sponsored. The data was collected through the questionnaires, interviews, focus group discussions (FGDs) and observation guide. These instruments had been pre-tested with members of the target population and were approved as valid before being administered in the field. The collective case study was found to be suitable for the study since it was going to help the researcher to examine discreetly how designed government policies on art education were being implemented in sampled PTCs in Kenya. According to the findings of the study, government policies designed to guide the PTCs in improving the quality of teaching and shortage of teachers of art education in primary school in Kenya were not being implemented. Drawing from its findings, the study recommended that; the government, through the MoE ought to reinstate back the subject to be examined by KNEC at the primary school level, the training period in PTCs to be increased to 3 years or reduce the syllabus, basic facilities, materials and equipment in art studios ought to be available and be improved in PTCs in Kenya, Tutors teaching art education should meet the qualification requirement as specified by government policy and finally, regular in-service training for tutors teaching art education was important

since it updates their knowledge in the new technique and materials in subject area.

Index Terms: Government Policies, Art Education, Primary Teachers Colleges and Kenya.

I. INTRODUCTION

The introduction of a diverse education curriculum which stresses the need to enhance practical subjects in schools led to the problems of shortage of qualified teachers and poor quality performance in the teaching of art education in primary schools in Kenya Digolo (1986a). Attempts to solve these problems made the government to formulate and adopt reform policies which are geared to giving guidance in the training and supply of qualified teachers of art education for primary schools. These policies were introduced into primary teachers colleges (PTCs) on the assumption that, if implemented, they would contribute to solution of the problem of shortage of qualified teachers and poor-quality teaching of art education in those schools.

Policy is of crucial importance in the management of education. It determines and gives direction to the present and future decision making in educational process. This premise is relevant to policies on art education which has experienced major changes internationally and in people's rising aspirations worldwide. These changes culminated in the expansion of art education in primary schools and the consequent demand for policies of reform that were geared to facilitating the production of quality-performing teachers of art education in primary schools.

Following the end of World War II in 1945, People's aspirations worldwide were dramatically enlarged by a political conviction, shared by virtually all nations (Coombs, 1985: 66). Among the strongest desires aroused soon after the war was access to education. Hopes of people to equalize opportunities in education soon found expression in international declarations, notably, the 1948 UNO Declaration of Human Rights which stated that: "Everyone has the right to education" (UNO, 1948:1). This statement concurred with Chapter Four Article 53 of The Constitution of Kenya, (Kenya Republic of, 2010), which states that "every child has the right to free and compulsory education", by implication, a worldwide awareness of an art educational goal common to all people. The right to education had, since then, become one of the strongest claims of all people in all nations. The Charter went further to stress that: "Education shall be directed to the full development of human personality" (Ibid: 1), this has further implied the right of all people to full development of their artistic talents as one of their fundamental human rights.

In this respect, therefore, art education was seen as a discipline that enabled children to create and experience visual, plastic and three-dimensional images, forms and designs. Art education was further said to contribute to the children's creativity and expression of their feelings which was essential to their well-being. It was as a result of that conviction when Field (1970), in his support for the teaching of art education to children in schools, noted that the subject had both therapeutic and recreational functions for children. According to Field, art education also enabled children to be deeply involved in the actual process of perception, thought and bodily action. That art education acted as an integral part of the children's education and life, which provided recreational functions. Thus, after serious work in other subjects, children needed relaxation, which art education provided painlessly, and within the framework of the school curriculum. The sentiments of Field in 1970 were echoed by Winner, Hetland, Veenema and Sheridan (2002), which stressed the benefits of teaching art education in schools. The cultivation of artistic talents during the childhood stage, particularly at the level of primary education was not only regarded as a natural right of all children but also as a key variable to the development of a nation's artistic talents (UNDP, 2002: 46). The development of artistic skills through art education and the promotion of good vision in art were regarded as foundation of appropriate growth for children. Barret (1979) and Richardson (1972) pointed out that, art education in primary schools enable children to create and express their own talents effectively.

Despite the number of significant efforts and achievements worldwide in bringing to the realization of many the importance of art education for all children, there are inconsistencies relating to teachers and the teaching of this subject in primary schools. Oluwayi (1978) noted that, in Nigeria, art education in primary schools appeared to suffer from an acute shortage of qualified teachers. Many primary schools did not have teachers who had been exposed to methods of teaching art education sufficiently long enough.

In Kenya, the desire to gear educational goals to the development of artistic talents in children through art education received a lot of support since independence in 1963 (Kenya, Rep of 2004). It was in line with this conviction when in 1964 members of the Kenya Education Commission recommended that school children should be assisted to develop a creative awareness of belonging to the international community (Kenya, Rep., of, 2004). This implied that children needed to be helped, through art education, to develop their artistic talents through art education activities in schools, such as creativity in drawing, painting, or sculpture, which depicted international issues. The worldwide rising aspirations, in combination with other related factors, culminated in a demand for rapid expansion of art education in primary schools in Kenya.

In Kenya, for a long time art education had been a neglected area in primary schools Digolo (1986a). Government attention to this subject started in 1985, but only after a report of a Commission of Inquiry chaired by Mackay (Kenya, Rep. of 1985). In terms of funds, however, the subject remained as one of the areas least funded by the Government. The consequence of this had led to a negative attitude of most people towards art education. Although well

documented research findings stressed the importance of developing artistic talents of children through art education in primary education, in Kenya, the expansion of this aspect of education had brought to surface a series of associated problems relating to the quality of this subject. The most serious of these problems was the shortage of teachers who were qualified to teach art education and poor quality performance in the teaching of this subject in primary schools.

Students and parents always expected that one should get a job immediately after successful completion of any form of training. On the contrary, Art education is an area where job opportunity has not been sensitized on a large scale to attract many applicants for training. In most cases, individuals completing the course are expected to be self-employed after acquiring the necessary skills in this subject. Currently, the Kenya National Examinations Council (KNEC) does not examine the subject and hence negative backwash effects to the teachers in primary schools. This has in turn sent pessimistic signals to the public concerning the importance of this subject. The subject was expected to be taught and examined internally by teachers in primary schools. However, reports of the Phase Two Summative Evaluation by K.I.E (2005) revealed that actually teachers were not teaching the subject. According to the report, most teachers resorted to using the time allocated for art education in teaching other examinable subjects that earned them better grades for promotion.

Digolo (1986a) noted that there were certain shortcomings in education that were hindering quality performance in the teaching of art education in primary schools. Among the many sources of the shortcomings, he noted, was the result of poor instructional methods in training in PTCs. According to Digolo, exposure to a variety of materials for children in primary schools was not enough. Indeed, while provision of experience with varieties of materials was commendable, the need for the mastery of using materials well required sufficiently long time to develop. Children were not given enough time for practice in any given medium which they selected. In Digolo's view, it was only teachers qualifying from PTCs who could best assist children in their development of these skills.

According to the UNESCO (2000) national conference on Education For All (EFA), (1990) in Dagar pledged to provide quality EFA. By implication, it was going to improve the quality of education for majority of the teachers in primary schools, many of whom taught art education, were not able to organize their activities purposefully. These teachers were not aware of the learning needs in the process of developing their children's talents particularly the artistic talents (Kenya, Rep of 1992:34). Indeed, most of them were said to be responding too sluggishly in adapting their attitudes and practices to the changes in the learning needs of the children. Thus, the lack of adjustive change in the attitudes and practices of these teachers in relation to what ought to be the practice while teaching art education in primary schools tended to contribute to the "problem" of popular dissatisfaction with the quality of teaching art education in primary schools. In order to carry out activities that relate to the development of artistic talents in children through art education in primary schools, the 1992 conference further

noted that Kenya required teachers who were well trained in the teaching of art education in primary schools. That meant teachers who understood the developmental needs of artistic talents through art education. Those were teachers who had the pedagogical skills on how to assist children in primary schools to meet those needs.

According to the Phase Two Summative Evaluation report by the Kenya Institute of Education (KIE, 2005), a discrepancy was observed between theory and practice in the teaching of art education in primary schools. In theory, the PTC curriculum trains teachers to cater for the total development of the child's artistic talents while in primary schools. In practice, however, teachers were put under pressure to teach subjects that were examined by the KNEC at the expense of teaching art education. According to the report, only about 60 per cent of all teachers teaching art education were trained to teach the subject. This discrepancy prompted the call for an accelerated training to enable teachers to meet learning needs of children in primary schools in the process of developing their artistic talents through art education (Kenya. Rep: of, 2004: 60).

It was in the form of Proposed Solutions to these problems that since early 1990s, the government formulated strategies and policies of reform. These policies were aimed at guiding PTCs in their training of teachers of art education for primary schools. This process was designed with the view to increase the supply of qualified teachers, and to improve student performance in the teaching of art education as a subject in primary schools. According to the strategies taken, the government was to (i) strengthen and expand, facilities for training teachers of art education in order to make them respond to the changing and challenging demands of this subject in primary schools, (ii) review the training programmes for teachers going to teach art education in primary schools with the aim of harmonizing them, (iii) device and implement a training mode at pre-service level that would speed up the supply teachers trained to teach art education in primary schools, (iv) incorporate practical subjects (including art education) into the curriculum for PTCs in response into the demands at the primary school level. Kenya, Rep of, (1992: 21).

It was on the basis of these strategies that the Kenya Government through the Ministry of Education adopted policies of reform designed to contribute to solution of the problem of shortage of teachers qualified to teach art education and poor quality teaching in primary schools. These were; Student enrolments in the certificate programme in PTCs were done in accordance with the demand for trained teachers in primary schools (Kenya. Rep. of. 2004: iii); The structural duration of the certificate programme for those being prepared to teach in primary schools (including those going to teach art education) should comprise eight years primary, four years secondary, followed by two years professional training in a PTE institutions (Kenya, Rep of iii-iv); Admission to the PTE certificate programme be made from among applicants who: have a general education of primary and secondary school education; have sat the examination for the Kenya Certificate of Secondary Education (KCSE) and passed with a minimum mean grade C (plain), a minimum of D in Mathematics, and C- in English (Kenya. Rep of. 2004 iii). PTCs should use the syllabus

recommended by the government Ministry of Education and cover it in a period of two years (Kenya. Rep of 2004: i). PTCs should assess the performance of their students using modes of assessment recommended by the Ministry of Education (Kenya. Rep of 2004 iv). PTCs should have qualified graduates in possession of university degrees with education on staff training students in the certificate programmes, (Kenya. Rep of 2004). Members of the teaching staff should attend in-service education courses (Kenya, Rep. of, 2004).

With this background in mind, it was necessary that a study be carried out which could show whether there existed gaps and inconsistencies between the above stated government policies and the actual practices during the implementation of these policies in PTCs. This called for an evaluation study to investigate the participation of PTCs in the implementation of these policies, which the government has adopted with the view to contribute to solution of the problem of shortage of qualified teachers in primary schools.

Digolo (1996) noted that one of the most critical problems that confronted the training of teachers of art education at primary schools was the need for studies in evaluative perspectives on how policies designed to guide the education and training of teachers of art education in primary schools were actually implemented. More recently, there has been evidence that a comprehensive study of the implementation process of government policies on the training of individuals going to teach art education was a problem for a number of years. That problem continued to evade educators. Members of staff who teach art education in PTCs seek the findings of such studies in order to use them as a frame of reference in their attempt to improve their performance. Such a frame of reference would enable them to relate more closely what they teach to what their students learn, and show these students how they could borrow selectively and learn from the experience of others.

II. STATEMENT OF THE PROBLEM

Not everyone has the values of bringing change in the society (Holmes, 1981:83). The introduction of diverse curriculum in Kenyan primary schools in 1985 stressed the need to enhance practical subjects, art education included, but this was not without a number of challenges. Among the challenges faced by the subject were the shortage of qualified teachers of art education and poor quality of the teaching of the subject. Over many years, there have been a lot of shortcomings in the teaching of art education that have hindered its affective performance, Digolo (1986a), consequently, the MoE (1990) found it necessary to formulate guidance which would assist in the training of teachers of art education in PTCs.

The researcher found it necessary to focus this study and find out whether there were gaps or discrepancies existed in working relationships between stated policies designed to guide PTCs in preparation of teachers of art education in primary schools in Kenya. How well these attributes were ingrained in the children depends, to large extent, on how well the children are taught. Effectiveness in the teaching of any subject is determined by the competence of the teacher and to a considerable extent, this competence is determined by the type of training teachers receive in PTCs. In this

respect, therefore, more important for students going to teach art education in primary schools is the extent to which policies giving guidance to the methods used, and the learning process, are implemented in PTCs. The problem of the teaching staff and students in art education in PTCs matching their day-to-day activities expected of them in government policies on preparation of students going to teach of art education for primary schools in PTCs was seen by the researcher as one worthy of investigation.

The task of this study was to find out whether and what gaps or discrepancies existed in working relationships between stated policies designed to guide PTCs in preparation of teachers of art education in primary schools. Focus was on analysis of policy implementation as a way of finding out how well PTCs were implementing these policies that are meant to contribute to solution of the problem of shortage of trained teachers of art education and poor quality teaching of this subject in primary schools in Kenya.

In order to focus on the study problem, the following research questions were developed: In what ways is the enrolment of students in art education in PTCs in accordance with the government policy? Is the structural duration of art education in preparation of teachers for primary school education in accordance with government policy? Does admission of students to art education programme in PTCs show consistency with government policy on entry requirements? What level of knowledge in art education have students taking this subject acquired in school prior to their admission into art education programme in PTCs? Do the PTCs cover the art education syllabus recommended by the MoE? Do the PTCs use the modes of teaching and assessment recommended by the Kenya National Examination Council? Are the Tutors qualified to teach art education in PTCs in Kenya as per government policy? Do PTC Tutors who teach art education attend in-service courses to upgrade their professional competencies? What teacher training model could be put in place to improve quality of art teacher education in Kenya's PTCs.

III. OBJECTIVES OF THE STUDY

The purpose of this study was to make available research findings collected from PTCs that would:

Advance knowledge about, and lead to a greater understanding of, the processes of implementing government policies which have been designed to guide PTCs in training students going to teach art education in primary schools;

Bring to the attention of the PTE institutions analysed data that show the nature of working relationships (gaps/inconsistencies) between government policies on preparation of trained teachers during their implementation of these policies that are designed to contribute to solution of the problem of shortage of trained teachers of art education and poor quality teaching of this subject in primary schools. The gaps or inconsistencies thus brought out during this processes may be good lessons from which people concerned with policy formulation, policy adoption and policy implementation relating to preparation of teachers of art education would learn.

Facilitate practical reform and planned implementation of government policies on art education in PTCs in Kenya.

Objectives of this study were to:

- (a) find out whether PTCs were implementing government policies designed to guide PTCs in preparing teachers going to teach art education in primary schools,
- (b) analyse the actual situation of implementation of the stated government policies on art education in PTCs for solution of the problem of shortage of teachers qualified to teach art education in primary schools,
- (c) analyse the ideal situation of implementation of the stated government policies on art education in PTCs for solution of the problem of shortage of teachers qualified to teach art education in primary schools,
- (d) the solution of poor quality teaching of art education in primary schools,
- (e) the strategies, based on this study, that could be used as recommendations for planned implementation of government policies on art education in PTE programmes in Kenya.

IV. REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

The review of related literature in this section was concerned with what knowledge surrounds the research problem of establishing whether gaps exist between the stated government policies designed and the actual practice in PTCs in Kenya. The survey synthesizes the findings of these studies and identifies gaps which the studies attempted to fill in. Two categories of literature were reviewed to this effect.

First, was specification of the context of art education in PTE programme. This category gives a quasi-historical analytical survey of post 1990 policies of reform, which the government adopted. This was with the view that, if implemented in PTE institutions, contribution would be made towards solution of the problem of shortage of trained teachers and poor quality teaching of art education in primary schools in Kenya. The survey brings to surface studies that have recently been done on art education in PTE institutions with special attention on Kenya.

The second category was logical predictions. This is the review of related literature on anticipated activities showing how, on a theoretical plan, government policies on art education ought to be implemented in an ideal-typical institutional pattern in Kenya, (Holmes, 1965: 44).

4.1 Specification of the Context of Art Education in Primary Teacher Education

It was noted in chapter one that there was a strong move worldwide (Coombs, 1985:5) to develop artistic talents through art education for all young children either as a fundamental human right or as an investment for economic and human resource development or both. According to the studies by Avalos (1991: 5), the success of such a change in any system of education depends, upon the commitment of the teaching force available which depends on the quantity and quality of the teachers available. To realise this, the teachers must be responsible in nurturing the talent of every child (Kenya Republic of, 2006). The research revealed that although policies were designed by the government to guide on the training of teachers of art education, they were not

being implemented in PTCs. Oreck, (2002) concurred with the researcher and noted that there was lack of commitment to arts education among the educational policy-makers and leaders. Avalos, (1991: 5) further noted that the quality of teachers of art education in primary schools has become as much needed requirement for universal art education as was the provision of qualified teachers in sufficient numbers in primary schools. Although 2015 was the target specified by the Education for All (EFA) initiatives to achieve universal primary access, many of these countries are far from reaching this goal UNESCO, (2008). The task of this researcher was to review the literature related to the need for teachers of art education in primary schools who were empowered with adequate knowledge and pedagogical skills.

4.1.1 Policies on Art Education in PTE institutions since 1990

At the 1990 World Conference on Education For All (WCEFA) in Jomtien, a generally accepted worldwide suggestion was that, for a change or reform geared to meeting the learning needs for all to succeed, it must first find expression in teacher education institutions (Ministry of Education, 2008; UNESCO, 2006). It was in line with this thinking when the World Bank sector reported on primary education identified the training of teachers for primary schools as a significant factor in delivering educational services to children (World bank, 1997). In Kenya, there have been sentiments to the effect that art education in primary schools has been deteriorating (Digolo, 1986A).

It was against this background, that the researcher saw the need in this study, to address the government efforts in formulating clear policies of art education, and consequently contributing to solution of poor quality teaching and shortage of teachers of this subject. In Kenya, policies on the training of teachers of art education in primary schools are based a legal framework. The Education Act Cap 211 of 1968, revised in 1970 and 1980 is the law that governs education in the country. It contains provisions for legislation and progressive development of teacher education in the country. It obliges the minister of education to promote progressive development of institutions devoted to this aspect of education (Kenya, Rep of, 1968). Partly in recognition of the importance of teacher education, the government established a sector of primary teacher education within its Ministry of Education and charged with responsibility of participating in the formulation of policies geared to guiding the programmes for professional of training teachers. It was in the light of this that the role of Kenya Institute of Education (KIE) was incorporated under Part IV of the Art in 1980. Thus, among its major functions, the institute was charged with the responsibility of coordinating institutions devoted to the training of teachers and preparing materials concerned with the raining. Thus, the KIE, a sector within the Ministry of education, mainly concerned with curriculum development, was charged with the responsibility of taking part of formulation of policies, geared to guiding programmes in the training of teachers of art education for primary schools.

The need to address the question of clarifying, and putting into proper perspective, policies which have been formulated and adopted by the government with a view to guiding PTCs in preparing teachers of art education for primary schools has

become even more imperative. This is because the 8-4-4 structure, introduced into Kenya system of education in 1985, is been a major change in the country's educational development since independence in 1963. This change comprised not only the overhaul of the structural duration of each level, but also a massive reorganization of the curriculum content. This consequently led to the need to spell out the formulated government policies designed to guide PTCs the preparation of teachers of art education for primary schools. In order for Kenya to move towards achieving the EFA goal of developing artistic talents in primary school education, the government shifted the process of implementing such policies to PTE institutions.

Two categories of policies were identified from government documents: first, were the ones related to quantitative aspects which attempt to increase the number of qualified teachers of art education. Second category, were those policies concerned with qualitative aspects focusing on students' admission, coverage of content, assessment of students work, educational qualifications of staff teaching art education in PTCs and their in-service training.

The researcher reviewed, first, the policies of reform that were put forward (policy formulation), and, second, those proposals which the government adopted as policies (policy adoption) and recommended them for implementation in PTCs.

(a) Policy on Student Enrolments and Duration of Art Education certificate programme

The 1990 World Conference for Education For All held at Jomtien marked a worldwide turning point with regard to policies on student's enrolments in, and structural duration of training programmes in primary teacher education institutions. In Kenya, some of the earliest recorded institutions for training teachers for primary schools (including those going to teach art education) were established in the 1920s. There were others that were later recorded during the colonial era up to 1963. Those training institutions marked the beginning of a recorded history of formal institutions designed to prepare teachers of art education for primary schools in Kenya.

Following the post- 1990 suggestions put forward by reformers calling for officially laid down rules and regulations to guide the training of teachers for primary schools, the government stated it as policy to: Expand primary teacher education institutions (PTE) and enrol in the certificate programme in accordance with the demand for trained teachers in primary schools (Kenya Rep of, 1992); Have a fourteen year structural duration of education comprising eight years primary, and four years secondary schooling, followed by two years professional training (Kenya, Rep of, 1992).

The task of this researcher was to make a quasi-historical analytical survey of this policy and then to find out in what ways student enrolments in, and the structural duration of, art education programme in PTCs was consistent with it. Whether there were gaps in PTCs during the implementation of this policy.

(b) Policy on Admission and Procedure to the Art Education programme in PTCs.

The report of the 1990 World Conference on Education For All noted that, in order to function as an independent source

of information, teachers in schools needed to have a background of general good education followed by an effective professional training (Little, Hoppers & Gardner, 1990). From the time of that conference, this observation brought into question the acceptable level of general education which applicants needed to have prior to their admission to professional training at primary teacher education institutions. This would make the teachers cultivate interest in learners and help them be imaginative and creative in their artistic talents (KIE, 2006).

In Kenya, at independence in 1963, the new government inherited from the British colonial regime laid down structured procedures for admission to institutions that trained teachers for primary schools. According to the stated government policy by 1963, applicants for admission to the primary teachers certificate course at PTCs were required to have attained a minimum of: (i) the Kenya Preliminary Education (KPE) certificate for those intending to train for the P3 teachers certificate, (ii) the General Certificate of Education (GCE) or division IV of the Cambridge School Certificate (CSC) examination for those intending to train for the P2 teachers certificate, and (iii) division III of the Cambridge School Certificate examination for the PI teachers certificate.

In the year 2004, the government policy states that all applicants for admission to the primary teacher education (PTE) certificate programme in PTCs should: have a school living certificate showing that they have, as background, a general education of primary and secondary schooling; have sat the examination for the KCSE and passed with a minimum mean grade of C (plain), (Kenya, Rep. of, 2004).

Currently, the entry requirement to joining PTC is minimum grade C (plain) only, (see Appendix N for advertisement by one PTC, (2013).

The researcher, was to first make a quasi-historical analytical survey of this policy and to find out in what ways the admission of students to art education programme in PTCs was consistent with this policy; second, to find out whether those going to take art education had special requirements prior to admission: third, whether and what gaps or inconsistencies currently existed in PTCs during the implementation of this policy.

(C) Policy on Coverage of content in the Art Education programme

In most countries of the world, developed and developing alike, the education and training of teachers had traditionally been based on courses made up of two components: the basic general education component and the professional studies component.

In Kenya, prior to independence in 1963, the preparation of the content of the syllabuses, teaching guides and teaching materials the primary teacher education course was left to individual members of the teaching staff in primary teacher education institution. There were no regular methods of review and serious attempts to coordinate programmes in those institutions. Consequently, there were varied subject/activity areas which were taught in those institutions.

Following the 1990 world conference for education for all, the government Ministry of Education in Kenya accepted the suggestions made by the reformers calling for laid down rules

and regulations that would guide PTCs in coverage of content in the syllabus for primary teacher's certificate course. In this respect, therefore, the government stated it as policy that PTCs should: (i) use the syllabus that was been recommended and prescribed for the PTE programme by the Ministry of Education (Kenya, Rep. of, 2004); (ii) cover all topics in the syllabus for the PTE certificate programme in a period of two years (Kenya, Rep. of, 2004).

The task of this researcher was to make a quasi-historical analytical survey of this policy and find out in what ways the coverage of content in art education programme in PTCs was consistent with this policy — that is, to find out whether and what gaps or inconsistencies currently existed in PTCs during the implementation of this policy.

(d) Policy on Validation of students' performance in Art Education in PTCs

Following the 1990 World Conference on Education For All, changes in social contexts of most countries worldwide, and their impact on the institutional contexts of primary teacher education made it necessary to modify and/or replace some of the procedures that were used in validating students' performance in primary teacher education programmes.

In Kenya, as noted above, during the pre-1963 colonial period, there were small numerous institutions that trained teachers for primary schools. These institutions had the freedom to prepare their own systems of assessing and examining their students and awarding them certificates. So long as the applicants for admission to the certificate programme had not attended and completed primary and secondary schooling, it was necessary to combine general and professional studies component and teach them simultaneously. As a result of this, the certificate programme in these institutions had overcrowded timetables of class periods. In this regiment, students had little time for private study, for reflection and speculation, for reading and for growth of their own personality in their communities. The scenario led to variations in the validation of student's performance during their training at PTCs.

The government accepted the proposal made by the MoE calling for laid down rules and regulations that would guide PTCs in validating the performance of students work during their preparation of students for teaching in primary schools. In this respect, therefore, the government stated it as policy that: PTCs should use the mode of validating the students' performance that was recommended by the Ministry of education; The Ministry of education should award the primary teacher education (PTE) certificate to those students who successfully complete this programme in PTCs (Kenya, Rep of, 2004: IV).

(e) Policy on the staff teaching art education in PTCs

The deliberations at the 1990 World Conference on education for all (United Nations, 1985) resulted, not only in the demand for better qualified applicants to training programmes in primary teacher education institutions but also for well qualified staff to teach in these institutions. According to most progressive educators at the conference, during that period of rapid change, institutions preparing teachers for schools should not simply be mediators but rather agents of change. Among the key persons in this process

should be the teaching staff preparing students to teach children/students in institutions at various levels in systems of education. There was awareness for the need for well qualified and competent staff to manage programmes in those institutions.

In Kenya, reforms affecting staff teaching the certificate programme in PTCs had a legal framework. The Teachers Service Commission Act (TSC) Act Cap 212 of 1967 provided for the registration, recruitment and deployment of teachers for middle level training institutions, (Kenya, Rep of, 1967). It is government policy that: PTCs should: have graduates with university degrees with major in education on staff training students in PTCs (Kenya, Rep. of, 2004); teaching staff should attend in-service education sources (Kenya, Rep. of, 2004).

4.1.2 *Recent studies on Art education in Primary Teachers Colleges*

Studies have been carried out on art education in primary teacher education institutions in Kenya and other countries. The literature showed that there was increased awareness and understanding of the importance of art education, both as a subject and as an essential element in students' environment and society (Lowenfield and Brittain, 1975). This awareness underscores the importance of the teaching of art education in PTCs.

There are studies that have been carried out on the importance and status of art education in school curricula. In contribution to these studies, Gombe (1990) noted that art education was not adequately funded. Although the subject is not being examined by KNEC in the primary school level in Kenya, the government through KIE insists that the subject should effectively (KIE, 2006). Consequently, its teaching in primary schools and primary teacher education institutions was not effective. She further found that art education was not taken seriously both at schools and teacher training colleges. However, these studies have not investigated into the reasons why art education was not taken seriously in teacher training colleges, thus, this study attempted to fill in this gap. It was to find out described elements in the concept of an ideal-typical teacher of art education in primary school which were likely to influence attitudes towards art education and the implementation of government policies of this subject in PTCs.

Other studies have focused on relationships between the teachings of art education subject in primary schools and attainment of specific national educational objectives. In contribution to these studies, Digolo (1986) noted that, for educational objectives to be attained, it should be through the creative arts curricula in primary school education, and those goals of art education in primary schools should be articulated in order to provide clear guidance for these schools. However, these studies have not shown how the teaching of creative arts in primary schools can best be done especially during the preparation of teachers for these schools in PTCs. This researcher was to identify and describe what policies the government had adopted in the teaching of art education in PTCs.

Situational analyses were made on changing attitudes of people towards the teaching of art education in primary schools. In contribution to these studies, Harrison (1960)

found that, in the USA, most parents had started appreciating art as part of education for pupils in primary schools. She noted that there was a time in the USA when the thought of introducing art education in schools was almost impossible. She further observed how an art education teacher, in those early times, needed to have strong convincing reasons for parents and the public in order for them to accept art education to be included in primary school syllabus. However, these studies have not shown clearly defined policies of art education in PTCs, which can help in changing people's attitudes towards art education in primary schools. In this study, the researcher intended to spell out those policies which the government designed in order to teach art education in primary teachers colleges.

4.1.3 *The Normative Pattern*

(a) *Norms about the teacher of Art Education in a Primary School*

The researcher used ideal-typical models (Holmes B. 1981) to describe norms about a model teacher of art education and how these norms were likely to influence the formulation of government policies on art education in PTCs. The ideology on which ideal-typical models were derived in Kenya was seen by this researcher as a factor that was likely to influence the formulation of government policies on preparation of teachers of art education in PTCs. The researcher assumed that policies on art education in PTCs were derived from models of some ideal-typical teacher of art education and how such a teacher ought to be prepared in an ideal-typical PTC as perceived by each one of the reformers and policy makers. The normative pattern in this study included statements about norms relating to a teacher of art education, a pattern which people in Kenya recognized and were prepared to accept or reject. These were statements describing ideological features in the concept of a model teacher of art education in Kenya.

The task of this researcher was to find out in what ways actual practices in PTCs were consistent with, or deviate from the stated norms based on government policies on how the preparation of a teacher of art education ought to be done in PTCs in Kenya.

(b) *Concept of an ideal teacher of art education for childhood education*

The ideal of a teacher of art education for childhood education unquestionably changed through the years. Each community conceived this teacher in somewhat different forms. In Kenya, the characteristics of this teacher were closely linked with three main aspects. First, were features in the concept of this teacher were derived from the context of indigenous education of Africans in Kenya, second, were as derived from the context of formal Western Education and third, were derived from the modern concept of a teacher of art education for childhood education.

The task of this researcher was find out in what ways PTCs implemented government policies on preparation of teachers of art education for primary schools — that is, policies that were likely to have been influenced by elements in the concept of art education for childhood education of the indigenous education of Africans in Kenya, the formal Western education and the modern concept of art education for children.

(c) *Elements in the concept of a teacher of art education for childhood education*

Among the major elements, the modern concept of a model teacher of art education that were likely to influence the formulation of government policies on the preparation of teachers of art education for primary schools are; (i) Knowledge of the greatest worth for a teacher of art education in a primary school, (ii) the kind of person this teacher should be — that is, his/her personal qualities (iii) the relationship the teacher should have with the children he/she teaches.

(i) *Knowledge of the greatest worth "good" teacher of art education in a primary school*

An element in the concept of a "good" teacher of art education in a primary school concerns the kind of knowledge the teacher is supposed to possess. In today's context of the modern teacher of art education theory, the kind of knowledge the teacher is supposed to possess concerns: What should constitute a satisfactory body of knowledge in the *general education* and in *professional training* for a good teacher of art education in a primary school? What subject or group of subjects should the teacher master if he/she was to be effective in teaching art education in primary schools? What personal qualities should the teacher of art education have?

Those who advocated the need for professional studies based their claims on the advantages which were to be gained if the teacher understood (or knew) her/his pupils, recognised the social functions of the schools, were aware of the aims of education, and knows how to teach. These essential qualifications were best acquired through professional courses and practiced in the classroom. The advocates of the subject matter approach, on the other hand, often assumed that teaching is an art, possessed in various degrees by all people and that it is a skill that cannot be acquired through training. At the same time, possession of a body of information (subject matter) was regarded as a prerequisite of good teaching. The teacher must "know" his/her subject (Holmes, Bereday & Lauwerys 1969:143).

(ii) *Personal qualities of a model teacher of art education in a primary school.*

Another element in the concept of a "model" teacher of art education in primary school concerns the desirable personal qualities this teacher should have — that is, what qualities of character should a "good" teacher of art education in a primary school have? As already noted above, a good teacher of art education in the contexts of both indigenous African education and formal Western education of the 21st century in Kenya needed to have personal qualities that enabled him/her to set a good example — that is, have qualities that provided for his/her children the ideal of a good citizen who was mainly a conformist, conservative and conscious.

In those days, there were context of art education in primary schools in Kenya, a distinction between two aspects of personal qualities in the concept of the teacher. On the one hand was the view that such a teacher was one who was prepared over a long period of time in order to have experience as well as professional knowledge. On the other hand, there was the view that morality rather than knowledge should be a dominant feature in the personal qualities of the teacher. Consequently, goodness and intelligence, rather than the long and rigorous training, were qualities required of the

teacher. He she should be righteous, wise and honest (Holmes, Bereday & Lauwerys. 1960. 126-143) but the basic question stands: Should possession of moral qualities be regarded as more or less important as possession of knowledge?

In the face of the debate of choice between emphasis of a knowledgeable (learned) teacher and a morally upright teacher, there was need for this researcher to find out in what ways the validation of student's performance in art education was consistent with the government

(iii) *Relationship of a model teacher of art education with the pupils she teaches in a primary school*

A third element that influenced the formulation of policies on preparation of teachers of art education in a primary school concerned the desirable relationship which a good teacher should have with the pupils he/she teaches. Should she be maternal, kind, patient, understanding, and sympathetic or in the interest of learning and maintaining discipline, the reverse — that is, somebody who would drive the pupils on by cane, where necessary in order to make them commit his/her lessons to memory. There was a sharp distinction between the two aspects in the concept of these two teachers.

In the debate on choice between a teacher who was maternal, kind, patient, understanding and sympathetic on the one hand and on the other hand one who was strict, there was need for this researcher to find out in what ways practices in the validation of the students' performance in art education were consistent with the government policy which required some kind of balance between the two.

4.2 *Logical prediction: Anticipated Outcomes from Adopted Government Policies on Art Education in PTE institutions*

4.2.1 *The Ideal institutional Pattern*

The policy makers anticipated certain activities which, in their opinion, if introduced into PTCs and implemented, would contribute to solution of the problem of shortage of qualified teachers and quality teaching of art education in primary schools.

4.2.2 *Preparation of Teachers of Art Education in an Ideal-Typical Model PTCs in Kenya.*

Policy makers and reformers anticipated specific activities in PTCs to be derived from government policies while the preparing teachers for primary schools in Kenya. In their view, if these policies were introduced into PTCs, then, under normal circumstances, the PTCs would implement them. According to the Primary Education Creative Arts Handbook, (Kenya, Rep of, 2006), among the specific objectives was for the teacher to make the right choices on how to successfully impart creativity to a child. PTCs would show those undertaking the training how best to inspire confidence in the pupils they would be going to teach in primary schools. Besides, the PTCs would show them how to develop the best talents in the pupils that they would be going to teach. In this study, therefore, this researcher put together a cluster of normative statements describing how, under ideal conditions, a model PTC ought to operate during its implementation of government policy on art education - that is, how a model PTC operates during the implementation of government policies on art education as these relate to: (a) student

enrolment in, and structural duration of art education programme, (b) admission of students into the art education programmes, (c) coverage of content in art education programme, (d) validation of students performance in art education, and, finally (e) staff teaching art education in PTCs — that is, their composition by educational qualifications, recruitment, work-load and in-service education. The strength of these statements is that, they would give guidance to PTCs regarding how the implementation of government policies on these aspects ought to be done.

(a) Student Enrolment in, and structural duration of Art Education programme in an Ideal Institutional Pattern

An ideal-typical model PTC would enrol students in art education programme in response to the demand for trained teachers of art education in primary schools in the country as a whole. Consequently, the growth of actual student enrolments in these institutions would be in accordance with the projected enrolments in the PTC and in the government statistical records.

The structural duration of the art education programme would be consistent with the structural duration in the sequence of studies and official age entry for each level of education as prescribed by the Ministry of Education, the structural durations of the certificate programme for preparation of teachers of art education for primary schools would be 14 years, broken down as follows: eight years primary and four years secondary school education followed by two years of professional training that includes art education in a PTC.

There was need in this study, therefore, to find out in what ways practices in PTCs were consistent with the anticipated activities based on government policies on enrolment of students in, and structural duration of the art education programme in the ideal-typical PTC

(b) Admission and procedure to art education programme in an Ideal-Typical PTC

Under ideal conditions, candidates intending to train as teachers of art education in primary schools would satisfy the officially prescribed requirements by government Ministry of Education for admission to PTCs. In this respect, therefore, prospective candidates would be those who have successfully completed their general education and attained a minimum Grade of C (plain) of the Kenya Certificate of Secondary Education (KCSE) or its equivalent. In addition, each candidate would: have indicated teaching as one of his/her preferences in school career forms: be in possession of a school leaving certificate and the KCSE (Kenya, Rep. of, 2004: iii) by the year 2008. The current entry requirement according to KNEC, (2013), is a minimum of C (plain) only and above, (see advertisement for “The International Teaching and Training College”), Appendix M.

Age would be another factor to be taken into account. The minimum age would correspond to the number of years of general education at school as prescribed by the government. The age for starting professional training at the PTC would be at least 18 years in order to ensure a certain degree of maturity, Good Health; social and moral conduct is among the other aspects that would be given consideration. This is particularly so in the view of the assumption that teachers of art education qualifying from this institution would be responsible for shaping the character of pupils in primary

schools.

The task of this researcher was to establish, what activities were anticipated during the implementation of government policy on admission and procedure to art education programme in an ideal-typical PTC, if solution to the problem of quality-teacher performance in art education in primary schools was to be found.

(c) Coverage of the syllabus of Art Education in an Ideal-Typical PTC

Activities relating to coverage of content in art education programme in an ideal-typical PTC would be those geared to serving the learning needs of students taking art education in PTCs. This content would provide an integral body of knowledge and skills in art education which would be preserved, meaningful and relevant to the needs of student teachers during and after their training at the institution since both the tutors and students translate the art education curriculum into real life situations. Despite the fact that the government policy states that during the teaching, tutors would relate their practices to learning needs of their students (Kenya, Republic of. 2004 iii), the researcher went ahead with her research to find out whether in the day to day practices in PTCs, students going to teach art education in primary schools were being prepared adequately enough for the task.

(d) Evaluation of student's performance in Art Education in an Ideal-Typical PTC

Assessment done by the teacher to check whether the objectives have been achieved are essential in the education and training of teachers of art education which helps in providing their progress, Primary Education Creative handbook, KIE (2006). Although this policy is well stated in the government policy, the researcher carried out a study to establish whether the stated policy was being implemented in PTCs. This would provide the solution the problem of quality teaching of art education in primary schools.

(e) Staff teaching Art Education in an Ideal-Typical PTC

Among the teachers of art education at different kinds and levels within Kenya's education system, the one most closely linked to implementation of government policy on art education in PTCs were members of staff teaching art education in those colleges. In Kenya, by 1992, the qualifications of the teaching staff in ideal typical PTC institutions was a University Degree with a major in education (Kenya, Rep. Of.1992:36) from recognized both public and private universities. This policy, therefore, prompted the researcher to find out whether in real life situation in PTCs, the staff teaching there had the qualities required.

This chapter combined the studies on art education; identifying gaps which the study intended to contribute to filling in gaps. It focused on the studies of art education in PTCs, historical development of art education and policies of reform on art education in PTCs. It further sought and analysed the normative pattern about the teacher of art in primary schools and their impact on implementation of policies of art education in PTCs. An examination of these literatures led this researcher to investigate further whether the anticipated implementation of government policies on art education in PTCs was actually put in place.

4.3 Conceptual Framework

The problem solving approach was adapted to this study in order to enlighten and focus the researcher's investigation. The evaluation approach, as advocated by Brian Holmes (1984), is a strategy which consists of an analysis of educational "problems" and their possible solutions in specific environments or contexts.

The approach, as analysed by Holmes, has five major steps, all of which were adapted to the study - namely, (i) problem selection and analysis, (ii) proposed solutions to the identified problem, (iii) specification of factors in PTE situation that are likely to influence realization of the proposed solutions to the problem: (iv) logical prediction, that is, description of anticipated activities based on proposed solution to the problem, and, (v) comparison of relationships between the anticipated activities derived from the proposed problem solution with actual observable events (Holmes, 1981: 76).

As an adaptation of this step, the specification of factors in PTE situation that are likely to influence realization of the proposed solutions to the problem, to the study, the researcher took this view in guiding the study. According to Holmes' view, four patterns needed to be taken into account. They are, the normative pattern, the institutional pattern, the pattern of mental states, and the pattern of the physical environment (Holmes, 1984; 1981: 80-84), as shown in Figure 4.1

The normative pattern includes statements relating to the teacher of art education, which this researcher assumed people in Kenya recognized and can accept or reject (Holmes, 1981: 80). Thus, out of the enormous range of normative statements that were considered in this study, only those which were relevant to the concept of an ideal-typical teacher of art education in primary school, and how this teacher ought to be prepared in a PTE institutions in Kenya, were selected. A distinction was made between norms of general application (which constituted the "higher valuations") and norms which related directly to conservative ideas in the people's pattern of mental states which constituted the "lower valuations" (Holmes, 1981: 83).

"good" teacher of art education in primary school ought to possess; personal qualities of character which this teacher ought to have and the kind of relationship the teacher should have with the children he/she teaches. The two categories of norms made it possible for the researcher to investigate the implications of such norms for the implementation of government policies on art education in the PTE institutions.

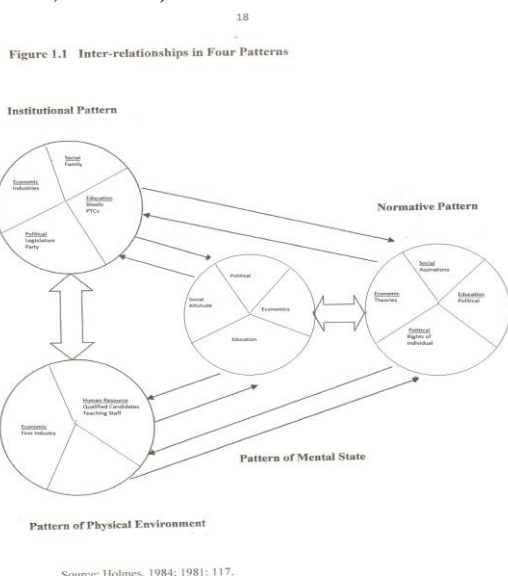
The institutional Pattern described agencies which have been put in place to implement the normative statements and statements of intent (Holmes, 1981: 82). In Kenya, PTE institutions have been set up with such aims or norms in the minds of those who established them. Among the norms about functions of these institutions, is that of implementing government policies relating to preparation of teachers of art education for primary schools, (Kenya, Rep of. 2004). In this respect, therefore, a distinction was drawn between two patterns of institutions — namely, the "Ideal" Institutional Pattern, to describe how at a theoretical level, the implementation of government policies on the preparation of teachers of art education ought to be done in an ideal-topical PTC and, the "Actual" Institutional Pattern, to describe how these policies were actually being implemented in the PTE institutions (Holmes, 1981).

The pattern of mental states constituted the researcher's consideration of values and attitudes which are held by students and the staff teaching art education in PTE institutions (Holmes, 1981 83). She took into account the likely influence of the deep seated and conservative ideas within these individuals on their behaviour during the implementation of government policies on preparation of teachers of art education in PTE institutions (Holmes, 1981) — that is, behaviour that is likely to reduce or increase inconsistencies between the ideal and the actual during the implementation of government policies.

The pattern of the physical environment was the fourth in the patterns which the researcher took into account as an adaptation of Holmes' suggestion (Holmes, 1984). She gave special attention to the presence, or absence, of viable working environments within which the institutional implementation of government policies on preparation of teachers of art education for primary schools took place. This pattern enabled the researcher to reflect on the ways in which elements in the physical environment increase or reduce uniformity during the implementation of government policies on preparation of teachers of art education in PTE institutions.

Holmes agreed with the theories of social change (Etzioni & Ktzioni, 1964: 403-10) which stated that the various sectors of those four patterns were inter-dependent. A change in any one sector created a degree of tension in other parts of the sector and sub-sectors of the system as a whole. Thus, tension in any one sector constituted a non-adjustive change or a "problem", and it initiated a need for adjustive measure or solution (Holmes, 1984: 1981: 82).

The five major steps as analysed by Holmes were very relevant to the study since it guided the researcher throughout the study, right from the background of the study, literature review, methodology, data analysis upto the recommendations.



Norms of general application (higher valuations) constituted statements about what ought to be in the concept of the ideal-typical teacher of art education in primary schools, for example, knowledge of greatest worth which a

V. RESEARCH METHODOLOGY

5.1 Introduction

This Chapter presents the methodological orientation of the study. It presents the study design, including a rationalization of the study sites/study areas – population and sampling procedure, research instruments used data collection procedure, and data analysis and presentation.

5.2 Research Design

A collective case study design of selected PTCs in Kenya was used. Collective case studies are based on a group of individual cases, which are studied discretely to provide holistic insights about specific phenomenon under study (Stake, 1994). The design entails an in-depth exploration of a situation, so as to provide context and situation data (Kane, 1995). The purpose of using case study design here was to probe deeply and intensively analyse the many diverse aspects of the phenomenon under investigation. The design allowed for the collection and presentation of information in a way that provided more contexts, on how and why the day-to-day practices took place in the directions they did during the implementation of government policies on art education in PTCs.

Collective case study design was found suitable for this research due to a number of reasons. First, as has been noted in Chapter Two, past studies on the education and training of teachers for primary schools, including those of art education, in Kenya have been surveyed; and even where small scale case studies were done, there were tendencies towards generalizations of the data collected. The assumption has been that the implementation of policies on preparation of teachers for primary schools in PTE institutions is uniform, and is motivated by nearly the same factors throughout the country. The intensive investigation of the issue of policy implementation, based on different and isolated PTE institutions in this study, was meant to fill in this gap. The procedure of a collective case study design was meant to strengthen the closing of this gap through triangulation of methods and data from informants.

Second, the entire objective of the study was, by way of in-depth analysis, to illuminate the understanding of how policies of art education were being implemented. This design had the strength of moving from single cases to a cross-site analysis of different cases, thereby increasing the level of generalization of results. By involving more cases, the study gained more insights into the context within which institutional policy implementation takes place.

Third, the researcher was interested in examining policy implementation in PTE institutions as a process, not as a final product. This process begins at the individual's beliefs, valuations, and opinions in the form of an ideal-typical model teacher of art education in a primary school, and how this teacher ought to be prepared. Such a process was assumed as likely to encourage or discourage motivations and abilities of people working in PTE institutions to implement government policies on art education. This is what was referred to in the conceptual framework as "valuation dynamics" that may influence policy implementation in these institutions. Some understanding of the pattern of the physical environment and the process under which gaps exist between government

policies on preparation of teachers of art education for primary schools and the actual practice during their implementation in PTE institutions required research procedures that could enable policy implementers participating in this study to give their own account of realities in these institutions. Case study techniques used here had the advantage of giving some opportunity to informants to express themselves in such a way that their deeper attitudes and perceptions on the implementation of government policies on preparation of teachers of art education for primary schools could be demonstrated.

The case study design was relevant to the study since it enabled the researcher to examine discreetly how designed government policies on art education were being implemented in sampled PTCs in Kenya. There are various factors that the researcher put into consideration when she was choosing the study design. First of all; the sampled PTCs comprised of both Private and government sponsored, so it would be inappropriate for the researcher to generalize all the PTCs, given the fact that they operate in different environments. Another factor that made the researcher to use case study design is that people's attitude; parents, teachers and students attitudes towards the art education subject differed depending on their environments, as Holmes (1984) stated that, not all of them are ready for change. Physical equipments in various PTCs was another factor that the researcher put into consideration when she was choosing the study design. It was her assumption that not all of them are well equipped. After the researcher had collected relevant data from every PTC, that is when she was able to analyse the data on the actual practices of policy implementation and how ideal PTCs ought to implement the stated government policies on art education in PTCs.

5.3 Location of the Study

The study was focused on Primary Teachers Colleges (PTCs), both Government and privately sponsored. The reason why the researcher chose PTCs in Kenya was due to various reasons. First, PTCs are designed to offer courses leading to the Primary Teacher Education certificate. Thus, they are responsible in training teachers going to teach art education subject in primary schools in Kenya. Secondly, it's in PTCs that government policies on art education are being implemented, thus PTCs were ideal location of analysing whether the stated policies were being implemented. By the time of completing the field inquiry, in November 2008, PTCs, which had been approved by, and registered with, the MoE in Kenya, were as shown in Table 5.1.

Table 5.1 shows that there were 20 government sponsored and 11 private PTCs in Kenya in the year 2008. Although the 1998 study shows that there were 33 PTCs countrywide, the current research shows that by the year 2013, there was an increase in establishment of PTCs, both private and government sponsored. Currently, there are 22 government PTCs and 78 private PTCs in Kenya, (KNEC, 2013). The report also shows that there has also been an increase in the enrolment of students into the PTCs (Appendix K & L). This study was focused on the 31 PTCs offering courses leading to the professional primary teacher education (PTE) certificate issued by the Kenya National Examinations Council (KNEC) under the Seal of the government Ministry of Education.

Table 5.1 Geographical location of PTCs by provinces in Kenya, 2008: sponsorship, student enrolment, staff and students taking art education

	Government PTCs	Province	Male	Female	Total	Students taking art education	Staff teaching art education
1	Asumbi	Nyanza	214	224	438	294	3
2	Baringo	Rift Valley	169	199	368	243	3
3	Bondo	Nyanza	173	152	325	312	3
4	Egoji	Eastern	330	260	590	411	4
5	Eregi	Western	260	257	517	469	4
6	Garissa	North Eastern	116	127	243	230	2
7	Kaimosi	Western	277	231	508	233	3
8	Kamwenja	Central	272	208	480	391	3
9	Kericho	Rift Valley	300	292	592	225	4
10	Kigari	Eastern	276	343	619	299	4
11	Kilimambogo	Central	227	220	447	412	3
12	Machakos	Eastern	295	156	451	300	3
13	Meru	Eastern	170	275	445	247	2
14	Migori	Nyanza	240	210	450	310	3
15	Mosoriot	Rift Valley	263	176	439	312	2
16	Murang'a	Central	208	199	407	278	3
17	Narok	Rift Valley	266	156	422	192	2
18	Shanzu	Coast	184	160	344	301	3
19	Tambach	Rift Valley	224	154	378	289	3
20	Thogoto	Nairobi	193	151	344	246	3
21	Bungoma	Western	14	11	25	18	2
22	Bura, Voi	Coast	15	10	25	17	1
23	Ishiar-Embu, St Augustine	Eastern	20	18	38	21	2
24	Kamagambo	Nyanza	14	10	24	18	1
25	Kibera	Nairobi	35	30	65	47	3
26	Matongo, Sondu	Nyanza	45	20	65	43	2
27	Mombasa-Islamic	Coast	51	35	86	63	2
28	Nakuru	Rift Valley	21	14	35	29	2
29	Nyabururu, St Paul, Kisii	Nyanza	20	15	35	28	2
30	Nyanchwa, Kisii	Nyanza	24	10	34	26	2
31	Rupate, Chuka	Eastern	132	117	249	197	3
	TOTAL		391	290	681	507	22
	GRAND TOTAL		5048	4440	9359	6501	82

Source: Kenya, Government of, Ministry of Education, Nairobi, 2008

The distribution of these institutions by geographical location was as shown in Figure 4-1. The geographical distribution of all PTCs in Kenya has been shown in (Appendix J). The number of both government and privately sponsored PTCs and their geographical distribution was large and widespread throughout the country.

5.4 Target Population

The population comprised of PTC staff teaching art education, students taking art education in PTCs and all the people resource persons taking part in the implementation of government policies of art education in PTCs in Kenya. The

informants were critical to the investigation since they provided most of the insightful, analytical, and specialized information from which the study based its findings, conclusions and recommendations.

Ideally, the target population ought to have included: all inspectors of art education in the office of the District Education Officers (DEOs) in districts where the 31 PTCs under study were located and all deans of curriculum in the 31 colleges. Also included were all co-coordinators of art education subject in the departments of art education of the 31 colleges, all members of staff teaching art education, and all students taking art education in colleges. Broken down into numbers, this population should have comprised: (i) 31 inspectors of art education in the office of the DEOs in districts where the 31 colleges were located; (ii) 31 deans of curriculum in the 31 PTCs countrywide; (iii) 31 coordinators of art education in departments of art education in PTCs countrywide; (iv) 82 members of staff teaching art education in the 31 PTCs countrywide; (v) 5,994 students taking art education in the 20 government sponsored PTCs countrywide; (vi) 507 students taking art education in the 11 privately sponsored PTCs countrywide.

5.5 Sample Size

The researcher, in order to come up with a convenient size for the study for each group of respondents, the following methods was used.

5.5.1 Sample Size of PTCs

Ideally, the field inquiry ought to have involved all the 31 PTCs approved by, and registered with, the government Ministry of Education in Kenya. However, the above factors, coupled with considerations of time, fieldwork costs, and accessibility to research sites made a small number of PTCs, randomly selected and convenient for the researcher to carry out her investigation. She adopted the view held by Kilemi and Wamahiu that, at least, 10% and above of a total number of institutions or population under study would be an appropriate sample size for investigation in research (Kilemi & Wamahiu, 1991). The researcher used random sampling (Cohen & Manion, 1994: 124) to select 6 PTCs (19.4%) out of the 31 as her case study institutions for field inquiry: The six randomly selected sample PTCs comprised 4 (12.9% of the 31) government sponsored colleges and 2 (6.5% of the 31) private colleges. While the 4 constituted 20% of the 20 government colleges, the 2 constituted 18.2% of the 11 private colleges.

In order to get at the sample, the researcher wrote names of all the 31 colleges on pieces of paper. She wrote each name on a piece of paper 8cm x 4cm. The 20 names of government sponsored colleges were written on whitepaper and the 11 private on pink paper. The papers were then put into two groups (white and pink). Each paper was folded three times and then rolled into a small "ball". The "balls" were then put into two flasks: for white and pink balls. Each flask was shaken several times in order to mix the contents. Six "balls" were randomly picked, one at a time: four from the flask with white paper and two from the flask with pink paper. The names of colleges, randomly picked, one at a time, were read out as follows: Kaimosi (government), Kericho (government), Garissa (government), and Rupate (private), Machakos (government), and Mombasa (private), as shown

in Table 5.2.

Table 5.2 PTCs sampled as target study sites

Government sponsored PTCs	Province	Private PTCs	Province
Garissa	North Eastern	Mombasa,	Coast
Kaimosi	Western	Rupate	Eastern
Kericho	Rift Valley		
Machakos	Eastern		

Source, Table 3.1

The geographical locations of the randomly selected six PTCs, from among the 31 PTCs, were as shown in Figure 5.2.

Figure 3.2 Geographical location of each of the six PTCs sampled for field inquiry



Source: Table 3.1

Since the investigation was aimed at getting a holistic and in-depth view of the process of implementing government policies designed to guide PTCs in the training of teachers of art education for primary schools, respondents were mainly selected from within the 31 PTCs as key information resource persons. The qualitative nature of the study, which needed an in-depth examination of a real life situation in PTCs, explains the researcher’s selection of a few, but representative, institutions as well as respondents. Out of a total population of 6,676 identified as possible information resource persons countrywide, the researcher sampled (i.e. 1,283 of the 6,676) as target informants at the 6 sample PTCs. For purposes of representativeness, five categories of persons from this population were purposely selected for participation in study; they were inspectors of art education from the office of the DEO in districts where the 6 sampled PTCs were located, deans of curriculum, coordinators of art education, staff teaching art education and students taking art education in the sample 6 PTCs. They are as shown in Table 3.3.

5.6 Primary teachers colleges: sampling procedure

From Table 3.3 above, it may be noted that, out of a total population of 6,676 identified as potential information resource persons countrywide, the researcher used cluster sampling (Cohen and Manion, 1994) to select 1,283 (19.2% of the 6,676) to participate in this study as explained below.

5.6.1 Sample Size of Inspectors of art education

Six inspectors of art education in the office of the District Education Officers (DEOs) where the six sample PTCs are located constituted 0.6% of the 1,283 target informants. They were interviewed on the information they usually receive, and on the observations they normally make, regarding actual implementation of government policies on preparation of

teachers for primary schools, particularly on admission and procedure of students to art education in PTE institutions under this jurisdiction.

5.6.2 Sample Size of Deans of curriculum

All the six deans of curriculum in the six sample PTCs constituted 6% of the 1,283 target informants. They acted as key informants in the study since they were in charge of curriculum implementation in these institutions on a daily basis during residential sessions. They were sampled for in-depth interviewing on factual information they usually get regarding the implementation of policies on preparation of teachers of art education for primary schools in PTCs where they work. The information they provided was based on their in-depth perceptions, experiences and observation of the day-to-day practices during the implementation of policies on: student enrolment in, and structural duration of, art education course in PTC certificate course programme, admission to art education course, coverage of art education course content in the syllabus, evaluation of students’ performance in the course, and composition, recruitment and in-service education of staff teaching art education in the college.

5.6.3 Sample Size of Co-ordinators of art education

All the six coordinators of art education subject in the six sample PTCs constituted 0.6% of the 1,283 target informants. They participated as key informants in the study since they were in charge of overseeing the teaching of art education subject on a daily basis during residential sessions. They were sampled for in-depth interviewing on factual information they usually get regarding the teaching of this subject during the preparation of teachers for primary schools in PTCs where they work. The information they provided was based on their in-depth perceptions, experiences and observation of the day-to-day practices during the implementation of government policies on: coverage of art education course content in the syllabus, and evaluation of students’ performance in this subject.

5.6.4 Sample Size of Staff teaching art education

All the 17 members of staff teaching art education in the six sample PTCs constituted 1.3% of the 1,283 target informants. They participated as informants since they are directly involved in the teaching/learning process of art education subject. They took part in responding to the self-completion questionnaire and interview questions, and, in focused group discussions (FGDs). The information they gave was based on their knowledge, and their opinions, about the implementation of government policies on preparation of teachers of art education for primary schools in PTCs where they work.

5.6.5 Sample Size of Students taking art education

The 1,248 students taking art education in the six sample PTCs constituted 97.3% of the 1,283 target informants. They were sampled for participating in FGDs and for providing information on coverage of art education content in the syllabus recommended for PTE institutions by the MoE. At each college, the researcher selected 9 students from those in the first year and 9 from those in the second year to participate in FGDs. In order to arrive at this sample, the researcher

wrote on blank pieces of paper numbers 1– 9 and the rest of the 6 papers were assigned no numbers. All the papers with and without numbers were folded and put in a small carton box. The box was shaken several times in order to mix the contents and then presented to students in Year I and in Year II each to pick one. Only those students who picked numbers 1– 9 participated in FGDs. A total of 54 students were selected to participate in the exercise. The information they gave was based on each participant's knowledge and opinions regarding what actually happens during the implementation of government policies on preparation of teachers of art education for primary schools in PTCs where they learn.

The researcher further used convenient sampling to select 12 students (2 from each of the six sample PTCs) to provide information on the extent of coverage of content in art education syllabus in the college. These were students in the last term of their second and final year. Each one of the twelve students was asked to hand over all his/her class work to the college dean of curriculum, who in turn, passed on the class work to the researcher. This included notebooks, notes in files taken during class, exercise books and their portfolios for practical work. These were used in getting on-the-spot information on coverage of content of art education in the syllabus.

Table 5.3 Target informants sampled for field inquiry from the sample PTCs

	Insp of art education		Deans of curriculum		Coordinators of art education		Staff teaching art education		Students taking art education		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
Gariss	1	0.1	1	0.1	1	0.1	2	0.2	23	17	23	18
Kaimosi	1	0.1	1	0.1	1	0.1	3	0.3	23	18	23	18
Kericho	1	0.1	1	0.1	1	0.1	4	0.4	22	17	23	18
Machakos	1	0.1	1	0.1	1	0.1	3	0.3	30	23	30	23
Mombasa	1	0.1	1	0.1	1	0.1	2	0.2	63	4	68	5
Rupate	1	0.1	1	0.1	1	0.1	3	0.3	19	15	20	15
Total	6	0.6	6	0.6	6	0.6	17	1.7	12	97	12	10
									48	.3	83	0

5.7 Instruments for data collection

The study triangulated different instruments for data collection, namely interviews, questionnaires, focus group discussions (FGDs) and observation guide. Triangulation entailed the use of more than two methods or instruments to collect data on a single issue. Triangulation was necessary since the use of a single method or instrument in collecting data was likely to provide a limited view of the complexity of policy implementation process. Besides, a single method was likely to be biased towards presenting reality in a particular way. By implication, therefore, a holistic picture of policy implementation process was not likely to be presented.

Issues relating to government policies on art education are complex, not only at a theoretical level of defining how these policies ought to be implemented in an ideal-typical PTC but also at practical levels. The question as to whether, and how,

specific aspects of the "same" policies are implemented may vary not only from one PTC to another but also from one implementer to another in the same or different institutions. Given this fact, the use of a variety of research instruments and techniques to collect data on the same aspect in the process of policy implementation was a step towards clarifying and validating such information. It was in this respect that five instruments were used in this study for data collection — namely, (a) questionnaire, (b) conversational and semi-structured interview schedules, (c) a schedule for analysis of documents and statistical data, (d) an observation guide, and, (e) a schedule for focused group discussions (FGDs). These instruments were designed in such a way that they would elicit descriptive data from the target groups in the population.

5.7.1 Questionnaires

5.7.1.1 Questionnaire for the MoE headquarters PTE Section, Nairobi

The questionnaire for the MoE headquarters was a general instrument administered to members of staff working in PTE section of the Ministry (Appendix B). The objective of the instrument was to gather general information on stated government policies designed to guide PTCs in their preparation of teachers of art education for primary schools in Kenya. The instrument was intended to gather information on: the latest enrolment of students taking art education PTCs in Kenya; trends, in numbers, of teachers trained to teach art education in primary schools and of those not trained to teach art education and yet were teaching this subject in primary schools; the number of PTCs approved by, and registered with, the government Ministry of Education; studies that had done lately on the education and training of teachers of art education for primary schools in Kenya; awareness, by the PTCs and the general public, about government policies concerning preparation of teachers of art education for primary schools in PTE institutions; and any other information which the MoE might have wished to provide, particularly that which would have been relevant to this study.

5.7.1.2 Questionnaire for staff teaching art education in PTCs

A self-completion questionnaire (Appendix A) was used to collect data from all members of staff teaching art education in the 6 sample PTCs. This was done in an effort to fill in gaps and/or validate information acquired through qualitative techniques. The questionnaire sought information at two levels. First, was the respondents' "opinions" about the way in which, under ideal conditions, government policies on preparation of teachers of art education for primary schools should be implemented in a PTE institution; Second, was the respondents' factual knowledge (or lack of it) regarding the way in which government policies on preparation of teachers of art education for primary school education were actually implemented in PTCs. The questionnaire was divided into two parts:

PART I — *Background information*: made an inquiry into the respondents' gender, educational qualifications, workload, sources of recruitment, and in-service education.

PART II — *Normative and Institutional Pattern*: sought the

respondents' opinions on working relationships between pedagogical methods which have been recommended by the MoE for preparation of teachers of art education for primary schools on the one hand, and, on the other hand, actual practice in PTCs. It sought opinions on the extent to which the recommended pedagogical methods were: first, perceived by the respondent as desirable and should, therefore, be implemented in PTE institutions, and, second, (extent to which), they were actually put into practice in PTCs.

5.7.2 Interview schedule

Conversational and semi-structured interview guide consisted of detailed agenda or schedule that guided the researcher to cover broad concerns through constant probing. This enabled informants to put into context their responses about the day-to-day realities in the implementation of government policies on the education and training of teachers of art education for primary schools in PTCs.

5.7.2.1 Interview schedule for inspectors of art education

The interview guide for inspectors of art education (Appendix D, Inter B) sought to gather data on: first, awareness of the existence of government policies on the education and training of teachers of art education for primary schools in PTE institutions; second, awareness of the extent to which these policies were implemented in PTCs; whether the supply from PTCs of teachers trained to teach art education in primary schools contributed to the solution of the problem of shortage of these teachers and poor quality teaching of this subject in primary schools; awareness by PTCs of government policy on admission requirements for art education course; and the part these officers play in contribution to implementation of this policy in PTE institutions; procedure used in selecting applicants to PTE course; who selects applicants for admission and who, in their opinion, should do the selection? What is the place of art education in the selection process?

5.7.2.2 Interview schedule for deans of curriculum

An interview schedule for deans of curriculum (Appendix E, Inter C) was designed to enable the researcher to seek opinions and factual information on working relationships between stated government policies on preparation of teachers of art education for primary schools on the one hand and, on the other hand, actual implementation of these policies in PTCs. It made possible the collection of data focused on: composition of staff teaching art education by gender and educational qualifications; their opinions on the desirable level of school education for applicants prior to admission; opinions on whether applicants should be admitted to art education course in PTE institutions directly after school or they should first have work experience. The interview guide enabled the researcher to seek information on whether there were compulsory subjects, which students were required to have done and passed at national examinations in school prior to admission; and, their opinions on the relevance of topics in the syllabus for art education course in PTE institutions.

5.7.2.3 Interview schedule for Heads of Art Education Section in PTCs

A semi-structured interview schedule for coordinators of art education subject (Appendix C, Inter A) sought information on: first, the adequacy of students' mastery of content in the general education component at school prior to joining art education classes in PTE institutions; second, the relevance of art education course content, as given in PTCs, in improving the quality of teaching art education in primary schools; third, the extent of coverage of content of art education in the syllabus prescribed for PTE certificate programme; fourth, the adequacy of methods used in assessing students for art education in PTCs. The semi-structured interviews had the value of readily covering a wide range of topics.

5.7.4 Schedule for analysis of documents and statistical data

A schedule for analysis of documents and statistical data (Appendix H) was used. A great deal of relationships between stated government policies on the education and training of teachers of art education for primary schools and the day-to-day working practices in PTE institutions was in a written form. These included: daily record of work in art education, schemes of work, lesson plans, master and personal timetables, and students class work. Staff teaching art education usually keeps record of their students' work. Records on students' performance in art education in continuous assessment and examinations are kept by the deans of curriculum in PTCs. These documents were potentially rich resources in quantitative data on issues related to this study.

5.7.5 Observation guide

An observation guide (Appendix I) was used in order to get at the inside view of the extent to which precepts within government policies on preparation of teachers of art education for primary schools were implemented during the day-to-day practices in PTCs. The observation guide provided the researcher with a basis for description of the research setting, the process, behaviours and interactions of the participants. It gave guidance to description of the extent to which behaviour of deans of curriculum and staff teaching art education might have been influenced by the concept of an ideal-typical teacher of art education in a primary school and how this teacher ought to be prepared in a PTCs. The guide enabled an on-the-spot observation of their reference to aspects of this model teacher (or deviation from it) in their day-to-day practices was made possible.

5.7.6 Schedule for focused group discussions (FGDs)

A schedule of focused group discussions (FGDs) (Appendices F&G) was designed to generate information from ordinary groups that usually meet for purposes of implementing policies on preparation of teachers of art education for primary schools in PTCs. Groups were based on the principle of small group dynamics in the colleges. The schedule gave opportunities to participants in FGDs to express their opinions on given issues related to the implementation of specific topic areas in policies on preparation of teachers of art education for primary schools

in PTCs. Discussions also gave chance to tapping shades of “personal” and “public” opinions as held by individual members in the groups than gathering factual data.

For staff teaching art education, discussions were meant to bring to surface their opinions on specific aspects of controversy perhaps in government policies on the education and training of teachers of art education for primary schools and the resultant challenges in their implementation in PTCs. Discussions sought information on: first, the desirability of specific aspects of these policies for implementation in PTE institutions; and, second, the ways in which they are actually implemented in PTCs.

For students taking art education, discussions sought their views on: the adequacy of their preparation for teaching art education in primary schools, their awareness of government policies on the training of teachers for primary schools and sources of this knowledge. The suitability of art education content in the syllabus for PTE, their attitudes towards activities relating to the education and training of teachers of art as recommended by the MoE, were the information sought by the researcher. Other facts included opinions on the level and adequacy of the teaching/learning materials in the classroom and the utilization of available resources that facilitate effectiveness in teaching/ learning in PTE institutions.

5.8 Pilot Study

Pre-testing of the research instruments was done in two PTCs selected by convenience sampling. These were: one private PTC institution in Nairobi (Kibera Teachers College), and another, government sponsored outside Nairobi (Murang'a Teachers College). The sample was convenient in terms of time and resources. The instruments were tested for their validity and reliability on eliciting relevant information to the research questions. Pre-testing helped the researcher in clarifying areas of ambiguity in the instruments.

During the piloting, respondents were asked to fill the self-completion questionnaire. Contents of the questionnaire were not explained to them beforehand. Instead, after they had filled them, respondents were given chance to scrutinize each item in the questionnaire; problem areas were identified and discussed. Respondents had the opportunity to express their views on the research instruments and suggest improvements. Discussions included identification of problem areas, which this researcher was likely to encounter in the field, particularly in translating the collected information and putting it onto paper. The researcher then edited all responses elicited to the research instruments during pilot study.

5.9 Data collection procedure

Given the wide geographical distribution of PTCs sampled for the study, and the fact that the researcher had to gather data at the same time she was teaching at Kenyatta University, she enlisted the help of four research assistants. The researcher held several training sessions with the assistants and explained to them the purpose, methods and procedure of the study. The assistants helped in the administration of demographic data sheet requiring factual information on: (i) the number of students taking art education subject in PTCs ; and, (ii) Performance of students taking art education in public examinations in school

prior to their admission to the college.

Research assistants helped in administering the self-completion questionnaires to members of staff teaching art education (Appendix F). They administered these instruments with close guidance and supervision from the researcher. She followed up this exercise. She personally interviewed: inspectors of art education in the office of the DEOs (Appendix B), deans of curriculum in the colleges (Appendix C), and co-ordinators of art education in departments of creative arts in the colleges.

5.9.1 Questionnaire

Copies of a self-completion questionnaire were given to deans of curriculum in the sample colleges. The deans assisted the researcher in distributing these copies to all members of staff teaching art education in the colleges under study as shown in Table 5.4.

As it may be noted from Table 5.4, out of the 23 copies distributed, 21 were filled and returned to the deans of curriculum. The researcher received them through the deans of a self-completion questionnaire were issued to 6 deans of curriculum and to 17 members of staff teaching art education in the 6 sample colleges (Appendix E). The 21 filled in and returned copies constituted 91.3% of the 23 targeted respondents for participation in the exercise. The 2 copies, which were not filled in and returned, made up 8.7% of the targeted 23.

Table 5.4 Questionnaires for deans of curriculum, and staff teaching art education in 6 sample PTCs by 2008

	Dates issued	Deans of Curriculum		Staff teaching Art Education		Total questionnaires					
		Issued	Returned	Issued	Returned	Issued	Returned	Not returned			
	2008	N	N	N	N	N	%	N	%	N	%
Garissa	March	1	1	2	2	3	13.0	3	13.0	0	0
Kaimosi	May	1	1	3	3	4	17.4	4	17.4	0	0
Kericho	May	1	1	4	4	5	21.7	5	21.7	0	0
Machakos	June	1	1	3	3	4	17.4	4	17.4	0	0
Mombasa	June	1	1	2	1	3	13.0	2	8.7	1	4.3
Rupate	July	1	1	3	2	4	17.4	3	13.0	1	4.3
Total		6	6	17	15	23	100	21	91.3	2	8.7

5.9.2 Interviews

Interviews were used in seeking information from three target groups — viz. inspectors of art education in offices of the DEOs in districts where the sample colleges were located, deans of curriculum, and co-ordinators and teaching staff of art education in the sample PTCs as shown in Table 3-5.

Table 5.5 Interviews with inspectors of art education, deans of curriculum, Coordinators and teaching staff of art education in PTCs: 2008

	Inspectors of Art Education			Deans of Curriculum		Coordinators of Art Education		Total interviews					
	Int. dates	Intfnte.	Actl	Intended	Actl	Intfnter	Actl	Intended interviews	Actual	Not intrvd			
	2008	N	N	N	N	N	N	N	%	N	%	N	%
Gari ssa	M arch	1	1	1	1	2	2	4	16.7	4	16.7	0	0
Kai mos i	M ay	1	1	1	0	2	1	4	16.7	2	8.3	2	8.4
Keri cho	M ay	1	0	1	1	2	2	4	16.7	3	12.5	1	4.2
Mac hak os	Ju ne	1	1	1	1	2	1	4	16.7	3	12.5	1	4.2
Mo mbs a	Ju ne	1	1	1	1	2	1	4	16.7	3	12.5	1	4.2
Rup ate	Jul y	1	0	1	0	2	1	4	16.7	1	4.2	3	12.5
Tota l		6	4	6	4	12	8	24	100	16	67	8	33

As it may be noted from Table 3.5, the intended number of interviews was 24. Out of this number, 16 interviews were conducted. This number constituted 67% of the intended 24. The remaining 8 interviews, which did not take place, made up 33% of the target 24. The researcher interviewed each one of the 16 respondents, one at a time at DEOs place, in the case of inspectors, and in the sample colleges, for deans of curriculum and coordinators and teaching staff of art education.

(i) *Inspectors of art education:*

The researcher held conversational interviews (Appendix E) with four (out of the targeted six) inspectors of art education, in the office of the DEOs. These interviews enabled her to get information on the implementation of government policies on admission of students to PTCs going on to take art education. The interviews gave the researcher an opportunity to get from these officers an overview picture of the ability, or otherwise, of PTCs to implement government policies on admission and procedure to the training of teachers of art education for primary schools in these colleges. The information they gave was triangulated with that got from the deans of curriculum, coordinators of art education, staff teaching art education and students taking art education in PTCs. This information was crucial for purposes of cross checking and validating the information acquired by means of other research techniques.

(ii) *Deans of curriculum:*

The researcher had conversational interviews with four out of the target six deans of curriculum in their offices in PTCs (Appendix F). The interviews sought to get information on the trend, in numbers, of students taking art education in the

colleges over the previous five years, and the extent to which PTCs had participated in the training of teachers of art education for primary schools. The inquiry sought opinions and factual information on: qualifications of applicants for admission to art education class, the relevance of art education course content for effective teaching of this subject in primary schools, coverage of art education course content over the prescribed 2-year period, and the appropriateness of methods used in covering topic areas in art education syllabus prescribed by the MoE.

(iii) *Coordinators and teaching staff of art education:*

The researcher used semi-structured interviews with 8 out of the target 12 coordinators of art education and staff teaching this subject in the sample colleges (Appendix D). She sought information on: first, the adequacy of students' mastery of content in the syllabus of general education in school prior to their admission to the college; second, the number of students who had done art education as a subject in school prior to joining the college; third, the relevance of art education course content, as taught in PTCs, in improving the teaching of this subject in primary schools; and, fourth, the extent to which art education course is actually covered in PTCs.

The semi-structured interviews used had the advantage of covering a wide range of topics. They enabled the researcher to get a better understanding of each informant's own viewpoint and interpretation. Both the conversational and semi-structured interviews used attempted to explore the respondents' beliefs, valuations, and opinions regarding government policies on preparation of teachers of art education for primary schools, and how these beliefs, valuations, and opinions tend to influence the implementation of policies on art education in PTCs. The researcher and informants participated on equal measure in bringing to surface the issues at hand, with the researcher providing direction through constant probing. The interview guide sought to find out whether staff teaching art education were familiar with government policies on preparation of teachers of art education for primary schools in PTE institutions; whether there were aspects in these policies which the teaching staff and students did not like to implement, and, whether the stated government policies were implemented to the expectations of those who formulated them.

Interviews with inspectors of art education and deans of curriculum were more of "conversation with a purpose". This method had the potential for un-predetermined response categories, unlike in formal situations and events of the structured and semi-structured interviews where some response categories were likely to be pre-determined. The method enabled the researcher to clarify questions and issues that seemed enmeshed in ambiguity, thus producing a higher rate of responses than could have been possible in the case of the questionnaire. It was not easy for an informant to turn the researcher down face to face. The interviews provided room and opportunity for probing, thus reducing the number of "don't know" and "no".

5.9.3 *Analysis of documents*

Where data required was purely of quantitative nature, such information was obtained from: students' class work in

their notebooks, official records on students in files in the office of the dean of curriculum and other relevant documents in the colleges and in the MoE offices in the field at the district and provincial levels. In this respect, therefore, in each of the sample colleges, the researcher was given access to:

Students' class work: This included notebooks, exercise books, notes taken during class and portfolios of practical work. A verification checklist (Appendix G) of topics in the course content in the syllabus (in an abridged form) was used in collecting data on which topics in the syllabus that had been covered in class and which of them had not been covered. The researcher targeted work of final year students in their last term, and work of those who had successfully completed their PTE certificate course in the year that the field inquiry was in progress (2008/2009). She went through class work of 12 students who had been sampled for participation. She examined their class work vis-à-vis the list of topics in the checklist, putting a tick (✓) in the "Topic Appearing" (TAP) Column as topics covered in class. Where topics in the checklist were not traced anywhere in students' class work, a tick (✓) was put in the "Topic not Appearing" (TNP) Column. On certain occasions, during the field inquiry, the owners of class work that had been collected and given to the researcher were called to clarify sections in topic areas where evidence of their having been covered in class seemed unclear. Ticks in each of the two columns (TAP and TNP) were added. The sum total at the bottom of each column showed how many topics appeared in students' class work and how many did not. From the total number of topics in the checklist, percentages of topics noted as having been covered in class, and those noted as not having been covered in class, were calculated. The outcome of this calculation gave the researcher factual information on proportions of art education content in the syllabus that were actually covered and those that were not covered in class.

Official records on the teaching staff and students in art education: Factual information on staff teaching art education and students taking art education was obtained as follows: *Personal records on students:* students' school leaving certificates for Kenya Certificate Secondary Education (KCSE), public examination certificates and other relevant qualification papers awarded to them prior to their admission to the college were used in getting information on their educational qualifications, and structural duration of their preparation as teachers of art education in primary schools; *records on staff establishment* provided the researcher with factual information on the composition of staff teaching art education — i.e. gender, educational qualifications and sources of recruitment; *records on staff personal timetables:* provided the researcher with factual information on staff teaching load, the "scatter" of lessons during the week, and the likely implications of this timetable arrangement for implementation of government policies on art education in PTE institutions.

College Master time-table in the staff-room: enabled the researcher to extract factual information on the extent to which students taking art education were given time during the normal working hours in the week (8.00 am - 5.00pm) to work individually on their own using in the college library, show room, and learning resource centres.

5.9.4 Observation

Non-participant observation was used in getting information on settings within which the implementation of government policies on preparation of teachers of art education for primary schools was done in PTE institutions. This technique was used in collecting data on non-verbal behaviour of policy implementers in PTCs. These were variables that became the subject of investigation. Direct observation was focused on college physical conditions, classroom learning environment/studios, and teaching/learning facilities in general. Particular attention was given to the quality of studios; the adequacy of learning facilities in proportion to the number of students taking art education, convenience of classroom space, adequacy of desks, tables, and availability of learning equipment in each classroom (charts, maps, atlases) (Appendix J). In this process, the researcher used the observation schedule and a checklist. The information collected through this observation portrayed, to the researcher, the state of resources in PTCs and behaviour that influenced their use.

5.9.5 Focused group discussions (FGDs)

Focused group discussions (FGDs) were conducted by staff teaching art education and students taking art education at the six sample PTCs (Appendices G & H). FGDs sessions and participants were as shown in Table 3.6.

Table 5.6 FGD sessions in 6 sample PTCs: March – August 2008

	FGD sessions				Participants										
	Dates	Intend ed		Actual	Missed	Staff			1 st Yr.s			Total			
		N	%			N	%	N	N	N	N	%	N	%	N
Ga rris s a	M a r c h	3	1	2	1	1	1	1	0	1	1	1	1	5	5
Ka m o s i	M a y	3	1	3	0	1	1	1	1	1	1	1	1	1	1
Ke r i c h o	M a y	3	1	3	0	1	1	1	1	1	1	1	1	2	2
M a c h a k o s	J u n e	3	1	2	1	1	1	0	1	1	1	1	1	4	4
M o m b a s a	J u n e	3	1	2	1	1	1	0	1	1	1	1	1	5	5
R u p a t e	J u l y	3	1	2	1	1	1	1	0	1	1	9	1	6	6
To t a l		18	10	17	4	6	5	3	9	10	6	7	2	2	

As it may be noted from Table 5.6, the intended FGD sessions were 18. Out of this number, 14 were conducted. These constituted 77.8% of the intended 18 sessions: i.e. three

sessions in each of the six sample colleges. The intended number of participants was 90. Out of this number, 67 attended the sessions. This number constituted 74.4% of the intended 90 participants.

The FGD sessions were differentiated by status of participants into three categories – namely, staff teaching art education, students in first year taking art education, and, students in second year taking art education. The assumption here was that individuals of the same category – same class among students, and staff teaching the same subject – would feel freer to express themselves. The aim was to get an epic view of actual practice in the process of implementing government policies on preparation teachers of art education for primary schools in PTCs without imposing of the researcher’s views on discussants. She was guided by loosely structured discussion items in the FGD schedule.

5.10 Data processing and analysis

After the inquiry in the 6 sample PTCs, the data were analysed according to the designed research questions of the study; establishing factual data on working relationships between government policies on preparation of teachers of art education for primary schools and actual practice during the implementation of these policies in PTCs. The data were tallied into frequencies, converted to percentages where necessary, and presented in tabular and graphic forms. The qualitative analyses which were done in descriptive form were used in the information obtained through the interviews and focused group discussions. Data analysis was an on-going process from the beginning to the end of the work in the field. This meant that, at the end of each day, field notes (descriptive and reflective observations) were manually grouped and summarized into major events observed and summary of what was learned. The summaries assisted the researcher in developing specific analytical responses to research questions in Chapter One. The data were coded and analysed by calculations into frequencies and percentages showing the existence, or otherwise, of gaps in working relationships between stated government policies on preparation of teachers of art education for primary schools on the one hand, and, on the other hand, the actual observable practice in PTE institutions.

VI. DATA ANALYSIS, PRESENTATION AND DISCUSSION

6.1 Introduction

This section focuses on data analysis, presentation and discussion of research findings. This is with the regard on existing evidence of efforts to implement government policies of art education in PTCs in Kenya with a view that if implemented, would contribute to solution of the problem of shortage of trained teachers of art education and poor quality teaching of this subject in primary schools. The chapter presents findings on gaps found to exist in working relationships between the stated governments policies on preparation of teachers of art education for primary schools on the one hand, and, on the other hand, actual practice during the implementation of these policies in PTCs.

The inquiry was focused on finding out whether and what gaps exist in eight aspects of policy implementation. First, student enrolments into PTCs; structural duration of art

education in primary teacher education programme in PTCs; admission requirements and procedure to art education subject in PTCs; level of knowledge of art prior to their admission into PTCs, coverage of content in art education syllabus; mode assessment of art education students in PTCs; educational qualifications of Tutors teaching in PTCs; and, in-service courses for the staff teaching art education in PTCs to upgrade their professional competencies.

6.2 Implementation of government policy on student enrolments in, and structural duration of art education in PTE programme

In chapter one, a problem of shortage of trained teachers of art education in primary school education was noted (Kenya, Rep. of.). It was in an attempt to contribute to the solution of this problem when, in its strategies, the MoE revised and recommended the mode of enrolling students for art education in PTE institutions.

6.2.1 Enrolment

Among the objectives of this study, one was to find out whether and what gaps exist between the stated government policy in the preparation of teachers of art education for primary schools and the actual practice in the implementation of this policy in PTCs. The investigation was focused on responding to the research question:

In what ways is the enrolment of students in art education in PTCs in accordance with government policy?

Analysis of documents on students’ enrolment which were found in official records in PTCs and in the MoE offices was done. Questionnaires and interview schedules were also used in obtaining relevant information in response to this question and the comparison between projected and actual enrolments of students in art education at the six sample study PTCs were as shown in Table 6.1.

Table 6.1 Projected and actual enrolment of students in art education in first year in 6 sample study PTCs in Kenya: 2000-2008

	2001	2002	2003	2004	2005	2006	2007	2008	Total
Projected	1380	1400	1500	1600	1600	1610	1610	1780	10700
Actual	1124	1133	1154	1217	1313	1290	1292	1390	8523
Difference	256	267	346	383	287	320	318	390	2177

Source: 1. Official records on students in files at the 6 sample PTCs.

Interviews with deans of curriculum at 6 the sample PTCs.

As it may be noted from Table 6.1, PTCs estimated that the number of students going to take art education would rise from 1,380 in 2001 to 1,780 in 2008. This would give an estimated increase of 230 (16.7%) over the period 2001 – 2008. Actual enrolment of students taking art education rose from 1,124 in 2001 to 1,292 in 2008. This gave an actual increase of 168 (14.9%) over the same period, and also gave a cumulative difference of 2,177 between the projected 10,700 enrolment and actual 8,523 enrolments by 2008. The trend of the projected and the actual student numbers has been

shown in Figure 6.1.

The gap in between the projected and the actual numbers of students in art education was as shown by the trend of enrolment in Figure 4.1. The trend of this inconsistency rose from 256 in 2001 to 318 in 2008.

Prior to 2003, all students in 1st and 2nd year enrolled for art education, simply because art education was one of the compulsory subjects in PTE programme. However, with the revision of the curriculum in the year 2004, all subjects offered in PTCs were only compulsory in 1st year and in 2nd year; students were allowed to choose subjects from either the humanities or the sciences. Consequently, only about one half of the students took art education in second year, which appeared under the humanities while the other one half did not take art education.

The comparison between the projected and the actual enrolment of first year students in art education were not uniform in the sampled PTCs, This is shown in Table 6.2.

Figure 6.1 Trend of projected and actual student numbers of students in art education in the 6 sample study PTCs: 2001–2008

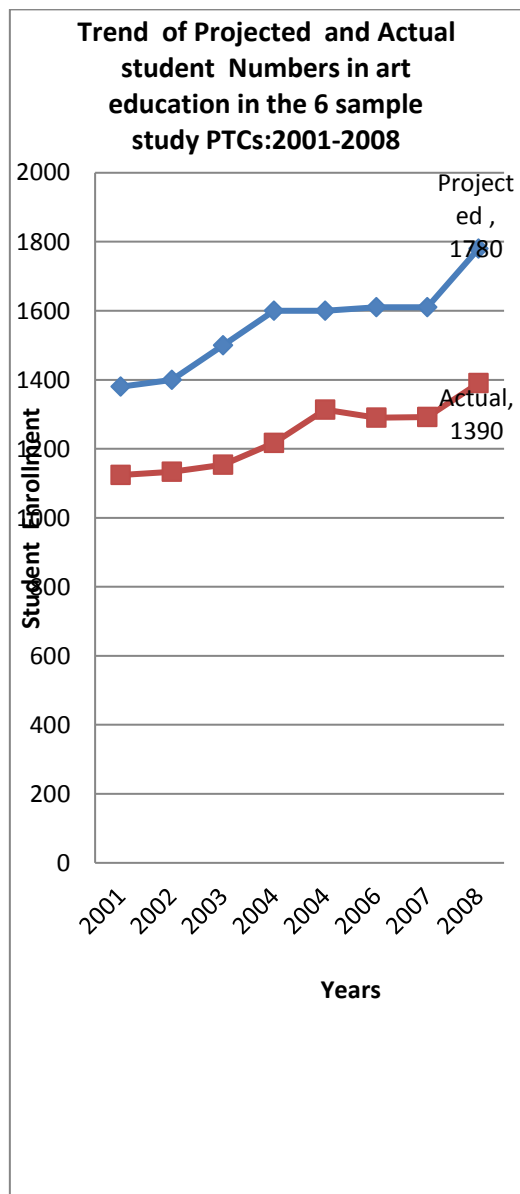


Table 6.2 Relationships between projected and actual student enrolment in art education in 6 sample PTCs: first year 2001-2008

PT Cs	Enrolments				Increase				Annual Cumulative Total		Annual Cumulative Difference	
	N				N		%		2001 - 2008			
	2001	2008	2001	2008	2001	2008	2001	2008	2001	2008		
	Projtd	Actl	Projtd	Actl	Projtd	Actl	Projtd	Actl	Projtd	Actl		
Garissa	1000	950	1500	1300	500	440	50	48.9	950	703	177	8.1
Kaimosi	1000	850	1600	1500	600	680	60	80.0	920	838	82	3.8
Kericho	1500	1400	1450	1420	0	20	0	1.4	1050	908	142	4.7
Machakos	1500	1300	1550	1400	0	90	0	6.9	950	863	87	4.0
Mombasa	1500	990	1050	1020	0	-30	0	3.0	1050	728	322	14.8
Rupate	1500	1380	1350	1190	0	-190	0	-13.8	1050	559	491	8.8
Total									1050	853	217	20.3

Source: Table 4.4

From table 6.2, there was an indication that not all the sample PTCs had the same gaps between projected and actual enrolments of first year students in art education during the period 2000 – 2008. Mombasa, with 14.8% had the highest difference of deviance in relationships between the projected and actual student enrolments. It was followed by Rupate with 8.8 %, Garissa with 8.1%, Kericho with 4.7%, Machakos with 4.0%, and Kaimosi with 3.8%. The cumulative difference of deviance between the projected (10,700) and the actual (8,523) student enrolments shows that PTCs operate below their estimated enrolments by 20.3%.

6.2.2 Duration of art education in PTE programme

The objective of the research here was to find out whether and what gaps exit between government policy on structural duration of art education in PTE programme in an ideal institutional pattern and the actual practice in PTCs. The investigation was focused on responding to the research question: Is the structural duration of art education in preparation of teachers for primary school education in accordance with government policy? The government policy states that anyone enrolling for PTE programme should have general education of 8 years primary and 4 years secondary school education followed by 2 years training in a PTC? (Kenya, Rep. of, 2005A). Document analyses on students’ enrolment found in official records in PTCs and in the MoE

offices, the use of questionnaires and the interview schedules, were used in gathering relevant information in response to this question. Comparison between projected and actual structural durations of PTE programmes offering art education in the 6 sample study PTCs were as shown in Table 6.4.

Table 4.3 Structural duration of art education in PTE programme in 6 samples study PTCs

	System Followed	Primary Years	Sec. O-Level Years	Sec. A-Level Years	Art education programme in Years		Structural duration in Years	Enrolment		
					Short course	Reg course		N	%	
6 sample PTCs : structural duration of programme with art education	7-4-2-3	7	4	2	-	2	15	0	0	
	8-4-4	8	4	-	-	2	14	1217	97.5	
	7-4-2-3	7	4	-	-	2	13	31	2.5	
Total								1248	100	0

Source: Official records on students in files at the 6 sample PTCs, 2008

Table 4.3 shows that there were 1,248 students taking art education in the 2-year P1 teachers’ certificate programme. Out of this number, there were 1,217 who went through the 8-4-4 system of education. They had done eight years primary and four years secondary schooling and were undergoing two years training at 6 sample PTCs. The structural duration of their PTE certificate programme was 14 years. This group constituted 97.5% of the 1,248 total student population taking art education.

Out of the 1,248-student population in art education, there were 31 who had gone through the 7-4-2-3 system of education. There was none who had done seven years primary, four years secondary O-level, and two years A-level. This same group of 31 had done 7 years primary and 4 years secondary schooling and was in the 2-year training, giving a structural duration of 13 years. The 13 years structural duration of their ECETE certificate programme was not compliant with government policy to have 14-years duration. This group constituted 2.5% of the 1,248 student population taking art education.

Thus, although government policy stated that the structural duration of the ECETE certificate programme should be 14 years, there were major variations, ranging from 13 to 14 years.

6.2.3 Admissions of students into PTCs

During the data collection process, the information collected from the field concerning the admission criteria of students joining art education programme in PTCs was aimed at finding out whether PTCs follow the government policy on

admission criteria or there were discrepancies on the same. The information was designed to answer the question;

Does admission of students to art education programme in PTCs show consistency with government policy on entry requirements?

The government policy stated that, the applicants wishing to join PTC must have a general education of primary and secondary education, and that, they must have sat the examination for the Kenya Certificate of Secondary Education (KCSE) and passed with a minimum mean grade of C (plain), a minimum of D (plain) in mathematics and C- in English (Kenya, Rep of 2004).

In order to obtain the information which answered the stated research question, the researcher analysed the records of students documents kept in the Dean of Curriculums’ office. The main aim of this was to try and find out whether their educational background and their qualifications prior to admission into PTCs for training met the government policy on admission criteria.

Based on the information collected in the field, from the six sampled PTCs, the researcher was able to compile the report on students’ qualifications in Mathematics and English prior to admission into PTCs as shown in Table 4.4 and Table 6.5.

Table 6.4 English

Grade	Islamic	Rupate	Kericho	Garisa	Machakos	Kaimosi	Total
A							
A-				1	4	1	6
B+		3	16	6	6	14	45
B	3	13	22	26	44	49	157
C+, C, C-	12	44	48	46	90	109	349
D+, D	85	178	129	112	248	292	1,004
D-	14	32	64	15	43	32	200
E	15	13	27	7	41	18	121
							1882

Source: Official records on students in files at the Dean of Curriculums’ office in each of the 6 sampled PTCs

The report from the compiled data from the official documents from the dean of curriculums office showed that despite the fact that the government policy stated that the students joining PTCs must have a minimum of C- in English (Kenya, Rep of 2004iii), there were students who scored less than the required qualifications in this subjects in the year 2008. Out of the 1882 students who sat for the English subject, 1446 students did not meet the qualification for being admitted to PTC. The students who scored D+ and D (plain) were 1,004, those with D- were 200, while who FAILED (E) were 121 students. The analysis showed that there was a major discrepancy; in that, PTCs enrolled only 23.2% students who qualified in English language, while the remaining 76.8% did not meet the required qualification in the subject.

Table 6.5 Mathematics

Grade	Isla mic	Rup ate	Keric ho	Garis sa	Macha kos	Kaim osi	TOT AL
A	5			2			7
A-	11					3	14
B+	8			7		3	18
B	13		1	9	2	11	36
B-	22	2	5	21	6	57	113
C+,C, C-	157	18	40	70	23	115	423
D+,D	67	15	18	58	20	56	234
D-	210	94	182	99	90	217	892
E	23	10	37	38	24	38	170
							1907

Source: Official records on students in files at the Dean of Curriculums’ office in each of the six sampled PTCs

Likewise, the report from the compiled data from the official documents from the dean of curriculums office showed that despite the fact that the government policy stated that the students joining PTCs must have a minimum of D (plain) in mathematics (Kenya, Rep of 2004), there were students who scored less than the required qualifications in those subjects. Just like the English subject, there was a broad inconsistency in the students’ qualification on mathematics subject who were admitted to PTC in the year 2008.

The researcher analysed the results of students in the mathematics subject for the same students who were training to be art education teachers in PTCs in the year 2008. Out of the 1907 students from the 6 sampled PTCs, 1062 students scored Grade D- and below in the mathematics subject in their KCPE results. Those who scored D- were 892, whereas those who scored E, FAILED were 170. By implication, those who did not meet the qualification to be admitted to PTC were 55.7% while the ones who qualified were only 44.3%. The results of the study suggest that PTCs in Kenya do not follow the government policy on the admission criteria to PTCs.

6.2.4 Prior knowledge of art education

Art Education, being an area which the researcher focused her research attention, she was interested in finding out whether students doing art education art a background knowledge of art in either school or had been exposed to the subject before. The results in figure 4.12, shows the performance of Art and Design of students when they were joining PTC to train as art education teachers in primary schools in Kenya.

The highest score of the subject is B+ and the students were only in one PTC out of the six sample. Five PTCs had the majority of students who scored between grade C+ and C-, one PTC had students with grade D and three PTCs with students who scored between grade D and D-.

The information in Table 6.6 shows the analysis of the results which students doing art education in the six sampled PTCs scored in the KCSE before joining PTC. This information which was gathered from students’ result slips revealed that out of all the 963 officially enrolled students who were doing art education in the 6 sampled PTCs in the year 2008, only 14 students (1.5%) did Art and Design subject before joining PTC to train as art education teachers. The others, who did art related subjects, namely, metal work and wood work were only 15; wood work two (0.2%) and Metal Work 13(1.3%) students.

Table 6.6 Educational Qualifications of students from sampled PTCs taking Art Education in 2008

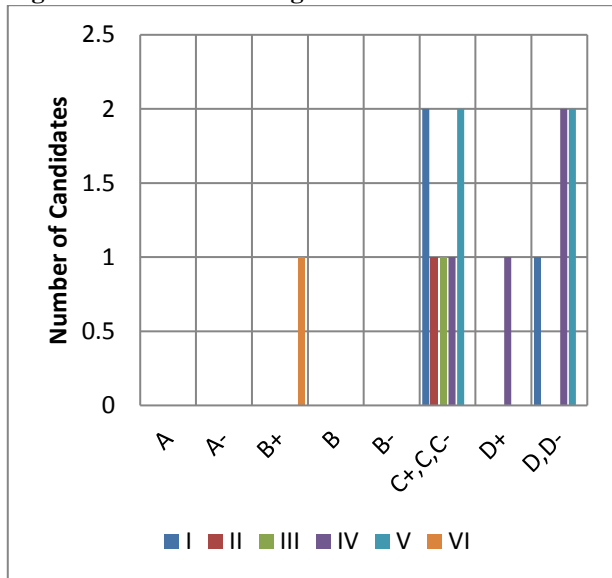
	A	A-	B+	B	B-	C+ C C-	D+ &D	D-	E	TOT AL
ENG		1	1	49	10	29	32	18		515
MATH	7	1	1	36	11	42	234	89	1	190
		4	8		3	3		2	7	0
KISW	1	5	1	29	35	84	79	59	1	186
	7	2	6	4	6	7				9
PHYS	1	3	8	21	28	22	53	95		432
						3				
CHEM	2	8	5	83	96	68	206	35		149
			5			2		8		0
BIOL	1	4	1	28	27	81	94	73		172
	4	0	3	7	6	5				5
ISLA MIC	1	2	2	27	15	8				115
	7	0	8							
A/DES IGN			1			7	1	5		14
MUS			2	1	6	10	1	1		21
FREN CH	1		1	2	1	4	4	4	2	19
COM M	3	4	1	17	16	19	10	12		775
	7	7	4	0	3	2				
ACCN TS	1	5	8	13	21	52	20	8		128
H/SC	3	1	2	40	36	39	1	2		159
		1	1							
AGR	2	6	1	22	19	18	3	1		836
	5	1	4	5	3	6				
S/STUD IES	3	4	6	66	54	33	3			301
	0	8	7							
GEOG	3	6	5	93	15	46	54	54	2	918
			6		9	6			7	
HIST	6	8	1	20	18	23	10	9		968
	8	3	7	3	8	2				
C.R.E	3	1	2	21	14	98	2	1		857
	8	2	4	4	1					
		3	0							
COMP			3			10		2		15
BIO/SC		1	3	6	20	56	25	23		134
PHY/S C		1		4	8	44	40	26		110
ARABI C	2	3	4	1		1				11
ELECT				1		3				4
ECONO M			1	2	1	3	37	1	1	46
TYP&O P				2	2	6		3		13
BUILC ON				3	1	1				4
M/WO RK			1		1					2
W/WO RK		1	1	4	2	3				13
TOTAL	2	5	8	18	19	47	870	17	2	133
	6	2	6	47	90	37		37	0	16
	6	8	3						1	

Source: Art Education Students’ Result Slips, 2008

From the analysis of the results, the revelation showed that there was a very big disparity between those who had prior knowledge art education and the ones who did not, yet the subject was compulsory for those who opted for “option B” as their choice of specialization in PTCs. The results from the research shows that, the time which students are given to train as art education teachers in primary schools in Kenya is not sufficient enough, given the fact that 97% of them were

being introduced to the subject for the first time.

Figure 6.2 Art & Design



It shows that student teachers of art education achieve very little during the prescribed time for training.

4.2.5 Coverage of art education syllabus

Coverage of syllabus or recommended content in every institution is very important in that it prepares one to be competent in an area he or she is learning. It also enables one to be competent professionally. In all PTCs in Kenya, art education syllabus has been designed by the Ministry of Education (MoE), and is expected that all the PTCs use it uniformly without any alteration. In other words, it is expected that examinations done by all PTCs should be one. The government policy states that; PTCs should use the syllabus recommended by the government Ministry of Education and cover it in a period of two years (Kenya. Rep of 2004: i).

Since the researchers' interest was in the training of art education teachers going to teach art education in primary schools, she sought to find out whether the government policy on the coverage of syllabus in art education is being implemented in PTCs in Kenya. Using the instruments such as questionnaires, interviews, data analysis documents and focus group discussions (FGDs), the researcher was able to collect information regarding the coverage of syllabus of art education the six sampled PTCs in Kenya. The investigation was aimed at responding to the research question;

Do the PTCs cover the art education syllabus recommended by the MoE?

In order to obtain the information that answered the stated research question, the researcher used various instruments, namely; interview schedule for the staff teaching art education, as well as observation guide on the art education students' note books that were in second year, the year 2008 from the six sampled PTCs. This was to enable the researcher verify whether the topics recommended in the syllabus by the MoE were appearing in their note books. Second year students were found to be ideal group since it is in the second year that students choose their areas of specialization, that is,

either humanities option, where art education falls into, or sciences option. The researcher knew that such an instrument would give her almost precise information concerning the topics that students were taught in class, since it would be evident in their day to day class work in their note books.

Table 6.7 shows the research obtained by the researcher, using verification checklist, first, the list of the art education syllabus as recommended by the MoE, and besides it, whether the topics were appearing in the students note books or not.

Table 6.7 Record of work for art education second year students in the 6 sampled PTCs in the year 2008

S. NO.	Topics in Syllabus for PTCs Art Education	No PTCs covering the Topics	No of PTCs Not covering the topics
1	Introduction to Creative Arts	6	
2	Theory of Art and Craft	4	1
3	Technical Drawing	6	
4	Picture Making	6	
5	Painting	6	
6	Mosaic, Collage montage	5	
7	Woodwork	6	
8	Classification of Timber	5	1
9	Timber Defects	6	
10	Timber Preparation	5	1
11	Assembling Media	3	3
12	Child Art	6	
13	Pattern Making	6	
14	Print Making	6	
15	Graphic Design	6	
16	Sculpture	6	
17	Metal Work	5	1
18	Characteristics of Metal	5	1
19	Metalwork Hand Tools	5	1
20	Metalwork Joints	5	1
21	Finishing of Metal items	5	1
22	Decorating Forms	5	1
23	Pottery	5	1
24	Basketry	4	2
25	Setting Out	3	3
26	Basic Tools and Equipment	4	2
27	Bricks	3	3
28	Opening and Bridging Walls	4	2
29	Puppetry	3	3
30	Paper Craft	2	3
31	Methodology	4	2
32	Timber Preparation	5	1
33	Weaving	3	3

Source: KIE Syllabus, 2004.

The topics appearing in the students' note books was a proof that they were being taught, while the ones not appearing revealed that the students were not being taught those particular topics.

Verification checklist in table 4.7 was designed by the researcher in order to ascertain whether PTCs in Kenya cover the syllabus of art education recommended by the KIE, under the MoE during the training of students who were preparing to be teachers of art education in primary schools. The researcher divided the table into four columns; first, the serial number of the topics, followed by the topics in the syllabus. The third column presented the number of PTCs offering each recommended topic of the syllabus, and then lastly was the column showing the number of PTCs not offering certain topics of the syllabus.

The researcher used the six sampled PTCs in verifying whether the syllabus recommended by the MoE was being covered adequately, by going through the students' art

education note books. The topics that appeared in the students note books and were being covered by certain number of PTCS were indicated in the third and fourth column indicated the number of PTCs not covering those topics of the syllabus.

The researcher analysed the results obtained and according to the syllabus recommended by the MoE, ideally all the 33 topics listed in table 4.7 ought to be covered by the art education students before their graduation. What emerged from the results obtained is that out of the 33 topics recommended to be taught; some topics in the syllabus were not offered in PTCs. From the analysis, only 11 topics, namely, introduction to creative arts, technical training, picture making, painting, woodwork, timber defects, child art, pattern making, print making, graphic design and sculpture were taught in all PTCs. Another 11 topics; mosaic montage collage, classification of timber, timber preparation, metal work, characteristics of metal, metal hand tools, metal joints, finishing of metal items decorating forms, pottery and timber preparation were taught in only five PTCs. The report further exposed that five topics, namely theory of art and craft, basketry, basic tools and equipment, methodology and opening and bridging walls were offered in only four PTCs. The results further revealed those five topics in, assembling media, setting out, bricks, puppetry and weaving in three PTCs. The topic on paper craft was taught in only 2 PTCs.

The outcome from the analysed data collected from the six sampled PTCs showed that, despite the fact that the government policy on coverage of content stresses the need for full coverage of syllabus; some PTCs do not adhere to this policy on their day-to-day practice.

Interview of Staff Teaching Art Education in PTCs

The researcher went further in her research to interview the members of staff teaching art education in PTCs and try to find out their views concerning the relevance of syllabus of art education. From their reaction, 50% of the respondents were of the opinion that that all topics were important to be taught, while 45% responded that not all topics were relevant. Whether or not all topics should be covered during the training, 45% of the respondents answered that all topics should be covered while 50% opined that most topics in the syllabus ought to be covered during the training.

Focus Group Discussions (FGDs) with staff teaching art education in PTCs

After obtaining the results of the topics in the syllabus from the students' note books and the information on the relevance of those topic areas to the students training to be teachers of art education in primary schools in Kenya, the researcher went further to use focus group discussions in order to obtain more facts on the coverage of content of syllabus. The reason why she opted to use the FGD instrument is that, it was going to enable them have freedom of discussion and expression of their views, without having to write down anything.

The outcomes from the discussions gave diverse opinions from the members of staff teaching the subject. Their main concern was that the time was so short for all the recommended topics to be covered within the prescribed period of two years, given the fact that;

(i) within the two year period, there were three teaching practices which covered three months, that is, each Teaching Practice covered five weeks,

(ii) remedial classes which lasted for two weeks, and

(iii) two main examinations which lasted for two weeks each.

(iv) Another challenge which the staff teaching art education posed concerning the teaching of art education in PTCs was that, most students who joined PTCs were being introduced to the subject for the first time since they were neither taught in high school nor primary school.

Focus Group Discussions (FGDs) with students doing art education in the six sample PTCs

The researcher, likewise, sought information from students from the six sampled PTCS doing art education concerning the coverage of syllabus and their attitude towards the subject. The respondents gave their own views concerning the information sought by the researcher and they were of the opinion that;

(i) Most of the respondents felt that since most of them were being introduced to the subject for the first time, they were not enthusiastic in doing it, given the fact that art education subject, being a practical oriented subject, requires a prior knowledge of primary or high school knowledge for one to be able to grasp the content accurately in PTC programme. The findings disclosed that three quarters of the students doing the subject did not have background knowledge of the subject from primary or high school education. They were of the view that being introduced to it in PTCs for the first time proved difficult for them to master the content easily. However, a quarter of the students who did the subject in primary and secondary school felt that the content was familiar to them and enjoyed doing it.

(ii) Students doing the art education in PTCs, just as the staff teaching the subject, also felt that the syllabus was too wide to be completed within the prescribed time span of two years. They also felt that PTCs engage them in so many activities, which in turn use up the time meant to be spent on learning the subject, thus the teaching would be shallow since the tutors would want to finish the syllabus quickly. Other respondents were of the opinion that some topics were too wide for the time allocated in the time table, so it was up to the students to try and make for the remaining content during their own time. Further, other students doing art education were, however, of the opinion that the syllabus was confined within the content being delivered in only primary school level only. This limits them to only this level of knowledge such that in case of a student who has advanced in the subject, the tutor might not handle him/her.

The students, who participated in FGDs, further felt that some students had a negative attitude towards the subject since a student choosing option "B" in second year has no alternative but to do it. So such students do it just for the sake of passing the examinations only.

Others, on the other hand, were of the view that because the subject ceased to be examined in the Kenya Certificate of Primary Examinations, (KCPE), it sent negative signals towards students and parents.

(iii) The respondents furthermore revealed that some parents had a negative attitude towards the subject because they felt that since small children would damage the walls and furniture by drawing on them.

According to the information obtained during the study, the results revealed that there were gaps between the

recommended government policy on art education syllabus and what goes on in real life situation in PTCs.

6.2.6 Mode of Teaching and Assessment

The findings on the mode of teaching and assessment of art education were very imperative to the study since it helped the researcher in verifying whether the syllabus of art education as recommended by the government policy were being taught and assessed using the recommended methodology. The government policy states that, "PTCs should assess the performance of their students using modes of teaching and assessment recommended by the Ministry of Education (Kenya. Rep of 2004 iv), that is, theory topics to be taught and assess it theoretically while practical subjects to be taught in either studios or workshops and be examined practically using the mode of assessment recommended by the Kenya National Examination Council, KNEC. The researchers' investigation was aimed at answering the research question;

Do the PTCs use the modes of Teaching and Assessment recommended by the Kenya National Examinations Council?

Table 6.8 Art Education Topics and their Mode of Teaching in 6 Sample PTCs in 2008

Serial No.	Topics in Syllabus (how they ought to be taught)	Topics Appearing in students work (RESULTS)	Topics Not Appearing in students work (RESULTS)
1	Introduction to Creative Arts (T)	6(T)	
2	Theory of Art and Craft (T)	4(T)	1
3	Technical Drawing (P)	6(P)	
4	Picture Making (P)	6(T)	
5	Painting (P)	6(P)	
6	Mosaic, Collage montage (P)	5(T)	
7	Woodwork (P)	6(T)	
8	Classification of Timber (P)	5(T)	1
9	Timber Defects (P)	6(P)	
10	Timber Preparation (P)	5(P)	1
11	Assembling Media (P)	3(P)	3
12	Child Art (P)	6(P)	
13	Pattern Making (P)	6(P)	
14	Print Making (P)	6(T)	
15	Graphic Design (P)	6(T)	
16	Sculpture (P)	6(T)	
17	Metal Work (P)	5(T)	1
18	Characteristics of Metal (P)	5(T)	1
19	Metalwork Hand Tools (P)	5(T)	1
20	Metalwork Joints (P)	5(T)	1
21	Finishing of Metal items (P)	5(T)	1
22	Decorating Forms (P)	5(T)	1
23	Pottery (P)	5(T)	1
24	Basketry (P)	4(T)	2
25	Setting Out (P)	3(P)	3
26	Basic Tools and Equipment (P)	4(P)	2
27	Bricks (P)	3(P)	3
28	Opening and Bridging Walls (P)	4(P)	2
29	Puppetry (P)	3(P)	3
30	Paper Craft (P)	2(P)	3
31	Methodology (P)	3(P)	3
32	Timber preparation (P)	5(P)	1
33	Weaving (P)	3(p)	3

Source: KIE Syllabus, 2004.

Key

(T) – The Subject is being offered as Theory

(P) – The Subject is being offered practically

Table 6.8 shows in the 2nd column all the 33 topics appearing in the art education syllabus and how each topic ought to be taught. The researcher used the 3rd and 4th

columns indicates as a checklist in obtaining two types of information from the students note books. The researcher sought to find out whether the recommended topics appeared, and if so, the mode of teaching which was used by the tutors on that particular topic. The results show the number of PTCs offering that subject, and (T) sign in the topics that were being taught theoretically. The ones without a (P) sign showed that they were taught practically. The results were recorded based on the number of PTCs offering them from the six sampled PTCs. In the fourth column, the researcher indicated the topics that were not being taught and the number of PTCs not offering it.

Results obtained from Art Education Students Note Books

The results collected from the students note books concerning the mode of assessment of art education in the year 2008 were alarming. Out of 30 recommended topics in the syllabus that were supposed to be taught practically, 15 of them, which constituted 50% of the total topics recommended by the MoE were being taught as required, that is practically, while the 50% were not being taught as demanded by the government policy. However, out of a total number of topics being taught, not all PTCs were offering it. Topics such as Weaving, Methodology, Paper Craft, Bricks, setting out and Assembling Media were being taught by only three PTCs from the 6 sample institutions, while the rest three were not offering it. Opening and Bridging walls and, Basic Tools and Equipment were only taught in four PTCs, while the remaining two PTCs were not offering it. Likewise, on the other hand, the topic on Timber Preparation was offered in only five PTCs while one PTC was not offering it. The data analysed in table 4.8 further revealed more information on the mode of assessment of syllabus on art education in PTCs. The results revealed that 15 topics, which was 50% of the topics recommended by the MoE that they should be taught practically was the opposite. The topics with a (T) in the table revealed that despite the fact that it is recommended they should be taught practically, they were actually being taught theoretically. Nonetheless, out of the ones taught theoretically, not all PTCs taught them. Eight topics were taught five PTCs, while one PTC did not offer it during the training. In the topic on Basketry, four PTCs taught it while two of them did not teach at all.

Based on the findings of the mode of assessment of art education syllabus, there is a very big gap between what was recommended by the government policy and what went on in day to day practice. The mode of teaching and assessment was not being followed as recommended by the MoE.

Results obtained using the Observation guide in PTCs

The researcher, likewise, used an observation guide (Appendix I) in order to get at the inside view of the extent to which precepts within government policies on preparation of teachers of art education for primary schools were being implemented during the day-to-day practices in PTCs. The observation guide similarly provided the researcher with a guide which enabled an on-the-spot observation of the;

- i) Physical facilities of art education in studios, that is, whether the facilities were sufficient enough for all students,
- ii) Whether there were sufficient materials and enough room for exhibiting or storing the art work.

From the observation guide, the researcher was able to record an on-the-spot real life situation of what went on in

PTCs. The researcher discovered that three quarters of PTCs lacked facilities for use in the practical topics such as the studios, workshops and exhibition halls. Most topics that are taught practically were taught in congested classrooms and the practical part were done by students on their own on either hostels or any available space they could get. Another observation which the researcher made was that the few facilities that were available were not sufficient enough for all the students to use, so students were left to scramble for the few that were available.

The researcher, during her investigation, besides, observed that students were not provided with materials to be used for practical topics. The only materials provided for by the institution were the text books and the powdered water paints, which could not be used in all the practical areas.

Findings using the Questionnaire for Staff teaching Art Education in 6 sample PTCs

The researcher likewise, designed a questionnaire which guided her in obtaining information concerning the mode of assessment in art education subject from the staff teaching it. The questionnaire was aimed at providing information from the tutors concerning their attitude towards the implementation of government policies of art education, and also highlights the real situation in what goes on in day to day practice in the 6 sampled PTCs in Kenya.

The researcher designed a self-completion questionnaire which she divided it in three columns, namely: A, B, and C. Each statement called for a response to be put in two columns. Column A required a response, in what ought to be the practice in PTC institutions, while in column B, it called for a response on the actual practices that took place in the day to day basis in PTCs. The respondents were expected to circle one number in column B that best described the extent to which this method was being implemented in PTCs, while in column A they were expected to also circle a number that best described the extent to which, in their opinion, should be applied in PTCs. The rating of every response were classified into VFRQ which stood for Very Frequently, meaning that it should be used at all times, FRQ for Frequently, SOM stand for Sometimes, RAR for Rarely and NO for Not at all. The following information was obtained from the thirteen statements which the respondents were expected to provide information on. The statements were as follows;

Figure 6.3 Tutors' use of inductive methods of learning involving observation, experimenting and personal recording

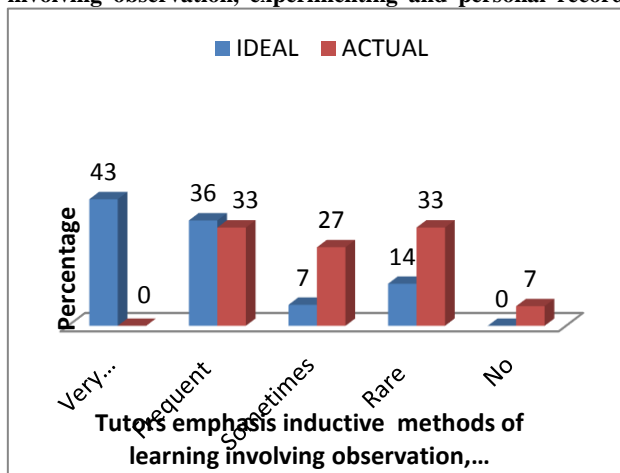
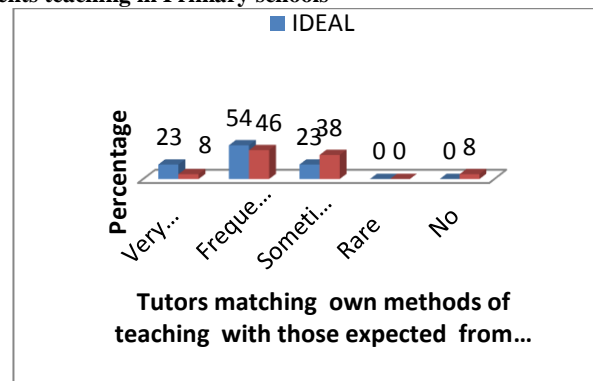


Figure 6.3 shows the tabulated results of inductive method of learning which involved observation, experimenting and personal recording. Forty three percent of respondents welcomed the method and suggested that the practice should be employed during teaching very frequently. Thirty six percent were of the opinion that it should be used frequently by the tutors while teaching in PTCs. Seven percent of the respondents however, were of the opinion that it should be applied sometimes, while fourteen percent wanted the method used rarely.

The response on whether the recommended method was being put into practice on day-to-day basis in PTCs differed with the expectation of by the government policy which was recommended by the MoE of an ideal PTC. Thirty six percent concurred that the method was frequently used in teaching, while twenty nine agreed it was used sometimes in training the teachers going to teach art education in primary school. Further results also revealed that thirty six percent gave the information that the method was used rarely, while, on the other hand seven of the respondents said not all.

The researcher further designed a statement which stated that tutors should take every opportunity to match their own methods of teaching, as recommended by the syllabus, to those they expect from the students once they (students) are teaching in Primary schools. The result was as follows in figure 6.4

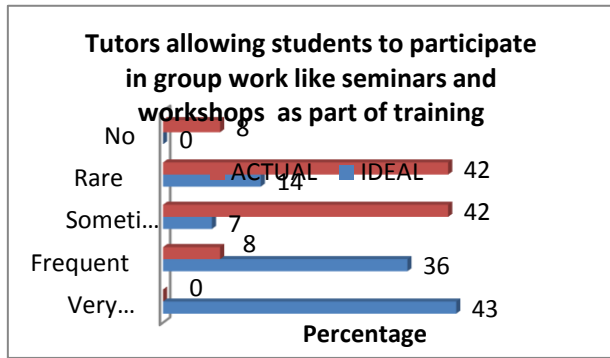
Figure 6.4 Tutors methods of teaching to match those of students teaching in Primary schools



The results of the above statement were tabulated as shown in Figure 6.4. Those whose opinions were of the idea that method ought to be practiced, as recommended by the syllabus, very frequently were twenty three of the total respondents. Those who suggested that the method should be practiced frequently were fifty four while the remaining twenty three of the respondents were of the opinion that it ought to be practiced sometimes.

The same statement on the methods of teaching art education also sought information of actual practices of the teaching of art education in PTCs in Kenya. The response was to help the researcher to establish what actually goes on in PTCs and the respondents gave varying answers. From the same respondents, only eight percent of them agreed that the recommended method of teaching was being used in PTCs very frequently, forty six percent were also in agreement but answered that it was being used frequently; on the other hand, thirty nine percent of the respondents suggested that it was sometimes, while the remaining eight percent answered not at all.

Figure 6.5 Students’ participation in group work e.g. seminars, as part of their training

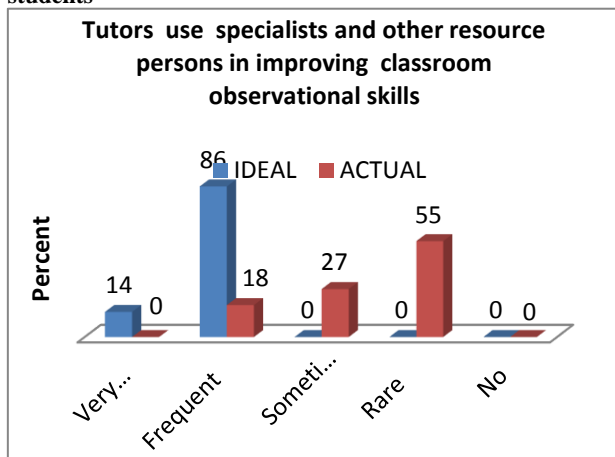


This statement had an overwhelming support from the respondents. Out of the members of staff, who responded, forty three percent were of the opinion that the method should be employed very frequently and thirty six of them suggested that it should be done frequently. Those who said it should be sometimes were seven percent, and fourteen percent of the respondents, however, had a different opinion on whether this method should be used during the teaching in PTCs. They suggested that it should be used rarely.

Based on the same statement, the same respondents also gave information on the actual everyday practices in PTCs on whether the tutors allowed students to participate in group work e.g. seminars, organization and workshops as part of their training. Only nine percent of the respondents established that the method was used in the training frequently. The majority of respondents which constituted forty two percent agreed that they sometimes use the recommended method, while the same number of respondents which comprised of forty two percent said that they use it rarely. The remaining nine percent gave their answer as not at all.

The statement on whether tutors use of specialists and other resource persons in improving classroom observational skills of their students ought to be carried out in ideal PTCs in Kenya. The researcher sought to find out the information from the members of staff teaching art education from the sampled PTCs in Kenya and their response to this statement were tabulated in the figure 6.6

Figure 6.6 Tutors’ use of specialists and other resource persons in improving classroom observational skills of their students

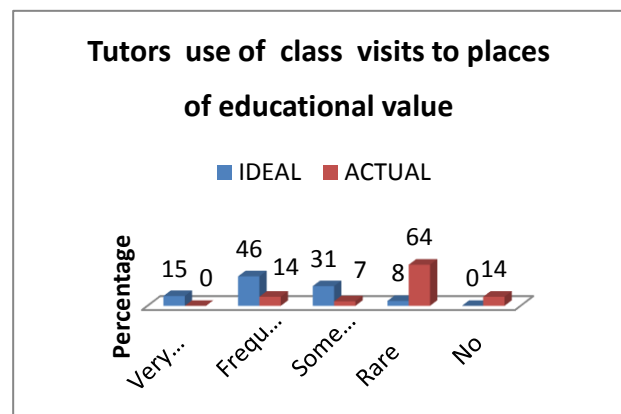


In the response to the above statement in figure 4.6, fourteen percent of the respondents were of the opinion that the method should be practiced in PTCs in Kenya very frequently. Eighty six percent of them, who were the majority, said it ought to be frequently.

According to the findings of the same statements from the same respondents on the actual practices in PTC, the information obtained gave a contrary result on what goes on during the day-to-day practices in PTCs. Those who agreed that the method was being used frequently were eighteen percent, whereas twenty seven percent of them revealed that the method of using specialists in improving the skills of the student during training was used sometimes. The majority of the respondents which comprised fifty five percent also exposed that the method was used rarely in training students of art education in PTCs in Kenya.

The statement on Tutors use of class visits to places of educational value with their students is very fundamental in students’ academic life during the training since it enables the student gain exposure to various skills and experiences when they visit such educational trips. Figure 6.7 shows the information on how Actual and Ideal PTCs in Kenya operate.

Figure 6.7 Tutors use of class visits to places of educational value with their students



Fifteen percent of the members of staff who responded to the questionnaire suggested that such educational trips should be used very frequently. Those who advocated that it should be done frequently were forty six percent, although thirty one percent and recommended that the method ought to be used sometimes. The remaining eight percent of them suggested that it should be rarely.

In the Actual practices that take place in PTCs, the findings revealed that the recommended method, by the Ministry of Education, of taking student for educational visit is hardly made use of it in training of students in PTCs. Only fourteen percent of the members of staff established that it was being used frequently, while seven percent were of the opinion that the practice was being employed rarely during the training of the students. More than half the members of staff (sixty four percent) revealed that the method was used rarely. Fourteen percent gave their response as not at all.

The researcher designed the statement whether Tutors use activities involving exploration, comparison, illustration, guided discovery and demonstration when teaching. This is because she wanted to find out whether PTCs in Kenya allow the students to explore on various materials and techniques in learning art education.

Figure 6.7Tutors use of activities involving exploration, comparison, illustration, guided discovery and demonstration when teaching

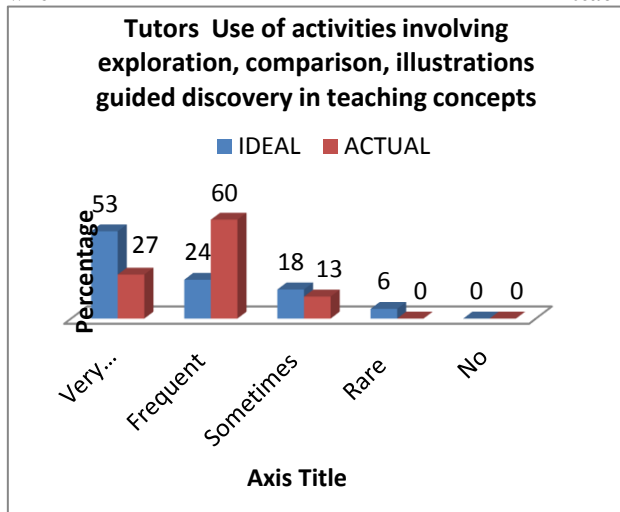


Figure 6.7 shows complied findings from the questionnaire filled by members of staff teaching art education in PTCs and fifty three percent of the respondent agreed that the method should be used very frequently during the training of students of art education, twenty four percent suggested that it should be employed frequently. Eighteen percent of the respondents were of the opinion that it ought to be used sometimes, while six percent were of the view that the method should be employed rarely.

The researcher also obtained and compiled the findings on the Actual day-to-day practices in PTCs in Kenya. The findings from the respondents on what goes on in the actual PTCs was that twenty seven percent agreed that the method was very frequently employed during the teaching, sixty percent established that the method was frequently used by the teachers who teach art, while thirteen percent responded that that the methods was sometimes used in the teaching.

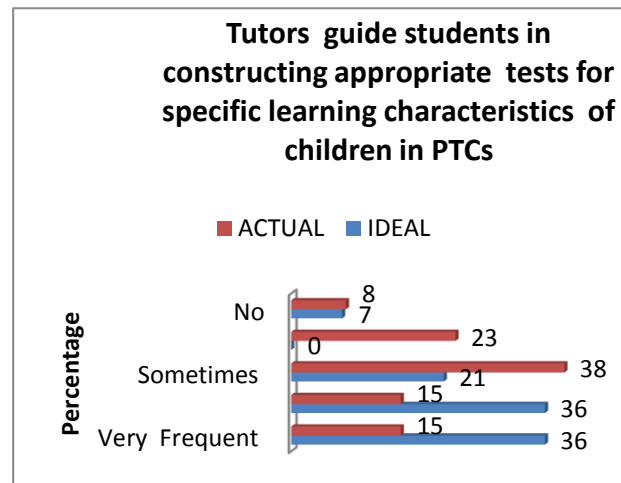
The statement on whether Tutors guide to students in the construction of appropriate tests for identification of specific learning characteristics of children in PTC institutions statement was sought information on whether or not the recommended pedagogical methods was being used by Tutors to guide their students in constructing appropriate tests for identification of specific learning characteristics of children in PTC institutions. The findings which the researcher received from the respondents were tabulated in figure 6.8.

A total of thirty eight percent staff teaching art education were of the opinion that the method should be used very frequently, thirty eight percent were of the suggestion that it should be used frequently during training of the students doing art education. Another twenty three percent of the respondents, on the other hand, suggested that the method should be used sometimes in the day-today training in PTCs in Kenya. The remaining eight percent, however, were of the opinion that it should not be used at all.

In the case of Actual day-to-day practices in PTCs, the researcher utilized the same statement in order to find out whether or not the recommended method is used in training students who are going to teach art education in primary schools. The fifteen percent of the respondents agreed that it was used very frequently, thirty five percent were of the

opinion the method was used sometimes, while twenty three percent revealed that it was rare, whereas eight percent said not at all.

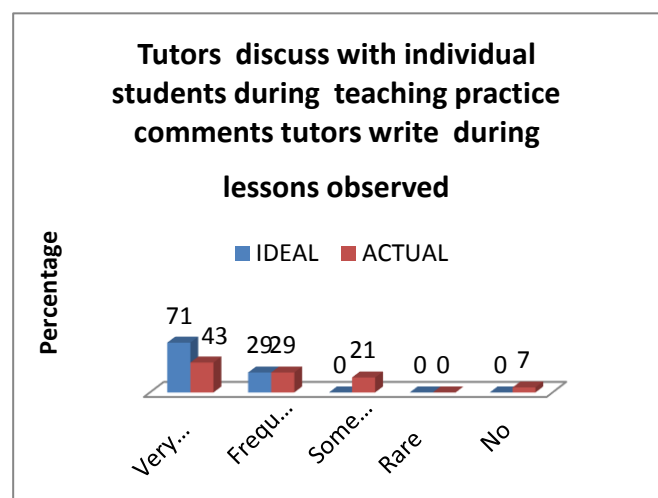
Figure 4.8 Tutors guide to students in the construction of appropriate tests for identification of specific learning characteristics of children in PTC institutions



Teaching practice, being the most imperative part of the students’ teaching professions should be given keen attention during the training the student who would go and teach art education in primary schools. It determines whether a student would be able to deliver a lesson in class, since during this session tutors who supervise students in classrooms write down comments and advice the students appropriately.

The researcher designed the statement on whether Tutors’ get time for discussions with individual students during the Teaching Practice.

Figure 6.9 Tutors’ discussions with individual students during the Teaching Practice



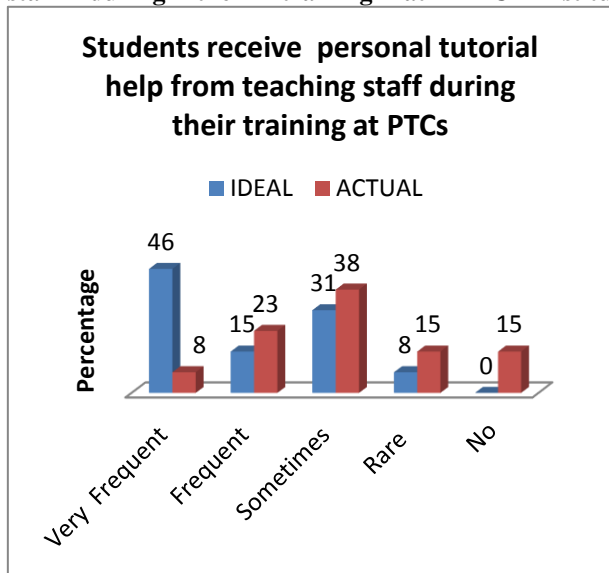
In order to obtain information on how tutors in the field use this recommended method by the Ministry of Education. The results were tabulated in the figure 4.8 with an overwhelming support by the respondents. The outcome showed that seventy one percent suggested that the method should be applied to students on teaching practice very frequently despite the fact that twenty nine percent were of the opinion that it should be

done frequently in an Ideal PTC in Kenya. That method according to the finding was widely accepted since it determined what quality of a teacher a student would be after the training.

On the other hand, the result showed that, on the day-to-day practice in the Actual PTCs, forty three percent of the respondents agreed that it was used very frequently, twenty nine of the respondents also agreed that it was being used frequently, while twenty three of the respondents revealed that it was sometimes.

It was important for student training to be teachers of art in schools to seek constant guidance from their tutors during their training. This was imperative since it helped them to master and perfect their skills in art. This requires individualized attention from the tutors. The researcher sought the information on whether that method was used in PTCs and she compiled the results as shown in figure 6.10

Figure 6.10 Tutorials for students by the teaching staff during their training at PTC institution

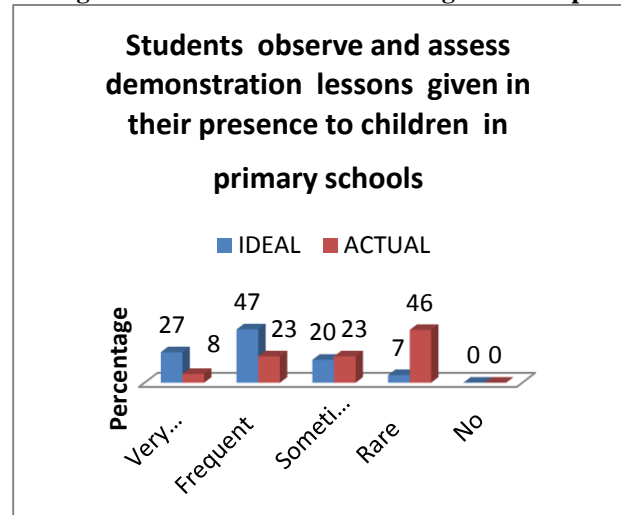


Majority of the respondents who constituted forty six percent concurred with the statement and suggested that the method should be used very frequently used while training the students. Fifteen percent were of the opinion that it should be used frequently, while thirty one percent recommended that it should be applied sometimes. The least who were eight percent of the respondents said it ought to be rarely.

Since the statement designed by the researcher also sought information on the extent to which this method was used in the actual PTCs in Kenya, only eight percent agreed that it was being used very frequently, while twenty three percent said it was being applied in PTCs frequently. The ones who agreed that it was being used sometimes constituted thirty eight percent of the respondents. The respondents who constituted fifteen percent were of the agreement that it was rarely used while another fifteen percent of the respondents indicated in their response that it was not being used at all.

Art education, being a practical oriented subject, requires a lot of observation and demonstration of various skills to the children while teaching. The results on whether observation and assessment of students during the teaching practice takes place were obtained from the respondents were as shown in the figure 6.11.

Figure 6.11 Observation and assessment of students during the teaching practice



The table described the results from the findings which the researcher collected from the field and twenty seven percent responded that the method should be employed very frequently, while thirty three said it should be used frequently during the training. Out of the remaining respondents, twenty percent of the total respondents suggested that the method ought to be sometimes in the teaching of art education in PTCs however eight percent answered that it should be rarely.

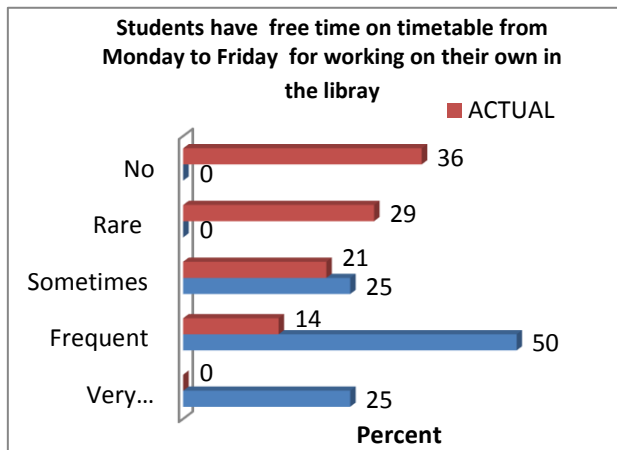
In the Actual practices in PTCs in Kenya, the result revealed the opposite on the day-to-day happenings in PTCs, only eight percent of the respondents agreed that the method was applied very frequently while twenty three percent concurred that it was used frequently while another twenty three percent agreed it was used sometimes during training of the students of art education. The most shocking result is the forty six percent of the respondents revealed that the method was use rarely.

This statement on whether students have free time on the time table for their library is very important to the student academic life in the institutions because it enables them to experiment on various techniques and styles, and also enable them to work on their projects. The results which the researcher received from the tutors' art education in PTCs who filled the questionnaire have been tabulated in the table above.

The results which the researcher got after the questionnaire had been filled by the members of the staff teaching art education revealed that twenty five percent of them were of the opinion that the method was used very frequently in teaching. The fifty percent of the tutors, who were the majority, felt that it should be used frequently while twenty five percent who responded that it was used sometimes during the teaching in the PTE institutions.

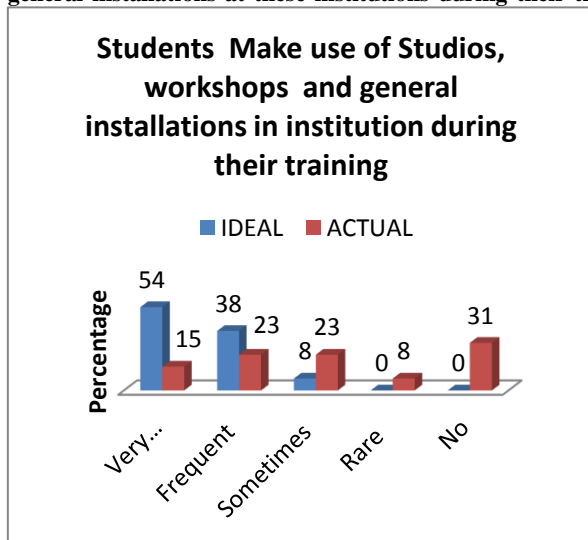
The same respondents, who filled the questionnaires, gave the information on the real practices in the Actual PTCs in Kenya and fourteen percent of them agreed that the method was applied frequently but twenty one percent established that it was used sometimes, while the twenty nine percent disclosed that the method was used rarely. The respondents who were of the opinion that the method was not applied at all were thirty six.

Figure 6.12 Students have free time on the time table for their library



Since the three quarters of the total syllabus of art education consists of practical areas in the syllabus, it is, therefore, appropriate for students to be taught practical topics in the studios or workshops, or where there is sufficient space as recommended in the Ideal PTCs in Kenya. What prompted the researcher to design this statement on students' use of studios, workshops, and general installations at these institutions during their training was because she wanted to know whether students use those facilities during the training. The researcher also wanted the respondents views on how in an ideal PTCs, students ought to use the recommended method during the training. The results of the investigations were summarized and tabulated in figure 6.13.

Figure 6.13 Students use of studios, workshops, and general installations at these institutions during their training



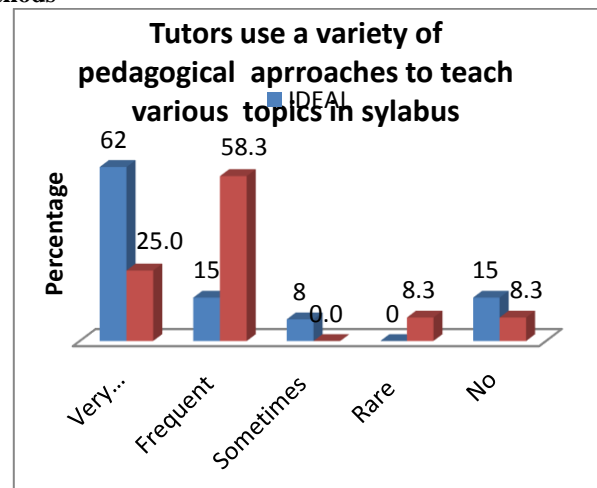
The respondents who answered the questionnaire supported the above statement on the use of workshops and studios were fifty for percent and they said that students ought to use this method frequently, whereas thirty nine percent of them suggested that it should be frequently used by the students during the training. The respondents who were 8% were of the opinion that it should be sometimes.

Concerning the actual practices of what goes on in the day to-day activities in the PTE institutions in Kenya; only fifteen percent of the respondents were in agreement that students used the recommended facilities very frequently although twenty three percent of the respondents revealed that the use

of the method was frequently applied during the training. A contrary response of twenty three percent revealed that students hardly used those facilities and that they at times use them but eight percent gave the response as rarely. The most shocking result was the thirty one of the respondents who revealed that nothing at all was used.

The statement which the researcher designed on tutors use of variety of pedagogical methods was very vital in that, it was going to give the researcher the information on whether tutors teach art education using various pedagogical methods recommended by the MoE such as teaching practical subjects practically, which enabled the students to experiment on different styles, techniques and use various materials. The kind of information that the researcher expected to obtain from the respondents was their expectation in an ideal PTE institution and what went on in and the actual practices in PTCs in Kenya. The results obtained from the respondents, concerning this statement have been compiled in figure 4.14.

Figure 6.14 Tutors use variety of pedagogical methods



The respondents who were in agreement that this method was supposed to be used very frequently in ideal PTCs in Kenya were sixty two percent. Those who said it ought to be used frequently used were fifteen percent, eight percent of them suggested that it ought to be used sometimes, while fifteen percent responded that it should not be used at all.

As concerning the information on actual practices of what went on in the PTCs, twenty three percent of the respondents agreed that different methods were being used very frequently during the teaching. More than half the respondents which encompassed of fifty four percent were also in agreement that various pedagogical methods were applied during the teaching of art education frequently. The respondents who alleged it was being used rarely were eight percent while another eight percent of them were of the view that various methods such as teaching practical subjects practically, were not being used at all in the training of students in PTE institutions in Kenya.

Based on the information gathered from the field by the researcher, there was evidence that there existed an inconsistency between the designed government policies of art education meant to guide the PTCs during the training of students and real implementation process of what went on in PTCs in Kenya. According to the methods of assessment recommended by the MoE, only ten percent was being implemented by the PTCs, while three quarters were not.

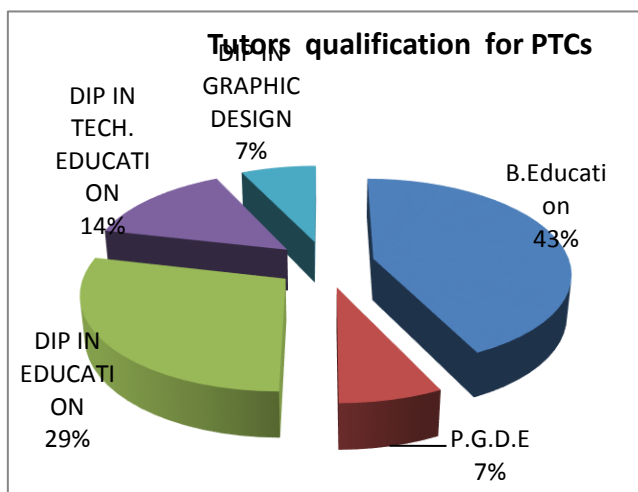
6.2.7 Qualifications of Tutors of Art Education in PTCs in 2008

The designed government policies of PTCs by the year 2008 demanded that members of staff teaching art education should be qualified members of staff with a University degree in Bachelor of Education. The researcher thus carried out this research with the attempt to answer the research questions;

Government policies designed for PTCs stated that staff training students in the certificate programmes teaching in PTCs should be qualified graduates in possession of university degrees with education (B.Ed.) (Kenya. Rep of 2002).

Since the researcher’s main area of interest was art education, she designed a self-completion questionnaire for the members of staff teaching art education in PTCs in Kenya. The researcher used the 6 sampled PTCs in order to obtain the desired information. The designed questionnaire requested the members of staff to provide for the information of their academic qualifications and the certificate awards which they received in their training e.g. Pl, S1, Dip, B.Ed. etc. They were also to indicate the year and the name of the awarding institution. The results obtained from the questionnaire, regarding the qualifications of the members of staff from the six sampled PTCs were then tabulated in figure 6.15;

Figure 6.15 Qualifications for members of staff



Source: Tutors documents from the

Dean’s Office

From the information obtained from the sampled PTE institutions, it indicated that by the year 2008, fifty percent of the members of staff teaching art education in PTC institutions had the required qualifications, namely; the Bachelor of Education Degree for forty three percent and post graduate diploma in education (P.G.D.E), being seven percent. The findings further revealed that twenty nine percent members of staff teaching art education in PTCs had a qualification of Diploma in Education; whereas fourteen percent of them had a Diploma in Technical Education. Only eight percent possessed a Diploma in Graphic Design. The findings also indicated that there was no one with Masters qualifications.

The study further showed that by the year 2008, almost half of the teaching staff teaching art education did not meet the prerequisite qualifications, while fifty eight percent of them

met the qualifications required by the government policy. Despite the fact that the stated government policy demanded that the government policy ought to be implemented to meet the requirements, there were still gaps and inconsistencies in the implementation process.

6.2.8 Findings on the In-Service Training for Art Education Tutors

The researcher obtained the information using the questionnaire which she designed for the members of staff teaching art education. The information collected from the field was anticipated to answer the research question;

Do PTC Tutors who teach Art Education attend In-Service training to upgrade their Professional Competencies?

The questionnaire sought information on whether the staff teaching art education in PTCs in Kenya by the year 2008 had attended any In-service training, Refresher courses or Upgrading courses. In the questionnaire provided to them, the respondents were to tick (√) on either ‘Yes’ or ‘No’ on the spaces that were provided in the questionnaire. They were also expected to indicate the year they attended the in-service training and the number of times they attended, including the type of training they undertook. The information obtained is presented in Table 6.9;

Table 6.9 In-Service Training for staff teaching Art Education

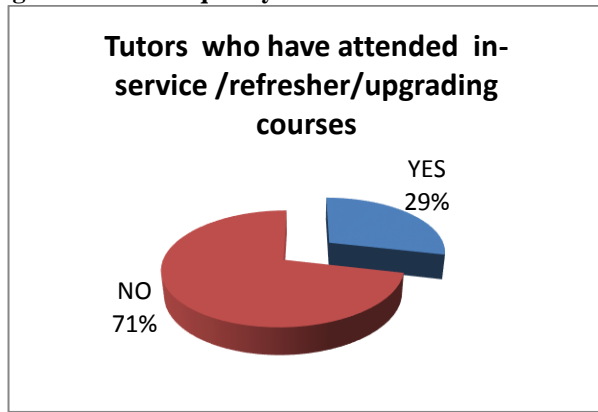
Tutors	Yes	No	Type of course	Year	FREQUENCY
1	√		Picture making	2006	1
2		√			
3	√		Fabric Decoration	2004	1
4		√			
5		√			
6		√			
7	√		Sculpture	2007	1
8		√			
9		√			
10		√			
11		√			
12		√			
13	√		Puppetry	2002	1
14		√			

Table 6.23 shows the details of how Tutors teaching art education in PTCs attended the in-service training in the year 2008. The table was divided into six columns. The column showing the number of tutors who filled the questionnaire, those who said that they have attended the in-service training, those who answered no, the type of training they attended, the year of attendance, and the number of times they attended it.

There were fourteen tutors from the six sampled PTCs and four of them said that they had attended in-service training in various courses. One attended a training in picture making in the year 2006 only once, another respondent said he attended the training in fabric decoration in the year 2004 only once, another respondent, once again said that he attended the in-service training in sculpture in the year 2007 only once, while the fourth respondent said that the number of training he attended was only once in puppetry training in the year 2002.

The results obtained were further analysed in table 6.16 and it showed that out of the number staff that filled the questionnaire from the six sampled PTCs in Kenya, only twenty nine percent of the total had attended in-service courses whereas seventy one percent of them had not attended any in-service course at all since they graduated from their respective institutions.

Figure 6.16 Frequency of Attendance

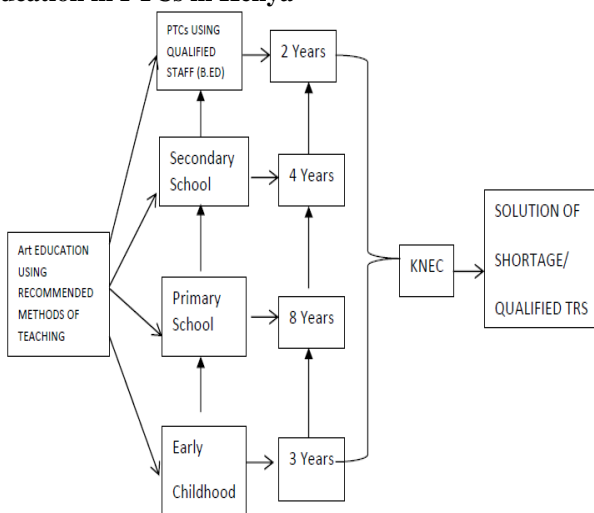


The results also revealed that out of the twenty nine percent of the members of staff who had attended the in-service training, each one attended the training in picture making in the year 2006, sculpture in the year 2002, puppetry 2002, and Fabric Decoration in the year 2004 individually. The remaining art education tutors who answered the questionnaire had not attended any in-service training at all.

6.3 Proposed Model Strategy for Successful Implementation of Government Policy on Art Education in PTCs in Kenya

Following the research findings presented above, the researcher designed a proposed strategy which could guide the MoE in successful implementation of government policies of art education in PTCs. This research has revealed that there are discrepancies in the implementation of government policies of art education. The Model designed was guided by the theoretical frame work for the study.

Figure 6.17 Proposed “Model Strategy” of Art Education in PTCs in Kenya



The proposed Model Strategy in figure 6.17 shows how the art education programme in Kenya ought to be taught in schools using the recommended teaching methods by the MoE. It also shows that the subject ought to be taught right from the Early Childhood Education (ECE), all through the primary level up to the PTC by the qualified members of staff who are the holders of Bachelor of Education (B.ED) and above. The model, in addition, shows the duration which each

level of education ought to take in offering art education, whereby ECE ought to be taught art education for three years, that is, one year in baby class, one year in nursery and another one year in pre-unit class. After that, the subject should also be taught in primary school for eight years and then four years in high school which will, in turn enable one to be qualified for doing art education programme in PTC. In the model, the years are ending up in KNEC as the solution simply because according to the research, the study sought to find the problem solving approach of implementing the government policies of art education in PTCs in Kenya. The proposed model has further presented how by following the proposed strategy, the Ministry of Education will be able to solve the twin problem of quality teaching of art education and the shortage of qualified teachers of art education in primary schools in Kenya.

The model strategy proposed was based on the objective of the study for planned implementation of government policies on art education in PTE programmes in Kenya. This model, according to the researcher, if adopted into the study, to find out the strategies, based on this study, which could be the basis of recommendations education system would help the government in ensuring that those government policies of art education in PTCs are implemented. The Model was further guided by the research questions; Is the structural duration of art education in preparation for teachers for primary school in accordance with government policy? What level of knowledge in art education have students taking this subject acquired in school prior to their admission into art education programme in PTCs?

The proposed model was clustered into various sections namely; problem, solution, educational stages from Early Childhood Education (ECE) to high school, KNEC and PTCs.

Since the investigation was based on problem-solving approach in art education, problems were first identified, which according to the study were; shortage of art education teachers and the poor quality teaching of the subject in primary schools in Kenya.

Proposed Solutions to the identified problems were based on the strategies which the government formulated in the early 1990s. Those were policies aimed at guiding PTCs in their training of teachers of art education for primary schools. It was on the basis of these strategies that the Kenya Government through the Ministry of Education adopted policies of reform designed to contribute to solution of the problem of shortage of teachers qualified to teach art education and poor quality teaching in primary schools.

The researcher’s intention was to find out whether the proposed solutions, that is, the implementation of government policies of art education were being executed on the day-to-day practices in PTCs. For the proposed solution to be applied in PTCs, the researcher sought to find out whether the students being trained to be teachers of art education had a prior knowledge of the subject in their education background, right from early childhood education, through primary school level to secondary school education, and ultimately the outcome of KNEC examination of those students before joining PTCs.

According to the outcome of the research, the results revealed that there was a gap between the Ideal Typical PTC

and the Actual Practices in PTCs on the day-to-day basis. The Model proposed that in order for the discrepancies between the Ideal and Actual PTCs is reduced, art education subject should be taught from ECE through primary school level to high school. In the current system of education, art is taught only in ECE classes in some schools, but the moment the pupils join primary schools, they drop the subject, yet according to KIE, (2006), the syllabus stresses the need for the subject to be taught in primary schools in Kenya. The research revealed that although the government insists that the subject should be taught in primary schools, teachers concentrate on only examinable subjects that earn them better grades for promotion, Standard Newspaper, 1st August, 2012.

Among the challenges faced in the subject, due to the fact that it is not being taught in primary schools, according to the research, revealed that ninety five percent of the students training to be art education teachers in primary schools were being introduced to the subject for the first time ever. Digolo (1986a) noted that there were certain shortcomings in education that were hindering effective performance in the teaching of art education in primary schools. Among the many sources of the shortcomings, he noted, was the result of poor instructional methods in training in PTCs. According to Digolo (1986a), exposure to a variety of materials for children in primary schools was not enough. Indeed, while provision of experience with varieties of materials was commendable, the need for the mastery of using materials well required sufficiently long time to develop. Children were not given enough time for practice in any given medium which they selected. He stated that, it was only teachers qualifying from PTCs who could best assist children in their development of these skills.

By implication, for one to have professional competence in the subject area, one needs to have enough time to gain experience, and the only ideal period is to start training the child right from the lower level of education, that is, from ECE level. The strategy would also enable students going to train as teachers of art education have an easy time during the training since they are already familiar with most content.

Another outcome of the research was that there was a discrepancy on the attitude towards the subject by students, parents and even teachers who teach the subject. It was revealed that since the subject was not being examined by KNEC in primary schools in Kenya, it reduced the enthusiasm of the students doing the subject, likewise their teachers acquire negative attitude towards it. They concentrated mainly on the examinable subjects that would earn them high grades for promotion. Parents on the other hand also discouraged their children from doing it since they felt that the subject was not important, based on the government removing it from being examined in KNEC. The policy by KNEC over the subject also affected those who were training to be teachers of art education since they were aware that they were doing it just for the sake of passing examinations in PTC. It would be prudent if the MoE through the KIE reinstate back the subject to be among the examinable ones by KNEC.

So the model which the researcher designed showed that for the PROBLEM of shortage and quality teaching of art education to be solved, there should be an interrelationship between the GOVERNMENT (policies), SCHOOLS, PTCS

and KNEC. All the organs are inter-dependent on one another. Thus, for the successful implementation of government policies of art education to take place, all the players in education sector must work hand in hand.

VII. SUMMARY OF THE KEY FINDINGS

In this section, summary has been made of the basic concerns of the study. Conclusions from the observed implementation of government policies and major research findings that emerged from the field data are also discussed according to the stated research questions that guided the research process throughout the study period. They were; Does admission of students to art education programme in PTCs show consistency with government policy on entry requirements? What level of knowledge in art education have students taking this subject acquired in school prior to their admission into art education programme in PTCs? In what ways is the enrolment of students in art education in PTCs in accordance with the government policy? Is the structural duration of art education in preparation for teachers for primary school in accordance with government policy? Do the PTCs cover the syllabus recommended by the MoE? Are the Tutors qualified to teach at these institutions as per government policy? Do the PTCs use the modes of teaching and assessment recommended by the Kenya National Examination Council? Do PTC Tutors who teach art education attend in-service courses to upgrade their professional competencies?

The study was carried out in six sampled PTCs in Kenya, two that were privately sponsored and were using the MoE syllabus in training their students and four government ones. The reason why the researcher included the private PTCs was because students who train to be art education teachers in primary schools were also recruited by the government of Kenya through the Teachers Service commission (TSC). The researcher sought, by including private colleges, to obtain unbiased information from PTCs. The target population that provided the information were the students of art education in the six sample PTCs, staff teaching art education, heads of art education department in PTCs, deans of curriculum and the official in the MoE. In order to justify the information obtained from the field, the researcher did not rely on only one instrument to collect the data. She employed various instruments to provide the desired information, namely; interview schedule, questionnaires, focus group discussions guide (FGDs) and observation guide.

7.1 Findings on student enrolment

The information gathered revealed that from 2004 up to 2008 there were higher growth rates in children enrolments in primary schools than student enrolments in art education in PTCs. The period 2005 – 2008 had 16.2% growth rate of children enrolment in primary schools compared with 9.6% growth rate of student enrolment in PTCs, giving an inconsistency of 6.6% between enrolment of children in primary schools and that of students in PTCs. The period 2007 – 2008, had 15.0% growth rate of children enrolment in primary schools compared with 8.7% growth rate of student enrolment in PTCs, giving an inconsistency of 6.3% between enrolments in primary schools and PTCs. This inconsistency shows that, at national level, the pace of increase in student

enrolment in PTCs was not on a fast enough scale to march the growing numbers of children being enrolled primary schools. By implication, therefore, this inconsistency partly contributed to the problem of shortage of trained teachers of art education in primary schools.

7.2 Findings on structural duration of art education

The summarised data obtained from the investigation shows that there were 1,248 students taking art education in the 2-year P1 teachers' certificate programme. Out of this number, there were 1,217 who went through the 8-4-4 system of education. They had done eight years primary and four years secondary schooling and were undergoing 2-years training at sample study PTCs. The structural duration of their PTE certificate programme was 14 years. This group constituted 97.5% of the 1,248 total student population taking art education.

From the 1,248-student population in art education, there were 31 who had gone through the 7-4-2-3 system of education. There was none who had done seven years primary, 4 years secondary O-level, and two years A-level. This same group of 31 had done 7 years primary and 4 years secondary schooling and was in the 2-year training, giving a structural duration of 13 years. The 13 years structural duration of their ECETE certificate programme was not compliant with government policy to have 14-years duration. This group constituted 2.5% of the 1,248 student population taking art education. The remaining, who were the majority had gone through the 8-4-4 system of education.

Thus, although government policy stated that the structural duration of the ECETE certificate programme should be 14 years, there were variations, ranging from 13 to 14 years.

7.3 Findings on admission criteria to art education programme

The report from the compiled results from the official documents from the dean of curriculums office showed that despite the fact that the government policy stated that the students joining PTCs must have a minimum of D (plain) in mathematics and C- in English (Kenya, Rep of 2004iii), there were students who scored less than the required qualifications in those subjects.

In the year 2008, 1,882 students from the six sampled PTCs, sat for English as one of the subjects in the Kenya Certificate for Secondary Education, (KCSE). 321, that is, 17% of the students scored Grade D- and below in English subject. Those who scored D- are 200, while those who failed (E) were 121 students.

The researcher also analysed the results of mathematics subject of the students who sat for the KCSE examination, during the same year, 2008 from the six sampled PTCs. Out of the 1907 students who sat for the KCSE examination in the year 2008, 1062 students scored Grade D- and below in the subject. Those who scored D- was 892 while those who failed (E), were 170 students. This result revealed that more than 50% of the students taking art education programme in PTC institutions did not meet the entry requirement of the mathematics subject.

The findings of the results of both subjects showed that there was a huge discrepancy between what goes on in the actual PTCs, and the stated government policy on the

admission criteria of students joining PTC institutions. The results also revealed that the Mathematics subject had the highest percentage of students who joined PTC but did not meet the criteria demanded by the government policy.

7.4 Findings on the knowledge of art education by students training as teachers of art education

After analysing the data collected from the field, it was noted, with a lot of concern, that out of all the 963 officially enrolled students who were doing art education in the 6 sampled PTCs in the year 2008, only 14 students did Art and Design subject. The others who did art related subjects were 2 students did Metal Work, while, 13 of the total students did Wood Work.

Those results revealed a very big disparity that existed in art education subject which was being offered in PTCs as a compulsory subject for those who do the humanity option without the background knowledge of art education and those who have background knowledge of the subject prior to joining PTC.

7.5 Findings on the coverage of art education syllabus

According to the information obtained during the study, the results revealed that various factors contributed to the gaps that existed between the recommended government policy on art education syllabus and real practices in PTCs. The findings showed that despite the fact that the government policy recommended that syllabus should be completed within the prescribed period of two years, the content was so extensive such that it became impossible for it to be adequately covered, by implication, and the content cannot be covered within the stipulated time.

Other than the vastness of the content in the syllabus, the investigation also revealed that students attend Teaching Practice three times, which interferes with the learning. The findings likewise showed that there was a negative attitude towards art education from both students and the community, including the teachers. The reasons being that art education is not examined in primary schools hence students do it just for the sake of passing the exam. The government policy of having the subject non-examinable, according to the research, sent negative indicator to the parents who then discouraged their children from learning the subject. Another big setback which the subject suffered was that students doing it in PTCs were introduced to it for the first time in life. The subject, being a practical oriented area requires a sufficiently adequate time for one to master the skills, but in the case of PTCs, there was no sufficient time for students to be adequately prepared, given the fact that the duration of PTC training takes only two years. After a period of only two years in PTC, they are expected to be professional teachers, which is wrong. The lack of freedom when choosing the subjects in their second year of their training, too, made students to take art education even if it wasn't their preferred subject. Those who opted for humanities, "Option B" had no choice but to take art education even if they neither did it in school or their preferred choice.

7.6 Findings on the mode of teaching and assessment of art education

Based on the information gathered from the field by the

researcher, it was evident that there was an inconsistency between the designed government policies of art education meant to guide the PTCs during the training of students and real implementation process of what went on in PTCs in Kenya. According to the methods of assessment recommended by the MoE, only 10% was being implemented by the PTCs, while $\frac{3}{4}$ were not.

This was evident from the results collected from the students note books concerning the mode of assessment of art education in the year 2008 were alarming. Out of 30 topics in the syllabus that were supposed to be taught practically, 15 topics, which constituted 50% of the total topics recommended by the MoE, were being taught as required, that is practically. However, out of the total number of topics being taught, not all PTCs were offering it. Topics such as Weaving, Methodology, Paper Craft, Bricks, setting out and Assembling Media were being taught by only three PTCs from the six sample institutions, while the rest three were not offering it. Opening and Bridging walls and, Basic Tools and Equipment were only taught in four PTCs, while the remaining two PTCs were not offering it. Likewise, on the other hand, the topic on Timber Preparation was offered in only five PTCs while one PTC was not offering it. The data analysed in table 4.9 further revealed more information on the mode of assessment of syllabus on art education in PTCs. The results revealed that 15 topics, which was 50% of the topics recommended by the MoE that they should be taught practically was the opposite. The topics with a (T) in the table revealed that despite the fact recommended that those topics should be taught practically, what went on in the day to day practice in PTCs was they were being taught theoretically. Nonetheless, out of the ones taught theoretically, not all PTCs taught. Eight topics were taught five PTCs, while one PTC did not offer it during the training. In the topic on Basketry, four PTCs taught it while two of them did not teach at all.

From the observation guide, the researcher was able to record an on-the-spot real life situation of what went on in PTCs. The researcher discovered that three quarters of PTCs lacked facilities for use in the practical topics such as the practical studios, workshops and exhibition halls for exhibiting the students work. Most topics that are taught practically were taught in congested classrooms and the practical part were done by students on their own on either hostels or any available space they could get. Another observation which the researcher made was that the few facilities that were available were not sufficient enough for all the students to use, so students were left to scramble for the few that were available such as easels for drawing, chisels and tools that are available.

The investigation further revealed that students were not provided with materials to be used for practical topics. The only materials provided for by the institution were the text books and the powdered water paints, which could not be used in all the practical areas.

Based on the findings of the mode of assessment of art education syllabus, there is a very big gap between what was recommended by the government policy and what went on in day to day practice. The mode of teaching and assessment was not being followed as recommended by the MoE.

7.7 Findings on the qualifications of tutors of art education

The indication of the result of the qualification of staff teaching art education in PTCs revealed that by the year 2008, almost half of the teaching staff teaching art education did not meet the qualification required, while 58% of them met the qualifications required by the government policy. Despite the fact that the stated government policy demanded that the government policy ought to be implemented to meet the requirements, there were still gaps and inconsistencies in the implementation process. It was also noted with a lot of concern that are no longer being produced in technical colleges.

7.8 Findings on in-service training

The data collected from the field concerning the in-service training for staff teaching art education showed that out of the total number staff that filled the questionnaire from sampled PTCs in Kenya, only 29% of the total had attended in-service courses whereas 71% of them had not attended any in-service course at all since they graduated from their respective institutions. The results also exposed that out of the 29% of the members of staff who had attended the in-service training, each one attended various courses in picture making in the year 2006, sculpture in the year 2002, puppetry 2002, and Fabric Decoration in the year 2004 individually. The remaining art education tutors who answered the questionnaire had not attended any in-service training at all.

By implication, there is a gap between the recommended government policy and the implementation process in PTCs.

VIII. CONCLUSIONS

This study sought to find out whether the government policies designed to guide PTCs in training of teachers going to teach art education in primary schools in Kenya were being implemented. The review of related literature shows that there were inconsistencies in the implementation of government policies. The study also sought to answer the following research questions; In what ways is the enrolment of students in art education in PTCs in accordance with the government policy? Is the structural duration of art education in preparation of teachers for primary school education in accordance with government policy? Does admission of students to art education programme in PTCs show consistency with government policy on entry requirements? What level of knowledge in art education have students taking this subject acquired in school prior to their admission into art education programme in PTCs? Do the PTCs cover the art education syllabus recommended by the MoE? Do the PTCs use the modes of teaching and assessment recommended by the Kenya National Examination Council? Are the Tutors qualified to teach art education in PTCs in Kenya as per government policy? Do PTC Tutors who teach art education attend in-service courses to upgrade their professional competencies? What teacher training model could be put in place to improve quality of art teacher education in Kenya's PTCs.

IX. RECOMMENDATIONS ON POLICY IMPLEMENTATION

Despite the various efforts made by PTCs to implement the designed government policies of art education, it cannot be ignored that certain issues need to be addressed first. They

are;

a) The government, through the MoE, may have to reinstate the art education subject to be examined by KNEC at the primary school level in order to change the attitude of parents and pupils towards the subject. The research revealed that students in PTCs did the subject just for the sake of passing the examinations because the subject was not being taught at the primary school level. Since it is a government policy that it has to be taught at the primary schools, the subject was time tabled but when it came to the real teaching, teachers used the time allocated to art education in teaching other subjects which would earn them marks for their promotion. This recommendation is so critical since it will also; solve the problem of lack of the background knowledge of the subject for the students doing art education while training in PTCs, impart positive attitude towards the subject to parents, students and teachers. The art education subject is especially relevant during this is an era of digital communication, which is acquired through art education. It is indeed ironical that each year, a national music festival is held despite the removal of the subject (music), which is part of the creative subjects from KNEC exam list.

b) The Bill on education that the class eight Kenya Certificate of Primary Education (KCPE) to be abolished should be enacted as law. This will enable the students to build the talents right from primary schools without any interruption when they join secondary school level. This was noted that there should be a smooth transit from primary level to secondary without necessarily pupils changing schools, Standard Newspaper, (1stJan. 2013). This transition will students doing art education, in that, their nurturing of their talents will not be interfered with.

c) The results from the research also showed that the 2-year period allocated for training in PTC as art education teachers in primary school was not sufficient enough for one to train as a teacher. The researcher puts forth two recommendations; (i) either the syllabus be revised and have the content reduced, or (ii) the period be increased to 3 years so that the students may be able to master the content and be professionally competent to teach the subject. By so doing, this will benefit other subjects as well as solve the issue of structural duration of the training of art education programme in PTCs.

d) The recommendation to Kenya Institute of Education (KIE) is that, basic facilities, materials and equipment in art studios ought to be available in PTCs in Kenya. The research similarly revealed that students were hardly given any basic material for their practical topics of the subject, students needed to experiment and learn various techniques and styles using various, and relevant materials. The researcher also suggests that the government should equip PTCs by providing relevant materials, equipment and facilities such as studios and workshops to enable a conducive working learning environment for the subject. This issue, which was seriously pointed out by the respondents, if addressed by the government, would solve the problem of modes of teaching and assessment in PTCs in Kenya.

e) All tutors teaching art education should meet the qualification requirement as specified by government

policy: that PTCs should have qualified graduates in possession of university degrees in education, (Kenya. Rep of 2004). In case of tutors who do not possess the required qualification, the PTCs, in collaboration with the MoE, should assist them in upgrading their educational background.

f) The researcher also recommended that the PTCs should organize for regular in-service training. Dahl (1990) noted that would provide Tutors with an opportunity to review, update and expand their own practice, enabling them to fulfil their professional obligations. By doing so, it would address the discrepancy of in-service training by tutors of art education in PTCs.

X. RECOMMENDATIONS FOR FURTHER RESEARCH

The research was based on the problem solving approach of government policies of art education in PTCs in Kenya. The researcher, thus, recommends for further research on: Factors that may have contributed to the removal of art education subject from being examined by the Kenya National Examination Council (KNEC); The Relationship of Art Education Curriculum in Schools Verses the use of Digital Media. Special reference to Information Communication Technology (ICT); The Impact of 8-4-4system of Education Curriculum and the Art Industry in Kenya

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