



UNIVERSITY OF NAIROBI
SCHOOL OF THE ARTS AND DESIGN

**A STRATEGIC DESIGN APPROACH TO DELIVERING A
COMPETENCY-BASED ART EDUCATION IN KENYA**

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**A PROJECT REPORT SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENT FOR THE MASTER OF ARTS IN DESIGN, DEPARTMENT
OF DESIGN, UNIVERSITY OF NAIROBI.**

DECLARATION

I, the undersigned, declare that this is my original work and has not been submitted to any other college, institution or university other than the University of Nairobi, School of the Arts and Design for academic credit.

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B51/6884/ 2017

This proposal has been presented for examination with my approval as the appointed supervisor.

Signed: _____ Date: _____

Dr. Lilac Osanjo

ACKNOWLEDGEMENT

The actualization of this paper would not have been possible without the guidance and wise counsel of my supervisors. Gratitude also goes to M.tree organization who sparked the passion for quality art education in Kenya and art for child development within me, pushed me to do something about this and offered financial backing to ensure the success of the project.

DEDICATION

I dedicate this project to my grandmother, whose passion for education has always been inspiring. To my mother, who has been the pillar of support throughout my education journey and to the young passionate artists who will benefit from a quality art education in years to come.

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ABSTRACT

This project focuses on the newly introduced competency-based curriculum in Kenya rolled out by the government in 2017. There is a rift between what the competency-based curriculum offers and the professional preparation teachers get to enable them deliver on their mandate. Among a host of paradigm shifts, capacity building of teachers on interpretation and implementation of the reformed curriculum is of utmost importance. However, a huge gap exists between the teacher's preparation and expectation on service delivery. This drawback has not only major implications on the quality of educational provision but also on the teacher's obligations to the stated policies and regulations. The government and research agencies have confirmed that these drawbacks exist and recommended that training reforms be instituted to raise teacher specialization levels. In the case of art education, it is important to better understand how these training reforms can be instituted given the limited resources and short roll out time. In response to this problem, the objectives of this study are: to determine the challenges that art teachers in training would face in delivering a competency-based art curriculum in public primary schools in Kenya; to establish the anchor tenets for art teacher training in preparation for the competency-based curriculum; and to co-design a strategic approach to delivering art education training in public universities in Kenya. The project adopts a case study approach and working with teachers and curriculum experts to develop a strategic approach to delivering a competency-based art curriculum. The data collection tools used include: interviews, questionnaires, observation and workshop exercises. The analyses methods used are: conversation, thematic and content analyses. The study also sought expert opinions to triangulate the findings from the case study. Ultimately, the findings of the study purposes to contribute to a better understanding of how a competency-based art curriculum can be delivered effectively using limited resources and within a short roll out time.

CHAPTER ONE INTRODUCTION

1.1 Background of the Study

The 8-4-4 (Primary, secondary, university) system of education in Kenya was conceptualized and put to effect in 1985. The ideology behind the system weighed heavily on “education for self-reliance”. The system underwent numerous reforms in 1992, 1995 and 2002 in a bid to make it better and give it a holistic approach to education. However, these reviews were unsatisfactory in addressing the key issues concerning transformed society which trickles down to the productivity of each individual.

A comprehensive Examination of the 8-4-4 Curriculum (KIE, 2009), showed that the content contained in the curriculum was mostly academic and examination centered. Furthermore, most primary and secondary schools were ill equipped with fully functional workshops to aid in the acquiring of practical skills. Furthermore, the teachers did not receive sufficient training and as a result high school graduates did not acquire any necessary entrepreneurial skills for self-sustenance. Consequently, this led to the high unemployment of graduates and increased social vices by drop outs. Furthermore, the 8-4-4 curriculum posed as a rigid structure and had no provision for flexible educational pathways that could help spotting and nurturing gifts and talents early enough among students. This would assist in preparing the student in a holistic manner for the world of work and career advancement

In 2015, the Government of Kenya developed the Sessional Paper No. 2 of 2015 on “Reforming Education and Training in Kenya” as a response to the 2012 Report of the Task Force on the Re-alignment of the Education Sector towards the Kenya Vision 2030 and Constitution of Kenya 2010 that was chaired by Prof. Odhiambo (MOE, 2015). The Sessional Paper points out towards the national philosophy that centers education in respect to economic development and human growth. In order to produce intellectually and emotionally balanced citizens, reforms to the education and training sector is necessary. Inauguration of a competency-based curriculum which comprises of a national learning and assessment system, recognizing and nurturing gifts and talents and the three-pathway learning system at the senior school stage. This is all in a bid to offer quality education.

In 2017, the Kenya Ministry of Education in collaboration with the Kenya Institute of Curriculum Development (KICD), rolled out a new competency-based curriculum (CBC) in response to the sessional paper, that highlights and stresses on what learners are expected to do rather than mainly focusing on what they are expected to know. This curriculum places the pupil at the very middle of it all. It is adaptive and not only caters for the ever-changing needs and wants of students but also for their teachers. This equips them with the necessary skills to tackle everyday problems that life has to offer.

KICD pin point seven core competencies that are essential to every learner who goes through basic education. This follows an analysis of the EAC curriculum harmonization framework, needs assessment report and international best practices. The seven pivotal competencies of the curriculum include; Critical thinking and problem solving, Creativity and imagination, Digital literacy and Learning to learn, Communication and collaboration, Citizenship, Self-efficacy. Having creativity and innovation as a core competency in the CBC shows the transformation of the knowledge-based curriculum (KBC), which comprises of Science, technology, engineering, and math (STEM) subjects as the focal point of the learning system into one that integrates Art education to the mix (STEAM). Given the need for teachers and the education system to focus on STEM in their integrated learning systems, the major concern has been whether it is wise to give a prominent place for the arts Brian Dunning, a scientific skeptic professional writer, does not approve of STEAM (www.skepticblog.org 2013). He posits that, “The importance of art does not lie in any association with STEM.”

For his nay saying, Dunning lists a few reasons to back his argument, He highlights that the demand for STEM workers far surpasses that for professional artists. The National Science Foundation, National Aeronautics and Space Administration (NASA) and other prominent institutions do not host programs that promote STEAM, but STEM. He also points out that a focus on STEM rather than STEAM in schools may shift the balance that currently sees STEM careers being male-dominated. The practicality of STEM subjects is no doubt clear, but that casts a shadow on the fact that the arts may carry out a role in guiding students to successful career ventures.

An infographic brought forth by Edudemic in 2014 by the University of Florida shows the significance of recognizing and appreciating that a “half-brain” education — which simply means education that is reliant on subjects tackled by either side of the brain— will not suffice.

STEM VS. STEAM

WHY HALF IS NOT ENOUGH

Where Do You Stand?

CENTER BRAIN (CORPUS CALLOSUM)

MAIN FUNCTIONS: Advanced Abilities
Realization and Ability
to Correct Errors

**BOTH SIDES OF THE
BRAIN DETERMINE:** Personality Traits
Personal Abilities

LEFT MAIN FUNCTIONS:

- Controls Muscles on Right Side of Body
- Controls Language
- Math
- Logic
- Speech
- Analytical
- Intellectual

TEACHING STYLE
Verbal Instructions
Talking and Writing
Multiple Choice Tests

RIGHT MAIN FUNCTIONS:

- Controls Muscles on Left Side of Body
- Spatial abilities
- Facial recognition
- Visual Imagery
- Art & Music
- Emotion
- Creativity

TEACHING STYLE
Demonstrated Instructions
Drawing and Manipulating Objects
Prefers Open Ended Questions

PERSONALITIES WITH STRONG CREATIVITY AND TECHNICAL SKILLS



STEVE JOBS
APPLE • PIXAR • NEXT
Imaginative
Innovative
Visionary ¹



MARISSA MAYER
YAHOO!
Idea connector
Prolific
Systematic ³



ALBERT EINSTEIN
THEORETICAL PHYSICIST
Imaginative
Intuitive
Effective Communicator ⁵



DONG-HOON CHANG
SAMSUNG
Innovative
Forward Thinking
Inspired ⁶

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<http://education.arts.ufl.edu/>

figure 1. STEM vs STEAM: Why half is not enough.

The infographic highlights and mentions a few prominent personalities who displayed strong characteristics from both the right and left side of the brain. A few examples include Albert

Einstein, Steve Jobs and Marissa Mayer. Case in point Steve Jobs, while accomplished on the technological front, also viewed things from a creative standpoint. He visualized products and created a marketing strategy that had the user at the very center of the design process. The names above represent only a small fraction; their experiences and tales do not by all means prove that STEM should transition into STEAM. However, the University of Florida carried out a research that indicates “On average, students who took up the arts for 4 years in high school score 98 points higher on the SATs compared to those who study the same for half a year or less” and that “Students who took up music appreciation scored 61 points higher on the verbal section and 42 points higher on the math section.” (Vaughn & Winner, 2007)

STEAM is a malleable and flexible approach to art and design education—it favors no specific model for art teaching nor any particular STEM subject. Rather, STEAM as a curriculum “provides greater adaptability for connections across content areas and disciplines and the window of opportunity to transcend the concepts and limitations in any one area” of the sciences, technology, engineering, math or art as applied to creative problem solving (Rolling, 2011, p. 10). In this light, at the center of any plan for STEAM curriculum- creation there must be an adaptable system for consolidating arts-based disciplinary content together with the humanities and other subject areas in education.

Considering that the anticipated paradigm shifts in the curriculum reforms would be quite a lot and far reaching, and in the interest of developing the curriculum designs with a manageable group, KICD began the process by developing curriculum for the early stages of education first. The lessons gleaned from this process were used to develop the designs for the other stages.

1.2 Problem Statement

There is a rift between what the new competency-based curriculum in Kenya offers and the professional preparation teachers are currently getting to enable them deliver on their mandate. Considering that the curriculum design has adopted a competency-based curriculum perspective, among a host of many other paradigm shifts, capacity building of teachers on interpretation and implementation of the reformed curriculum is of utmost importance. However, a huge gap exists between the teacher’s preparation and expectation on service delivery. This drawback has not only major implications on the quality of educational provision but also on the teacher’s obligations to the stated policies and regulations. The government and research agencies have confirmed that these drawbacks exist and recommended that training

reforms be instituted to raise teacher specialization levels. In the case of art education, it is important to better understand how these training reforms can be instituted given the limited resources and a short roll out time.

1.3 Research Objectives

1. To determine the challenges that art teachers in training would face in delivering a competency-based art curriculum in public primary schools in Kenya.
2. To establish the anchor tenets for art teacher training in preparation for the competency-based curriculum
3. To co-design a strategic approach to delivering art education training in public universities in Kenya.

1.4 Research Questions

1. What are the perceived challenges that art educator trainees would face in delivering the competency-based art education in public schools in Kenya?
2. What requirements do art teacher trainees need to deliver on their mandate for the competency-based curriculum in Kenya?
3. How can the key requirements of the competency-based curriculum be delivered using limited resources and a short roll-out time?

1.5 Significance of the Study

The study gave prominence to the factors responsible for the successful implementation of an art education. It was anticipated that the findings would greatly assist universities and colleges to effectively implement the art and design curriculum thereby churning out graduates who are relevant and well equipped. This will in turn give a berth to the discord between the curriculum and the market needs of the society.

The teachers, who are the main vessels through which implementation of the competency-based curriculum should take place, should find the outcome of the research particularly indispensable. By shedding light on the constraints that impede the successful delivery of the competency-based curriculum from an art education perspective, the teachers will not only be aware but prudently adopt strategies to overcome them.

Ways to augment the anchor tenets of an art education to the delivery of the competency-based curriculum can be adopted, put in practice and replicated in an incremental manner to raise the skill levels and competency of art teachers to better position them deliver on their curriculum mandate. Furthermore, given the scant nature of literature on art education in the Kenyan school curriculum, it is anticipated that the findings will provide the much-needed literature to be utilized by students, teachers and researchers alike.

1.6 Scope of the Study

The study drew its findings from art teacher educators, teacher trainees in colleges and universities and Art teachers in service. Teacher trainees were purposely selected from institutions that offer art education and that have art as a unit in the training program. The study also sought information from different government organizations: Kenya Institute of Curriculum Development (KICD) and expert opinion from lecturers at the Kenyatta University, which offers art education and curriculum experts from KICD.

1.7 Conceptual Framework

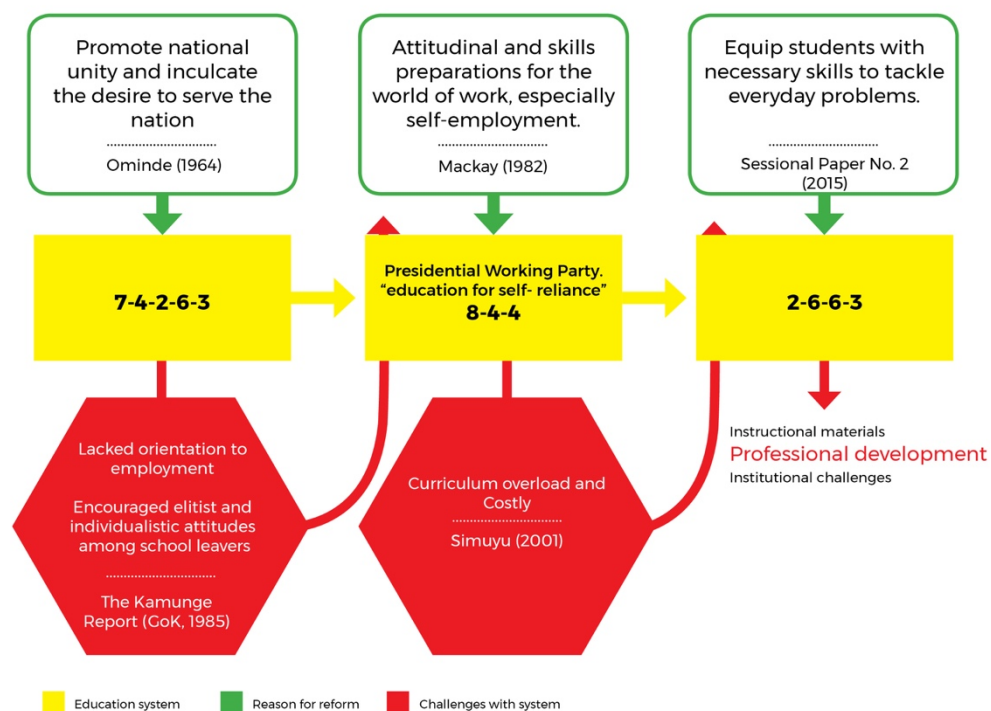


Figure 2. Conceptual framework

The researcher looked at the deficiencies of each education system Kenya has gone through against the birthing reasons for the reform. Looking at the foreseen challenges of the new

curriculum, the researcher knowing his inability to provide solutions to all the gaps within the system, only focused on professional development as a core problem and narrowed it down further to art education.

CHAPTER TWO LITERATURE REVIEW

2.1 Introduction

This chapter will lay out the theoretical framework of the study and the empirical literature dealing with the delivery of Competence-based curriculum.

2.2 Review of Theories

This study will be based on three theories, the theory of multiple intelligences, curriculum implementation theory and the progressivist theory of education. These theories were selected since they form the basis for the new CBC curriculum and its implementation process. The theory of Multiple Intelligence by Gardner highlights holistic development goals of the new curriculum, the curriculum implementation theory shows the importance teachers play in the implementation of this new curriculum and the progressivist theory is used to indicate how teachers and students will interact in this new curriculum to develop their artistic talents.

2.2.1 Theory of Multiple Intelligence

This theory, developed Dr. Howard Gardner, professor of education at Harvard University, is mentioned in Maboko (2018). It posits that the traditional understanding of one's ability to acquire and apply knowledge based on I.Q. testing, is rather limited. Dr. Gardner, instead, advances eight different intelligences to give room for a broader range of human potential in children and adults. Dr. Gardner mentions that linguistic and logical- mathematical intelligence is the focus of our schools and culture, thus, appreciating more society's highly articulated or logical individuals. However, equal attention and importance should be paid to individuals who demonstrate gifting in other capacities: the artists, designers, dancers, therapists, architects, entrepreneurs, naturalists, musicians, and others who enrich the world in which we live. The unfortunate bit is that schools do not give much reinforcement to children possessing the same. In most cases, these talented children will be labelled "learning disabled," "ADD (attention deficit disorder)," and will be considered to be poor performers "when their unique ways of thinking and learning aren't addressed by a heavily linguistic or logical-mathematical classroom" (Gardner 2006).

A major transformation on how our schools operate is proposed by this theory. The theory proposes that educators be trained to teach in a multitude of ways including: art activities,

music, cooperative learning and much more. The theory has luckily been noticed by many educators even within Kenya, and many schools are employing its philosophy to rethink how to educate their children. On the flip side, many other schools still administer education traditionally, through boring worksheets, textbooks and non-engaging lectures. The task at hand is to educate as individuals who work with children as possible, to grant each child the chance to study and grow in ways that complement their uniquely different minds (Armstrong 2000).

2.2.2 Curriculum Implementation Theory

This study is also based on curriculum implementation theory cited in Ondimu (2018) and developed by Gross (1971). It posits that for successful implementation of any educational program, factors such as teacher competency, clarity and awareness of the implementer, capacity of the implementer, support from the management and attitude of the teachers, learners and stakeholders must be considered. Gross (1971) states that the teacher who is the implementer should be competent; be aware of the content and what is to be implemented. He argues that when the implementers are not aware of the changes of the curriculum, they may not effectively and sufficiently implement the curriculum. The implementer should also have a positive attitude towards the new curriculum and the changes therein. Baumert, Kunter, Blum, Bruner, Voss, Jordan & Tsai (2010), argues that the content knowledge of the teacher has an impact on the child's learning and affects how teachers deliver their content during classroom instruction. Curriculum implementation theory has a link in this study in that it is about curriculum implementation. Adapting this theory, teachers' preparedness for effective competency-based curriculum implementation requires trained teachers with content knowledge of the curriculum. Therefore, the theory will help the study to establish teachers' preparedness, in terms of readiness, knowledge, technological skills and attitude on competency-based curriculum implementation. The competency-based curriculum emphasizes that learners be formed with confidence, be cooperative with others and lifelong learners through the construction of new knowledge and core competencies. The learners are the architects and active actors of the learning.

According to Gross (1971) capacity of the implementer is significant for effective curriculum implementation. The teachers executing the curriculum should have sufficient knowledge to effectively execute the curriculum. In-servicing of teachers is vital for equipping teachers with skills and knowledge necessary for handling a new curriculum. The pre-school teachers should

therefore be trained for the competency-based curriculum through seminars, workshops and in-service training to acquire skills, knowledge and behaviors for implementing the curriculum well. Gross (1971) also points the need for changing people's attitudes for effective curriculum implementation. Ondimu (2018) agrees with (Gross, 1971) by emphasizing the need for changing teachers' attitudes for effective curriculum implementation.

2.2.3 Progressivist Theory of Education

This theory cited in Muneja (2015) recommended education to take a new direction based on the findings of behavioral sciences and social change. Some of the prominent supporters of the progressivist movement included John Dewey, John Child, George Counts and Boyd Bode. The progressivist theory of education was anchored on six assertions:

1. Education should not be a preparation for life but be life itself. This makes learning synonymous with experiences interpretation and reconstruction.
2. The interest of the child and learning should be directly related. (Kneller, 1971).
3. Problem-solving should inform learning and should supersede the inculcation of the subject matter (of academic disciplines).
4. The teacher's role should not be to direct but to advise and help the learners whenever they face a challenge in reaching mutually agreeable conclusions.
5. School systems should embolden cooperation instead of competition (Dewey, 1943). Progressivists perpetuate that human relations in education is attained more through partnership and love rather than competition and personal gain (Boyd, 1956).
6. Democracy should encourage the free reciprocity of ideas and personalities that is a necessity of true growth. Progressivists explain that democracy can be termed as an experience shared. Education, growth and democracy therefore, are interrelated. This theory champions the need for development of democratic ideals fostered by education (Dewey, 1943).

This study finds the theory meaningful as it gives room for manipulation of curriculum construction so as to cater for new experiences. The theory promotes the use of extensively varied learning and teaching methods and for practice of democratic principle in education which, in effect, encourages both the teachers and learners to create an environment of friendship and partnership in learning (Munja 2015).

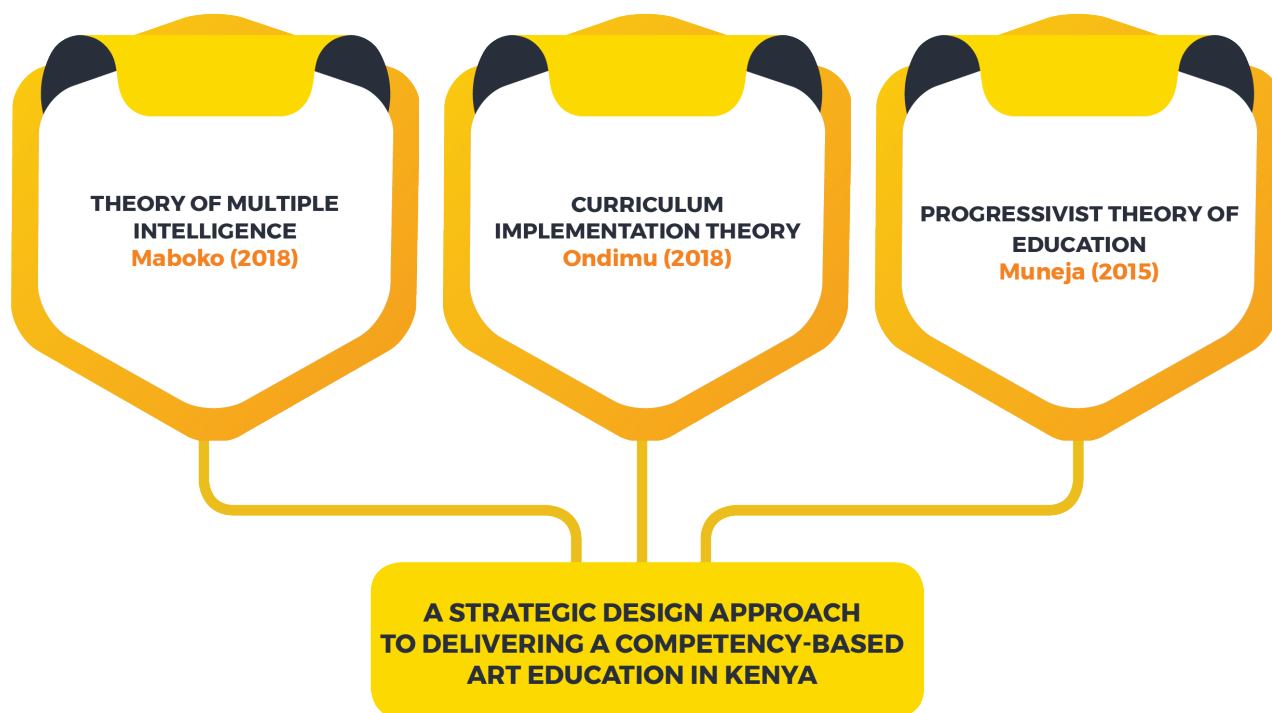


Fig 3 Theoretical Framework

2.3 Literature Review

2.3.1 The competency-based curriculum

In 2017, the Kenya Ministry of Education in collaboration with the Kenya Institute of Curriculum Development (KICD), rolled out a new competency-based curriculum (CBC) in response to the Sessional Paper No. 2 (2015) on “Reforming Education and Training in Kenya”. This curriculum places the pupil at the very middle of it all. It is adaptive and not only caters for the ever-changing needs and wants of students but also for their teachers. This equips them with the necessary skills to tackle everyday problems that life has to offer. KICD pin point core competencies that are essential to every student who receives basic education. This follows an analysis of the curriculum harmonization framework for the East African Community and the needs assessment report. The seven pivotal competencies of the curriculum include; “Critical thinking and problem solving, Creativity and imagination, Digital literacy and Learning to learn, Communication and collaboration, Citizenship, Self-efficacy” (KICD 2017).

The Basic Education structure will be three tiered; “Early years education, Middle school education and Senior school”. Early years education will cover 2 years of pre-primary education which will serve children of age 4 and 5, then students join primary level for 6 years

which will be divided into lower primary education (which is considered as part of the early years education) encompassing grades 1 through 3 serving children aged 6 to 8 then join middle school education covering upper primary that is grades 4 through 6 serving children who are 9 years old through 11. Junior secondary will comprise grades 7 through 9 serving children of age 12 to 14. Basic education will be provided up to this point enabling learners better understand themselves, by knowing their innate giftings and career fascinations while looking at an extensive curriculum. The junior secondary level will prove to be the longest basic education tier that will serve to prepare students select a relevant pathway and track once they join senior secondary level that will align to the career the student is interested in. Senior school will cover grades 10 through 12 and will serve children who are 15 years old to 17. Learners will, at this level choose to join 1 of 3 available pathways that will align with their career interests. The three pathways have specific tracks that the learners will choose to study dependent on the individual’s gifting, potential and the career they are interested in. The pathways include: Arts and Sports; Social Sciences; and STEM. The tracks contained within each pathway are as outlined in the illustration below:

		Pathways		
		Arts and Sports	Social Sciences	STEM
Tracks	i. Sports ii. Visual Arts iii. Performing Arts	i. Languages and Literature ii. Humanities and Business Studies	i. Pure Sciences ii. Applied Sciences iii. Technical and Engineering iv. Careers and Technology Studies	
	iv. Physical Education v. Community Service Learning	iii. Physical Education iv. Community Service Learning	v. Physical Education vi. Community Service Learning	

Table 2.1: Pathways, senior school.

Community Service Learning and Physical Education will be compulsory for every student across the tracks. Value derived from each pathway and track will focus on career and business opportunities and not just in the learning areas. Thought leaders and authorities in the respective pathways will offer mentorship to the students interested in their pathways. For students choosing the Arts and Sports pathway, they will select one of three available tracks as shown in table 1. Those choosing the Visual Arts track will choose one subject to specialize in over and above the core offered subjects. The core subjects for the track include; Legal and Ethical issues in Arts and Communication Skills. Optional available subjects under this track include; Fine Art, Applied Art, Time Based Media and Crafts.

2.3.2 Art Teacher Training and Competency Curriculum

The last curriculum review in 2002 saw subjects taught in primary schools reduced from 11 to 5. The subjects that were dropped were music, art and crafts, home science, agriculture and business education. The reason for subject reduction was attributed to curriculum overload. The introduced CBC however has however, seen the return of vocational studies that will provide students an opportunity for self-exploration starting with potential subjects that might lead to a mastery pathway at senior secondary level.

It is a general feeling that creativity is core to the development of children and fundamental in Early Childhood Education as the Reggio Emilia Approach purports. The Reggio Approach fosters the children's intellectual development through encouraging young children and giving them an opportunity to explore their environment and express themselves through all of their available "expressive, communicative and cognitive languages". However, there is also a popular view of art, design and creativity as belonging to an elite class of people, limited to a select few in a population (NACCCE, 1999) and this among other numerous factors that the research paper will address has seen Art and Design not given much credence and importance in the Kenyan primary school curriculum.

The (NACCCE, 1999) concluded that creativity should be placed at the center and early years of education should revolve around it. Keeping this in mind teachers were charged with the mandate of placing credence to creativity while coaching young children and help them express artistic designs through activities such as art, movement, music and dance, role-play and design and technology. No nation known has put into consideration that art is actually a core subject pertaining to education, this according to (Eisner, 1989). Most countries do not appreciate its relevance. When all aspects surrounding it such as its teach-ability and relevance are considered, then we come to a realization that there are no programs and teacher evaluation systems that are readily available and reliable to aid in the implementation.

John Sloboda (2001) posits that variety is the key component to a meaningful arts education for today's students- "variety in providers, in funding, in locations, in roles for educators, in trajectories, in activities, in accreditation, and in routes to teacher competence". The argument is that there is not a single best approach for teaching art that is suited for all students; a multiplicity of approaches is what is required. The reasons put forth to support this are outlined thus:

- Children vary from each other and thus learn in significantly contrasting ways, even within the arts
- Cultural and regional attributes require adaptability in approaches to education so as to boost open doors for youngsters to flourish in their communities
- Teachers bring varying qualities and subject matters to the teaching of the arts.
- Arts training must incorporate learning in, about, and through the arts and these diverse approaches to the arts require differing levels of resources and expertise.

Brennan, G (2006) on the other hand gives a historical detail on how Botswana introduced Art in their Secondary School curriculum at the junior level in 1988 as an ‘optional’ subject. She notes that a two-year program was developed and a detailed ‘Teachers Handbook’ produced to assist in the program delivery. The handbook highly recommended integrating traditional crafts in the curricula content, while being keen on techniques and methods used. Furthermore, an ‘International’ approach to art education was encouraged and four core study areas were identified:

- Visual and Tactile Perception
- Creative Art Expression
- Cultural Heritage / Art Appreciation
- Aesthetic Judgement

The above areas of study marry the philosophical, aesthetical and psychological principles of art education discussed by Hugo, M (1904).

A major shortfall in art education is actually the incompetency of the teacher with regards to the teaching of art as a subject. Makunja, G (2016) concludes from questionnaires and interviews from secondary school heads and school masters/ mistresses that lack of in-service training for teachers after the competency-based curriculum was introduced in Tanzania was a major challenge that impeded the successful implementation of the curriculum. This is not only in Art education but education in general. They receive minimal professional preparation on the same which results in low self-esteem which heavily undermines their confidence when it comes to teaching a subject that has a strong inclination towards gifts and talents. They will device clever ways of avoiding aesthetic judgment and evaluation and more likely to ride on projects that seem as clever art projects yet offer very little educational assistance.

Mastery of knowledge has been at the heart of most arguments when it comes to primary school education. This is because teachers are charged with a daunting task of teaching all the subjects provided by a particular curriculum and this they fear is actually unrealistic. Educators and educationalist alike argue and support the fact that the generalized role of class teachers should be augmented by specialists in particular subjects. Research in the recent past has shown that most primary school teachers do not feel they are up to the task in teaching art in their current state and required assistance regularly. Their main pain points were that they had limited knowledge and skills coupled with a paucity of resources.

Literature conducted in recent years helps us to recognize that a priority for the reform of education and art education specifically has to focus on teacher training (Hargreaves, 1994, 2003, Gatlin, 2009, Gatt, 2009, Loewenberg- Ball, Forzani, 2009, Darling-Hammond, 2010, Sykes et al., 2010, Kleickmann et al., 2012). The teachers have to be prepared to adopt a complex, evolving and adaptable approach regarding educational reforms (Gatlin, 2009). The increased availability of learning opportunities, for the potential beneficiaries, over and above the traditional way of school learning, presents a learning approach focused on learners' capabilities, as a result of different learning methods used for efficient task performing (Jones et al., 2002).

The students' interaction with challenges in real-world circumstances supports the development of essential skills necessary for growth and adaptable to real life situations (Kerka, 1998).

The teacher's role changes to that of a facilitator rather than an information-giver (Sturgis & Patrick, 2010, Organization of American States, 2006). This enables the teachers administer information in many ways to enable the student better understand the subject content. Teachers are thus tasked with providing materials and activities that will engage their students (Paul, 2008). The quality and originality of these opportunities prove integral to the success of learning. The teaching process also acknowledges planning as key. This involves the identification of each competency which is then subdivided into the relevant skills to be attained. The development of modules then follows, giving students an opportunity to internalize and put to practice the skills learned. Teachers must determine evaluation metrics that will dictate how well students have mastered the competency. These assessment rubrics developed should then be availed to the students at the lessons' inception (Auerbach, 1986; Richards & Rogers, 2001).

Although teachers are encouraged to come up with the strategies best positioned to work in a given educational setting, the design of the new Competency-Based syllabus is different from the traditional classes. Instead of organization around specific topics, the competencies and skills necessary for mastery dictate the coursework being developed. Each lesson administered targets the delivery of the necessary skills to propel students toward mastery. Performance activities that encourage the student to apply the requisite skills learned in their daily life is best included in the syllabus (Griffith & Lim, 2010; Richards & Rogers, 2001; Wong, 2008).

In most traditional classes, there is a high likelihood that art lessons are arranged according to topics like woodwork, craft, painting and so on. In the event these topics are offered to the students, they will neither steer the lesson nor be the focal point. However, if need arises for a particular competency that necessitates the student to make use of a paint mixing technique, then teachers will introduce the topic and teach the technique necessary for that specific assignment. The mixing technique would be taught alongside relevant brushes, strokes and so on and would form an integral part of the lesson, this suggests that depending on need, different techniques and skills may be introduced to students at different points of their learning journey rather than being taught as a stand-alone unit. This allows students to practice skills gleaned earlier while learning on a modular structure that allows modules to build atop each other.

Classroom aids and materials should encourage doing rather than knowing. There needs to be a decrease in assignments that require one to circle the answer that is right or filling an answer in a blank space. Rather, each exercise should encompass a real-life situation that requires one to recall and use some if not all of the components that make up a particular competency. For instance, if the competency is “giving personal information”, the student should be tasked with employing an artistic expression about self to produce such information. This may be achieved by creating a family tree, sharing of favorite past times or even painting a representation of the activities undertaken during the weekend. It is evident the student is required to do so using art (Richard & Rogers, 2001).

Activities undertaken in an art classroom must be geared towards successfully enabling one to accomplish an actual task in the real world. In that case the most effective materials would be authentic sample texts related to that particular competency (e.g Completed job applications). The materials will help nurture and equip the student with the essential knowledge, skills, behaviors and attitudes that meet the competency standard.

2.3.3 Challenges Faced By Art Teachers in Competency Based Curriculum

According to a study done by Ziganju (2010) the main challenge schools will face in the implementation of new curriculum will be inadequate staffing forcing most schools to employ teachers on school boards. In addition to inadequate teaching, learning resources are poor or lacking, there is insufficient infrastructure in most schools, poor communication, insufficient and delayed funding by the government to schools. A lot of expectations are put on the teacher in the current curriculum forcing them to forge ways of excelling in the exams. With the new curriculum the pressure to find their niche/competency is likely to be redirected to the students. The study established that certain schools have better facilities than others yet these students will be subjected to the same assessment. Some teachers lack information on the policies involved within the new system due to poor communication (Ziganju 2010).

Muneja(2018) In his study of the CBC being implemented in various schools in Arusha Tanzania, highlighted eight major challenges faced by the teachers. These challenges included the fact that teachers had difficulty in instructional planning due to the huge population of their classes, Inadequate teaching materials and poor academic grounding among students. It became evident that the number of teachers teaching science subjects was inadequate and could not suffice. These coupled with few low-quality textbooks, left the teachers in a dilemma on whether to act in accordance with the current multiple textbook policy or default to the previous single textbook policy. In some instances, learners had to share textbooks. It was glaringly clear that textbook quality was extremely important in curriculum implementation.

Parallel findings which had a strong correlation to teaching indicated that challenges faced cut across both instructional planning and the delivery process, but through observational data it emerged that teachers did not employ critical thinking and participatory approaches which were the fundamental aspects of the CBC.

It was also noted that there was a slow but sure shift towards the competency-based assessments, however most participants expressed that in their opinion, the education regulatory board was inefficient and ineffective in monitoring the evaluation process because school visits were not regular and in the event a visit took place the assessors were ill-prepared.

In addition to these, two more findings were highlighted; the schools selected featured impecunious infrastructure and the state of the curriculum in use had the teachers confused as it did not clearly state the textbooks the teachers should make use of. (Muneja 2015).

A study by Moshi (2012), on learning materials used to deliver the competency-based curriculum showed that many schools had not enough facilities and teachers had not received adequate training making classroom implementation of the competency-based curriculum difficult. It further revealed that teachers lacked requisite competencies and the textbooks and teachers' guides had not been provided. The book writers had not been trained and had limited knowledge about the competency-based curriculum. They were not well informed about the competency-based curriculum and thus their inability to write quality books. Teachers' were hesitant to use textbooks and other materials related to the competency-based since they required long periods for lesson preparation (Moshi, 2012).

A study by Ondimu (2018) In private schools in Dagoretti again highlight the disparity between private schools and public schools. Based on the study's findings, the conclusion was that that most of the pre-school teachers in private pre-schools were prepared to implement the competency-based curriculum. It was further concluded that majority of the teachers had attended in-service training for the competency-based curriculum. The pre-school teachers had been prepared in most areas especially on subject content and areas like scheming, lesson planning and assessment during the in-service training, seminars and workshops. The study also concluded most of the pre-schools had organized their own seminars and workshops to train teachers on the competency-based curriculum. Most of the trainings the teachers received on the competency-based curriculum had been organized by their schools. During the trainings, subject content knowledge and lesson preparations were the areas mostly covered (Ondimu 2018).

Internationally as well, teachers also face a myriad of challenges in implementation that would be prudent to consider in the Kenyan context. A study covering four secondary schools in England, (Byrne, Downey & Souza 2013), the main challenges appeared to emanate from intrinsic tensions in teachers experience between the powerful vertical discourse of traditional subject teaching and learning and the horizontal discourse of multi-disciplinary competence-based approaches. Teachers hold their academic subjects with such high regard and have such a hard time creating content that favours a multidisciplinary approach which is also evident in closely related humanities and art subjects. It is hard to relinquish the strong classification in these schools since the teachers take up a subject specialist role. (Beijaard, Verloop & Vermunt,

2000). The narratives teachers engaged in personally or with colleagues appeared to employ the vertical rather than horizontal discourse more frequently (Trent, 2010) and therefore their traditional identities are born and endorsed (Sfard, & Prusak 2005). The subject they teach therefore define the teachers' identities. (Woolhouse, & Cochrane 2010). When this is at stake, as is in the case of a competence-based lesson, they seem to be less capable or willing to embrace innovative practices and go back to the more familiar teaching and learning approaches that mainly focus on subject-specific content and thus threaten the aim of these programs (Beijaard, Paulien, Meijer, & Verloop, 2004).

Furthermore some teachers who participated in the above study were anxious about their operation in the classroom and their role in the competence-based multi-disciplinary lessons. Beauchamp and Thomas (2009) noted that the rift between the 'ought' and 'real' self can directly result in teachers experiencing a loss of identity that decreases confidence in one's self and self-efficacy. The lack urgency became apparent among teachers since they did not feel comfortable at times with the expected results of the new programme just in the same way you would feel if required to do something beyond your expertise and knowledge.(Kind 2009). Consequently these feelings of inadequacy led to teachers focusing their efforts on a single subject matter they were comfortable with instead of having a multi- disciplinary approach so as to protect their identity as teachers. By doing so they threatened the very thing they were tasked to implement.

Not only was lack of confidence a contributing factor to the highly teacher-controlled lessons but also the weak framing of the competence -based lessons. This forced the teacher to adopt a facilitator like role to ensure the learning by students was autonomous.(Beijaard, Verloop, & Vermunt 2000). This brought about a role that was abit unfamiliar like uncharted waters that threatened their very identity as a teacher and created tension among them. Therefore, difficulties arise for teachers who have an established traditional modus operandi and identity in looking the other way in order to manage the juggling act required to achieve Bernstein's notion of the 'pedagogic schizoid' (Byrne, Downey & Souza 2013).

Our focal point being art education in the new curriculum, a study in Ethiopia by Abebe (2012) Revealed that how art teacher perceive, if in a negative way, will directly influence their motivation and drive to teach and attitudes towards their profession.The same study revealed that art teachers exhibited low drive or morale for learning and professional development and attributed this to factors such as level of pay and benefits which also caused dissatisfaction at

their workplace. In conclusion the study revealed that low motivation or drive to learn negatively affected the overall performance in teaching and learning institutions and that it may act as hindrance in the successful implementation of the competence based, art learning.

Limited access to art resources posed as a challenge, textbooks and tools being at the very top. Muthwii and Kioko (2004) acknowledge the fact that there is a significant correlation between effective teaching and the pupil/art tools and textbook ratio since students heavily rely on the textbooks. Therefore in an environment that has a constraint of tools ,it proves to be quite difficult to enforce effective practices. Other related scarce resources include overcrowded buildings, noisy and unsafe environments, scantily ventilated classrooms, water and sanitation facilities which are neither supportive to the learner nor the teachers thus impeding effective learning and teaching

A study carried out by Ongachi, Okello and Awino (2013) brought to light the number of teachers per school that offers art and design in western kenya. The results reveal that 77% which is a huge chunk of schools had at least one teacher directly involved in implementing the art and design curriculum whilst , the remainder , 23% had two teachers implementing the same. The thought of having just one teacher in a majority of the schools implementing the art and design curriculum was a direct threat to its effectiveness. In the event that a teacher was sick or took a leave of absence, the curriculum implementation should not be derailed. Consequently thin staffing had become a hindrance in the successful implementation of Art and Design Curriculum. Ng'oma and Smatwa (2012) clearly point out that when lessons go untaught due to the absence of the teacher in school it directly hampers good performance in the affected subject area.

The results of the study revealed that a shocking 24 schools had no sink in the Art room, 18 schools had no block or stencil tables, 16 schools did not have a jiko/stove to be used in the decoration of fabric , 15 schools had no cooking container while 15 schools did not have rollers that could be used in block printing. Teacher's reference text book, squeegees, Scissors and shelves were inadequate to say the least in more than half 50% of the schools. Mwiria (2002), Bennars et al (1994) and Harbison and Creig (1992) attribute students' performance to the quality and quantity of teaching and learning resources. Puyate (2004) Highlights that n effective vocational training cannot amount to anything if it is not paired with adequate provision of learning facilities.

Educators in the field of art need adequate preparation for the new competency based curriculum in order to ensure a smooth transition from the more traditional teaching aids and

materials to the more innovative and digital resources currently available. It is paramount for them to have all the teaching and technical skills that will enable them to incorporate ICT efficiently and effectively into the school curriculum (Al-Awidi & Aldhafeeri, 2017). For the uptake and implementation of ICT into teaching and learning activities and curriculum, The teachers need a ready and willing attitude.(Singh & Chan, 2014; Summaka, Baghbel & Samancioglu, 2010). Consequently if teachers are ill-prepared and half heartedly engage in some of the phases of its integration into the curriculum then digital technology may not be successfully implemented and integrated .

CHAPTER THREE RESEARCH METHODOLOGY

3.1 Introduction

The aim of the study was to understand the challenges and requirements for art teachers under the new Competency-Based Curriculum. Rich data was gathered from surveys and workshops from which conclusions and recommendations were formed.

3.2 Research Design

The research was a qualitative case study of Art education in Kenya. Considering researchers Ary, Jacobs, and Sorensen (2014); Best and Kahn (2014); and Yin (2005), a qualitative approach was adopted for this research as the approach would best position the researcher to collect and acquire an in-depth understanding of human behavior and study a section of the population. As the teachers are observed from their natural settings and surroundings, the researcher was able to gather insights into the teachers' class-room practices and draw deep data from the same. Yin (2005) explains that qualitative methods allow for a flexible study of the patterns and relationships in the context in which the specific activity happens. This was extremely useful when prodding to identify the challenges the teachers face that hinder successful delivery of their curricula mandate.

(Creswell, 2003) notes that the researcher is given the best opportunity to explore in depth an activity, a program or a process of one or more individuals by a case study. He adds that "the case(s) are activity and time bound, meaning that the researchers collect detailed information using various data collection procedures over a manageable period of time". Thus, a comprehensive analysis of an individual case through studying a social phenomenon is what entails a case study.

3.3 Target Population

The study's population comprised of art teacher trainees in practice, art teachers in IGCSE schools who have a working art education structure that acted as reference points, these teachers were interviewed and their views on art education were recorded and the videos edited for presentation purposes. Key informants from Kenyatta University, which offers art education and Kenya Institute of Curriculum Development were sought to advise on the direction of the research and guide on the key tenets of delivering a competency-based art education.

3.4 Sampling Design

The researcher used purposive sampling and snowballing to target the population. In most cases the selected respondents in the population sample directed the researcher to other respondents. Purposive sampling was efficient for this research as it is cost and time-effective and there is a limited number of primary data sources who contribute to the study.

3.5 Data Collection Instruments and Procedure

The researcher formulated a questionnaire that purposed, among other things, to gauge the level of knowledge trainees have on the competency-based curriculum, professional development opportunities within their work engagements and teaching practices, attitudes and beliefs. The questionnaire was administered to and received responses from 8 teachers who were selected purposefully and through snowballing.

Data on knowledge of the competency-based curriculum, together with implementation practices was also sourced from class observations made from 3 schools. Observation of the teachers during an in-classroom session was of importance where issues such as content delivery were examined and auditing of the available resources and infrastructure relevant to art education. Denzin and Lincoln (2011) recommend observation as it gives authentic and firsthand information. As a result, I was able to gather first-hand information in real time from arts lessons that shed light on the challenges teachers experience in curriculum delivery.

Analysis of select documents was also done to understand how teachers approach art planning, teaching, and evaluation of student learning. Documents that were reviewed include the national art syllabus, art reference sources, curriculum framework, syllabus content, schemes of work (a work- plan) and lesson plans.

The researcher then conducted semi structured interviews with the curriculum specialist of Art and Design at the Kenya Institute of Curriculum Development. Matters discussed included the challenges they faced in the rollout and execution of the curriculum, anchor tenets/learning areas of an art education, how the KICD was working on addressing the challenges being faced among others.

An art lecturer from Kenyatta University also responded to questions posed via phone interview on the challenges lecturers experience in the delivery of their mandate and the anchor tenets of art education.

The researcher also used available literature to identify Anchor tenets for art teacher training for a competency-based art curriculum. The information collected guided in developing a strategic approach to delivering competency-based art education training in public universities in Kenya. This was done by hosting co-designing workshops with art teachers, designers and curriculum experts.

3.6 Data Analysis

Data collected from the different sources was collated, harmonized and analyzed for disparity, this step was crucial in determining the credibility of the actual study. Validity of the study as observed was increased by triangulation of data sources, data generation methods and data collection instruments. The researcher came up with emergent themes as seen cutting across the observations and interviews that have been collected and harmonized. These in turn guided the presentation of findings.

The researcher analyzed the data collected in the following ways;

Conversation analysis of interviews and journals

This was used to analyze the interviews conducted by the researcher. Conversations with teachers across the country and with key informants were the focus of this analysis.

Visual analysis of workshop outputs

The workshops in this research were used to help develop skills and abilities of the teachers in regard to the new Competency-Based curriculum with the use of a mobile application. This was done by the use of various interactive exercises and presentations which were observed and reported on the researcher.

Thematic meta-analysis of findings

The findings of the study were analyzed using various statistical tools including SPSS and Epidata to present the findings in a way that is easily understood by the people interested in the topic of research. The analysis of the results was also key in the developing of the conclusion and recommendations of the study

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

In this chapter the researcher presents the actual findings of the study. The data analyzed in this study was collected and analyzed according to the purpose of the study whose aim was to design a strategic approach to delivering art education training in public universities. The data was analyzed and results presented as below.

4.2 Presentation of Findings: Questionnaire

The questionnaire was administered to and received responses from 8 teachers who were selected purposefully and through snowballing.

4.2.1 Background Information

The study analyzed the demographic variables of the study as follows:

Table 4.1 Demographic Information

Demographic Factors	Categories	Population Frequency	Percentage (%)
Age Bracket	Under 25	2	25
	25-29	4	50
	30-39	1	12.5
	40-49	1	12.5
	50-59	-	-
	Above 60	-	-
Employment status	Full time	6	75
	Part time (50% to 90% of full time hours)	2	25
	Part time (less than 50% of full time hours)	-	-
Highest Level of Education	Certificate	-	-
	P1	1	12.5
	Bachelor's degree	5	62.5
	Masters degree	2	25

Teaching Experience	Less than 1 year	-	-
	1-2 years	4	50
	3-5 years	2	25
	6-10 years	2	25
	11-15 years	-	-
	16-20 years	-	-
	20+ years	-	-

Source: Author (2018)

The study analysis on table 4.1, it is evident that a half (50%) of the respondents are young between 25-29 years of age. Of the submitted responses, 75% are under full time employment (62.5%) possesses a graduate degree, most have only been teaching for up to 2 years.

4.2.2. Art Teaching Background

The study on table 4.2 below indicates the respondents' history in art and art education.

Table 4.2 Art Background

	Response	Population Frequency	Percentage (%)
Practiced Art	Yes	4	50
	No	4	50
Art teaching training	Not Adequate	-	-
	Slightly inadequate	5	71.4
	Adequate	2	28.6
	Good	-	-
	Fantastic	-	-

Number of art teachers	One	6	87.5
	More than two	2	12.5

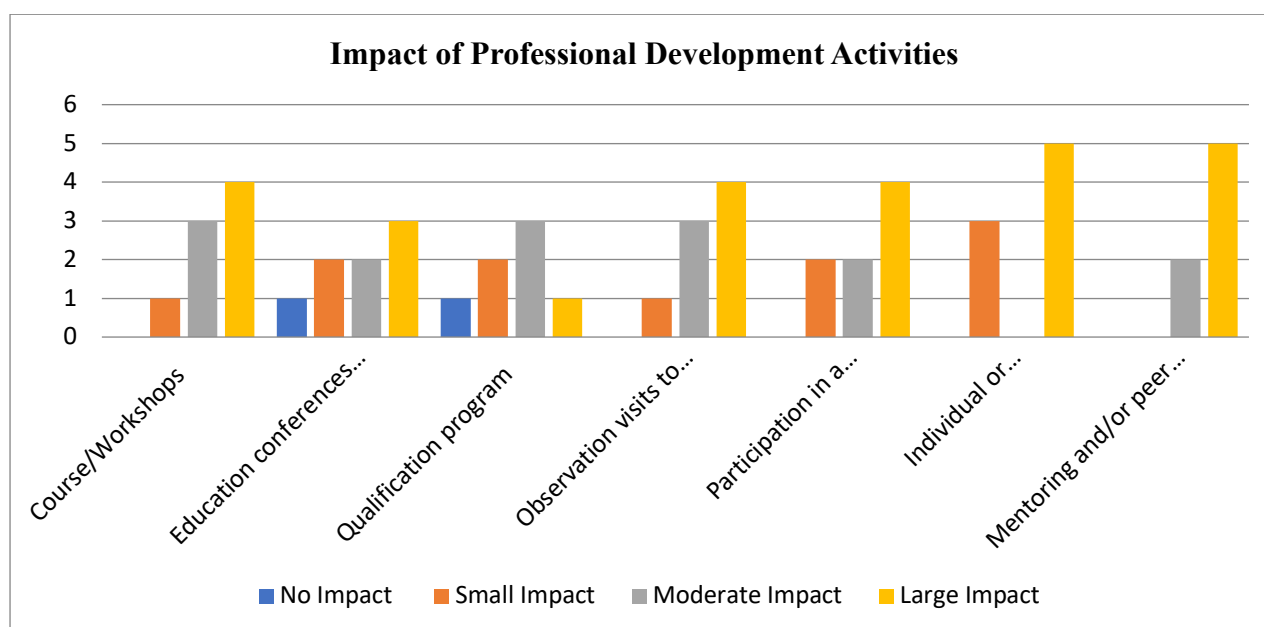
Source: Author (2018)

The responses above shows that half (50%) of the art teachers are new in the field and didn't practice as artists before their vocation, most (71.4%) teachers found the training imparted to them to be inadequate in preparing them for their role as art teachers. It also shows that only 12.5% of the respondents' schools have more than one active art teacher in their school.

4.2.3 Professional Development

Table 4.8 below sought to establish the respondents' views the impact of the following professional development activities, depending on whether they participated, based on the rating scale of a small impact, moderate impact and a large impact.

Figure 4.1: Formal Professional Development Activities



Source: Author, (2019)

This study brought to light very useful insight into the types of professional development activities and the level of impact each activity had on the participant. 50% of respondents who took part in Courses/workshops, Observation visits to other schools, participated in a network

of teachers formed specifically for the professional development of teachers and Mentoring / peer observation and coaching, as part of a formal school arrangement attested to these activities having a great impact.

Table 4.3: Less formal Development Activities

Statement		No Impact	Small Impact	Moderate Impact	Large Impact
Reading professional Literature (e.g. journals, evidence-based papers, thesis papers)	F	-	3	1	4
	%	-	37.5	12.5	50
Engaging in informal dialogue with your colleague on how to improve your teaching	F	-	-	5	3
	%	-	-	62.5	37.5

Source, Author, (2019)

Table 4.3 above sought to establish the respondents' views on the impact of the two less formal development activities, depending on whether they participated, based on the rating scale of a small impact, moderate impact and a large impact. Teachers who engaged in informal dialogue with colleagues on how to improve their teaching saw between moderate and great improvement in their development as teachers.

Table: 4.4: Extent of Professional Development Needs

Statement		No Need	Low level of Need	Moderate level of need	High Level of need
Content and performance standards in my main subject field	F	-	3	5	-
	%	-	37.5	62.5	-
Student Assessment practices	F	-	1	4	3
	%	-	12.5	50	37.5
Classroom management	F	1	2	1	4
	%	12.5	25	12.5	50
Knowledge and understanding of my main subject field(s)	F	-	-	3	5
	%	-	-	37.5	62.5

Knowledge and understanding of instructional practices (knowledge mediation) in my main subject field(s)	F	-	-	3	5
	%	-	-	37.5	62.5
ICT skills for teaching	F	1	3	-	5
	%	12.5	37.5	-	62.5
Teaching students with special learning needs	F	-	2	1	5
	%	-	25	12.5	62.5
Student discipline and behavior problems	F	1	2	2	3
	%	12.5	25	25	37.5
School management and administration	F	1	-	5	3
	%	12.5	-	62.5	37.5
Teaching in multicultural setting	F	-	1	3	4
	%	-	12.5	37.5	50
Student counseling	F	-	1	1	6
	%	-	12.5	12.5	75

Source, Author, (2019)

The study above was used to demonstrate the areas where teachers have the highest professional development needs. It was noted that most teachers (62.5%) still have a difficulty in assessing students and require more knowledge and understanding of their main subject field.

Figure 4.5: would you want to participate in more professional development activities?

Response Category	Population Frequency	Percentage (%)
Yes	8	100
No	-	-
Total	8	100

Source Author (2019)

The study analysis shown on table 4.11 above shows that in the last 18 months all the respondents who took part in professional development activities wished they did so more regularly.

Table 4.6: What prevented the respondents from participating in more professional development activities?

Response Category	Frequency	Percentage (%)
Professional development was too expensive	3	37.5
There was a lack of employer support	5	62.5
Professional development conflicted with my work schedule	4	50
There was no suitable professional development offered	1	12.5
Total	8	100

Source Author (2019)

The study analysis on table 4.12 above demonstrates that 50% of the teachers did not participate in professional development activities and attributed this to their work schedule which conflicted with the set activities while 62.5% of the respondents stated that there was a lack of employer support.

4.2.4 Teaching Practices, Beliefs and Attitudes

Table 4.13 below sought to collect the respondents' personal beliefs on teaching and learning by measuring on a scale of Strongly Agree, Agree, Disagree or Strongly Disagree regarding the following statements.

Table 4.7 Respondents' Personal Beliefs on Teaching and Learning

Statement		Strongly Disagree	Disagree	Agree	Strongly Agree
Effective/good teachers demonstrate the proper way to solve a problem	F	-	-	2	6
	%	-	-	25	75

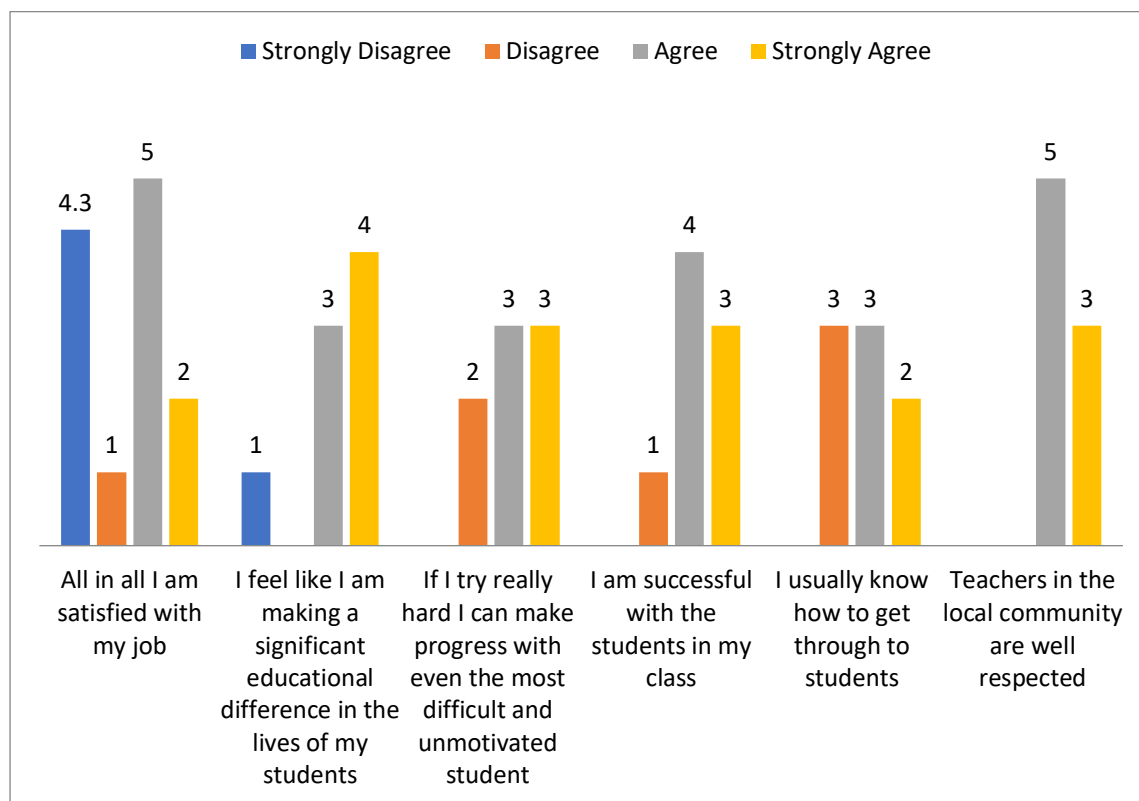
When referring to “poor performance” I mean a performance that lies below the previous achievement of the student	F	1	2	2	2
	%	14.3	28.6	28.6	28.6
It is better when the teacher-not the student- decides - what activities to be done	F	2	3	1	2
	%	25	37.5	12.5	25
My role as a teacher is to facilitate students’ own enquiry	F	-	1	4	3
	%	-	12.5	50	37.5
Teachers know a lot more than students they shouldn’t let a student develop answers that may be incorrect when they can just explain the answers directly	F	7	1	-	-
	%	87.5	12.5	-	-
Students learn best by finding solutions to problems on their own	F	-	1	1	6
	%	-	12.5	12.5	75
Instructions should be built around problems with clear, correct answers and around ideas that most students can grasp quickly	F	-	4	-	4
	%	-	50	-	50
How much students learn depends on how much background knowledge they have, that is why teaching is so necessary	F	-	1	3	4
	%	-	12.5	37.5	50
Students should be allowed to think of solutions to practical problems themselves before the teacher shows them how they are solved	F	-	-	-	8
	%	-	-	-	100
When referring to a “good performance” I mean a performance that lies above the previous achievement level of the student	F	-	-	5	2
	%	-	-	71.4	28.6
A quiet classroom is generally needed for effective learning	F	1	1	4	1
	%	14.3	14.3	57.1	14.3
Thinking and reasoning process are more important than specific curriculum content	F	-	2	3	3
	%	-	25	37.5	37.5

According to the results, the teachers’ views and perspective on teaching and learning were varied.

They agreed and disagreed in equal measure on whether effective/good teachers demonstrate the correct way to solve a problem. It was duly noted that most (87.5%) strongly disagreed that teachers know a lot more than students; they shouldn’t let students develop answers that may be incorrect

when they can just explain the answers directly. On the other hand, they seemed to unequivocally (100%) agree that Students should be allowed to think of solutions to practical problems themselves before the teacher shows them how they are solved.

Figure 4.2 Respondents’ Views Regarding Themselves as Teachers in the School



Based on the study results it can be seen that 62.5% are satisfied with their job and 50% of the respondents feel that they are making a significant educational difference in the lives of their students. 50% of the teachers in this study also feel that they are successful with their students and 62.5% feel well respected in the community.

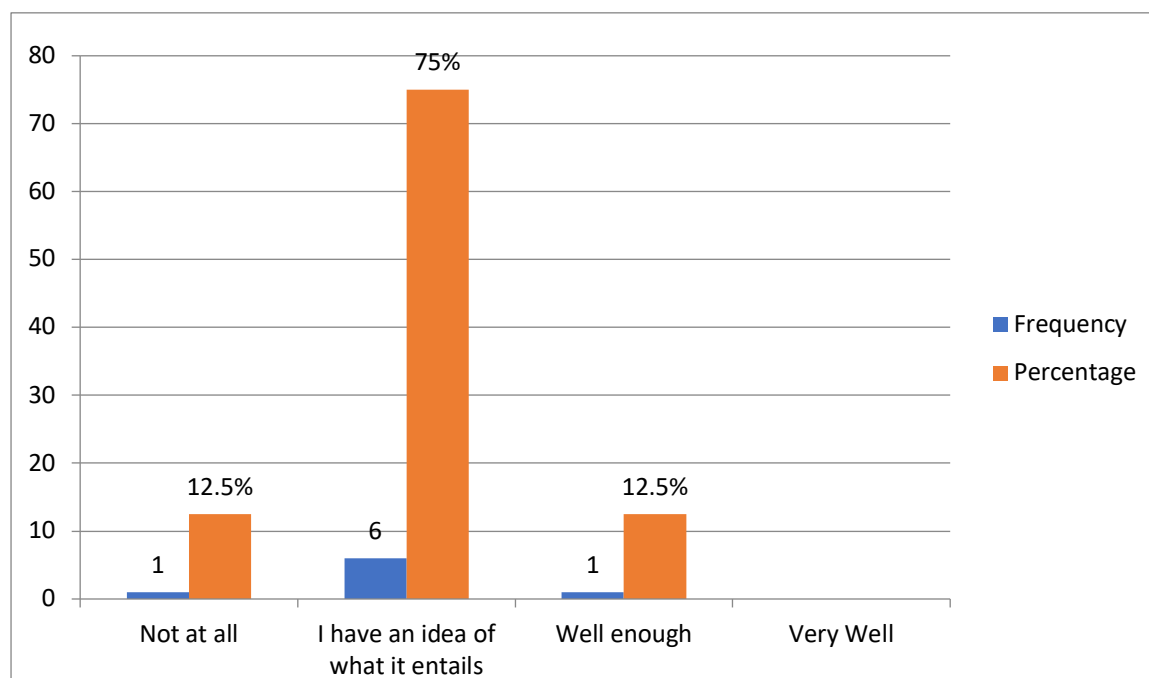
Table 4.8 Respondents’ Views Regarding what happens in the School

Statement		Strongly Disagree	Disagree	Agree	Strongly Agree
In this school teachers and students usually get on well with each other	F	-	1	5	2
	%	-	12.5	62.5	25
Most teachers in this school believe that students’ wellbeing is important	F	-	1	5	2
	%	-	12.5	62.5	25
	F	1	3	2	2

Most teachers in this school are interested in what students have to say	%	12.5	37.5	25	25
If a student in this school needs extra assistance, the school provides it	F	-	2	2	4
	%	-	25	25	50

This study sought out the respondents' views regarding what goes on in their school. 62.5% of respondents stated that in the school teachers and students usually get on well with each other and that most teachers in the school believe that students' wellbeing is important.

Figure 4.3: How well do the respondents understand the Competency Based Curriculum?



The study above highlighted a major concern in that 12.5% of the respondents do not know what the CBC is or what it entails and that a major fraction of this percentage consisted of the elderly teachers. This was not only evident from the questionnaire respondents but also from interactions had with teachers.

4.3 In-class Observation

The researcher had the opportunity to observe an in-classroom teacher-student engagement in 3 purposively sampled schools; Gachio primary in Lower Kabete, Nova pioneer in Kiambu and Chinyume primary in Kilifi. The purpose of the exercise was to observe the engagement level between the teacher and the students, the physical equipment and materials available for curriculum delivery, confidence level of the teachers and subject mastery.

It was observed that materials availability was a glaring challenge in two (2) of the three (3) sampled schools. Nova pioneer was the only school from those sampled that was adequately equipped to administer art education. Although the schools had adapted the competency-based curriculum, Art as a subject was offered as an optional subject and in some cases as a club activity. Chinyume primary, which is located in the in-lands of Kilifi, did not only lack art materials for its students, but also basic facilities for a classroom set up. The classes were not fully constructed and the students were using them as it were. The school was averagely 4km away from the students' homes and without a proper transport system to get the students to school, classes would commence at about 9am. Lunch break would be between 12 noon and 2pm to allow the students rush home and back. A typical school day would end at 4pm. That gives only 5 hours a day for education in stark contrast to other schools which allow up to 8 hours a day for learning.



Figure 4.4: Nova Pioneer classes (Source: Author, 2019)

All the three schools observed only had one art teacher to attend to all the interested students. This presented a very noticeable challenge when it came to teacher-student interaction as the ratio between the students and the teacher was too wide making it almost impossible for the teacher to have meaningful tutoring of individual students.

The teacher facilitating the art interactions at Chinyume primary seemed a bit overwhelmed with the class and did not fully understand the subject matter being taught. He could not satisfactorily answer students' questions and for the better part of the lesson, left the students to their own means. He later mentioned that he is not an artist and did not receive adequate preparation to enable him effectively handle an art class.



Figure 4.5: Chinyume primary classes (Source: Author, 2019)

4.3 Conducted Interviews

The researcher conducted a semi-structured interview with Kenya Institute of Curriculum Development’s curriculum expert, Arts and Design and a senior lecturer in she school of fine arts, Kenyatta university. Among the required data to be collected were the anchor tenets of an art education and the challenges being faced in the implementation and execution of the competency-based curriculum.

Dr. Jennifer Wambugu, the curriculum expert- KICD, reiterated that there are plenty of challenges being experienced in the implementation of the new curriculum but the ministry is on track to ensure a successful rollout. She noted that the teachers training colleges take up a big number of secondary school leavers while they might not have the capacity and resources to ensure efficient training of all of them. She was keen to note that the teacher to student ratio at the training centers was so wide and thus made it difficult for effective knowledge impartation. She also mentioned that there was a high fail rate at the training colleges and the teachers who graduate might not be well posed to tackle their mandate in a school setting. She attributed the mass failure to inadequate preparation on the teachers’ side. Dr. Wambugu was

keen to mention that although negative attitudes related to the arts are still there and might not be totally done with for some time to come, there is a positive uptake of the subject and its importance to child development and intelligence measure has been realized. Dr. Wambugu states that for one to adequately deliver an art education, one must be in touch with their creative side and should be able to be imaginative. This implies that one will not take a singular approach in delivering the curriculum content, but will have the ability to figure out ways in which to make the students understand the area of discussion. She also mentions that one needs to be an apt communicator, whether visually, vocally or non-verbally. She insists that if a teacher is not able to generate meanings within and across various contexts, cultures, channels and media, delivery of curriculum content might not be done effectively.

Ms. Mwiti from Kenyatta university states that over and above understanding the contents of the curriculum, elements and principles of art, the history of the same and the curriculum content, the new curriculum positions critical thinking as a core competency and is integral in art education as it facilitates the exploration of new ways of working and execution and ensures learner autonomy. This enables students be open minded and willing to accommodate ideas that may conflict with their own.

Because the new curriculum envisions the teachers acting as role models for learners, caring for and inspiring every child to achieve his or her potential, it is paramount that the teachers have a high belief in their capacity to deliver on their mandate. If a teacher's self-efficacy is wanting, their delivery on expected tasks will not measure up to their potential, states Dr. Wambugu. This is because self-efficacy plays a vital role in the cognitive, motivational, affective and selection processes in learning.

Since we live in a digital age, Dr. Wambugu posits that in order to effectively deliver the curriculum, digital literacy will be important in order to develop effective and efficient teaching and learning tools that will benefit both the teacher and the student.

4.4 Workshop Outputs

The co-designing workshop was held at Arbor house, arboretum drive in February 2019 and hosted individuals from both the teaching and design process. The attendees of the workshop first identified and discussed the challenges teachers face in the execution of the Competency-based curriculum and were thereafter divided into two groups that purposed to source for solutions to the challenges which were grouped into 3 main categories beforehand i.e. lack of professional development among the teachers, materials for implementation of the CBC and institutional challenges that hindered successful curriculum implementation.

The responses observed were tabulated as below:

Problems	Possible Solutions		
	Group One	Group Two	Group Three
Professional development	<ul style="list-style-type: none"> Country wide education conducted by MoE Peer training 	<ul style="list-style-type: none"> Establishment of CBC into teacher training curriculum Have soft courses for teachers to partake in 	<ul style="list-style-type: none"> Trainings and workshops Exchange programs with other schools for benchmarking purposes
Materials for implementation of the CBC	<ul style="list-style-type: none"> Multiple sourcing for materials 	<ul style="list-style-type: none"> Limiting of corruption avenues 	<ul style="list-style-type: none"> Teacher involvement in sourcing for materials in remote areas
Institutional challenges	<ul style="list-style-type: none"> Reward programs for teachers to boost motivation 	<ul style="list-style-type: none"> Proper training on benefits Teacher support on professional development 	<ul style="list-style-type: none"> Proper staffing

Table 4.9: Workshop response

4.5 Summary

Over and above the questionnaire administered, the interviews and workshop, the researcher had an opportunity to engage with teachers from different parts of the country and got a chance to understand their views on the new curriculum and the challenges they face in their line of work. The questions that were posed assisted better understand the attitudes, opportunities and structures in place to facilitate a successful art education delivery. Of the four teachers conversed with, one was from Kericho, another from Kakamega, one from Meru and the last from Sotik.

The four teachers expressed that implementation of the CBC is proving a tall feat in the schools they are teaching especially on the art front. The teacher from Kericho mentioned that her school has their pupils engaged in art activities but the problem they experience is evaluation. The teacher tasked with overseeing this has a unilateral approach to tutoring and the children aren't given room for self-experimentation and expression. This she shared as her son is in the same school she teaches and on one occasion, was reprimanded for not coloring an orange purely so but had patches of green. The teacher from Kakamega, who was advanced in age, mentions that there is insufficient training on matters CBC and the old have a difficult time adapting to the new technology that comes with the same. He mentions that the personnel tasked with overseeing knowledge transfer do it in a rush and are not keen to ensure that the teachers grasp the content required of them.

The teacher from Sotik was quick to posit that the government needs to show the practicality of the CBC as this is not evident to them at the moment. He mentions of a program initiated by the government – TUSOME – which was practical and had tangible results. The program was to better enable pupils in the formative years learn to read. Books were availed and a structure put in place on implementation of the program.

The teacher from Meru proved to have meaningful insight on the way forward with the new curriculum. Having taken art as a unit in college, he states that training is of uttermost importance. He was keen to note that although what was delivered in school was sufficient for a start, without training the teachers on delivery methods, evaluation techniques and the value of art to individuals, the success of art education as contained in the curriculum was not guaranteed.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The purpose of this chapter was to summarize the findings and draw conclusions and recommendations on the findings of the main objective of the study which was to design a strategic approach to delivering a Competency-Based art education training with a focus on the challenges that art teachers face in professional and the anchor tenets regarding teaching practice, belief and attitudes for art teacher training in preparation of the new Competency-based curriculum.

5.2 Summary of Findings

5.2.1 Professional Development

The study found out that professional development activities such as qualification program (e.g. a degree program) have a moderate impact on teacher training while others including course/workshops (e.g. on subject matter of methods and other education-related topics), education conferences or seminars (where teachers and researchers present their research results and discuss education problems) and observation visits to other schools have a large impact. Other which also have a large impact are participation in a network of teachers formed specifically for the professional development of teachers, individual or collaborative research on a topic of interest to your professionally and mentoring/peer observation as part of formal school arrangement.

The study also surveyed two other less formal professional development activities: reading professional literature (e.g. journals, evidence-based papers, thesis papers) and engaging in informal dialogue with your colleague on how to improve your teaching, each had a large impact and moderate impact respectively.

Thirdly, the study looked at the areas where teachers had the highest development needs within some specific teaching contents. Areas where teachers who participated in the study said they had a moderate development needs included, content and performance standards in their main subject field, student assessment practices and school management and administration. Areas with the highest level of developmental needs according to the respondents were: classroom management, knowledge and understanding of their main subject field(s), knowledge and understanding of instructional practices (knowledge mediation) in their main subject field(s), ICT skills for teaching, teaching students with special learning needs, student discipline and behavior problems, teaching in multicultural setting and student counselling.

Finally, under professional development the researcher found that all the teachers (respondents) would like to participate in more professional development activities but there was lack of employer support for 62.5% of the respondents and a conflict with work schedule for half of the respondents. The other reasons cited by the respondents include the expense and a lack of a suitable professional development activity for them. This, together with the highlights from the workshop is what led to the development of the mobile app aiming to raise teachers' competency in teaching art.

5.2.2. Teaching Practices, Beliefs and Attitudes

Teaching Practices

The study established that the respondents strongly disagree with the view teachers know a lot more than students thus they shouldn't let a student develop answers that may be incorrect when they can just explain the answers directly. Another majority of teachers who responded disagree with the following statements regarding their personal beliefs regarding teaching and learning: It is better when the teacher-not the student- decides - what activities to be done; and that instructions should be built around problems with clear, correct answers and around ideas that most students can grasp quickly.

The respondents on the other hand agreed with these statements: when referring to "poor performance" I mean a performance that lies below the previous achievement of the student; my role as a teacher is to facilitate students' own enquiry; when referring to a "good performance" I mean a performance that lies above the previous achievement level of the student; and that a quiet classroom is generally needed for effective learning.

The rest of the majority strongly agreed with the views that: effective/good teachers demonstrate the proper way to solve a problem; it is better when the teacher-not the student- decides - what activities to be done (the respondents who disagreed and strongly agreed were tied); students learn best by finding solutions to problems on their own; instructions should be built around problems with clear, correct answers and around ideas that most students can grasp quickly; how much students learn depends on how much background knowledge they have, that is why teaching is so necessary; students should be allowed to think of solutions to practical problems themselves before the teacher shows them how they are solved (100% of the respondents strongly agreed).

Beliefs and Attitudes

The study also surveyed the personal beliefs and attitudes of the teachers regarding themselves as teachers in their schools and the community. A majority of the respondents agreed with the following statements: All in all, I am satisfied with my job; If I try really hard I can make progress with even the most difficult and unmotivated students; I am successful with the students in my class; I usually know how to get through to students and that teachers in the local community are well respected. The other majority strongly agreed that they feel like they are making a significant educational difference in the lives of my students.

Competency Based Curriculum

Thirdly the respondents were asked their personal views regarding what goes on in their school. Most of the teachers in the study agreed that in their school teachers and students usually get on well with each other and that most teachers in their school believe that students' wellbeing is important. However, they disagreed that most teachers in their school are interested in what students have to say. The statement that if a student in their school needs extra assistance, the school provides it was strongly agreed with by the respondents.

Finally, the researcher sought to find out just how much the respondents actually understood the new Competency-based curriculum being introduced in schools. Interestingly, 12.5% of the respondents did not have any understanding on the CBC, 75% of the teachers had an idea of what CBC entails and only 12.5% felt that they understood the new curriculum well enough. None of the respondents thought they understood the CBC very well.

5.3 Conclusion of the Study

Professional development activities such as course/workshops (e.g. on subject matter of methods and other education-related topics), education conferences or seminars (where teachers and researchers present their research results and discuss education problems), observation visits to other schools and qualification program (e.g. a degree program) largely impact the development of teachers. Other professional development activities that involves peer to peer professional interaction among teachers, like networking with teachers in a bid for professional development, collaborating on research on topics of personal interest and peer

observation/ mentoring organized formally by the school also have a large impact on teacher development.

The professional development activities that are less formal including informal dialogues with colleagues on improvement of teaching techniques and perusing through professional literature (e.g. journals, evidence-based papers, thesis papers) also have an impact on the professional development of teachers.

The areas where teachers have the highest development needs include, classroom management, content understanding of the individual teachers' main subject field(s), understanding of instructional practices (knowledge mediation) in their main subject field(s), digital (ICT) skills used to teach, reaching out to students with special learning needs, student disciplining and behavior problems, teaching in multicultural setting and student counselling.

Most teachers would like to have participated in professional development activities more than they had but employer support was minimal and work schedule conflicts posed major hindrances. Other barriers included the expense needs to partake in short development courses and a lack of a suitable, identified professional development activities that were of interest to the teachers.

The questionnaire showed that the teachers feel that to be effective/good, they need to demonstrate to the students the proper way to solve a problem. The teachers also feel that students need to have the freedom to think of solutions to practical problems posed to them before the teacher intervenes and demonstrates how to go about the problems. This is because by finding solutions to problems on their own, students will internalize what they have learned.

It can be seen from the study that most teachers are satisfied with their job. They also know that if they put in the effort they can make progress with even the most difficult and unmotivated students and can make significant educational difference in the lives of the students.

Most students and teachers cope well with each other in school and most of the teachers believe that the wellbeing of the students is important. However, the responses showed that most the teachers are not overly interested in what the students have to say. The responses also showed that the school provides extra assistance to students who need the same.

It should not go unmentioned that a large percent of teachers do not have any understanding on the Competency-based curriculum and very few understand the CBC very well.

5.4 Recommendation

The barriers to professional development should be reduced. The findings in this research highlight that all the barriers can easily be overcome with the help of the school. For example, scheduling conflicts can easily be changed with the assistance of the principal and department heads to enable teachers attend development activities.

The biggest misunderstandings in the teaching practices, beliefs and attitudes seen in the study need to be eliminated before the full roll out of the new curriculum. The long-held teaching practices and beliefs especially by older teachers may also be a contributing factor in the lack of understanding of the new curriculum.

This need for training is what has inspired the researcher to develop a strategic design approach to delivering the competency-based curriculum through digital means, in the form of a mobile application. The application aims at empowering teachers in practice and in-service better handle art classes. The mobile app will be a video repository with curriculum content sourced online with creative commons license and KICD generated content. This was made possible through discussions with the curriculum specialist, Art and Design from KICD, who was very receptive of the idea and expressed willingness to implement it. Conversations are currently ongoing to facilitate the next steps to actualize this.

5.4.1 Teachers' companion App

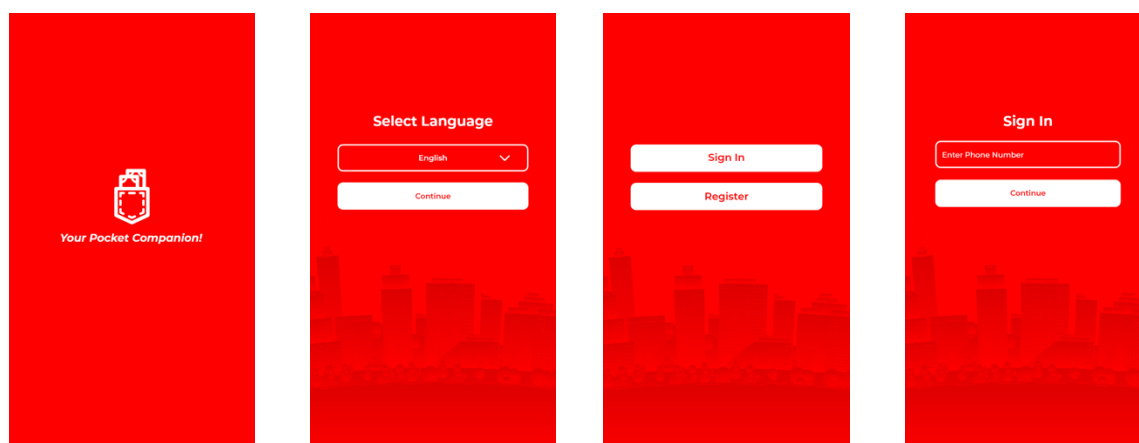


Figure 5.1: Application sign in (Source: Author, 2019)

The mobile application has a basic login screen for teachers who will have already registered. Teachers who haven't registered already will have an opportunity to do so with their phone number for verification purposes.

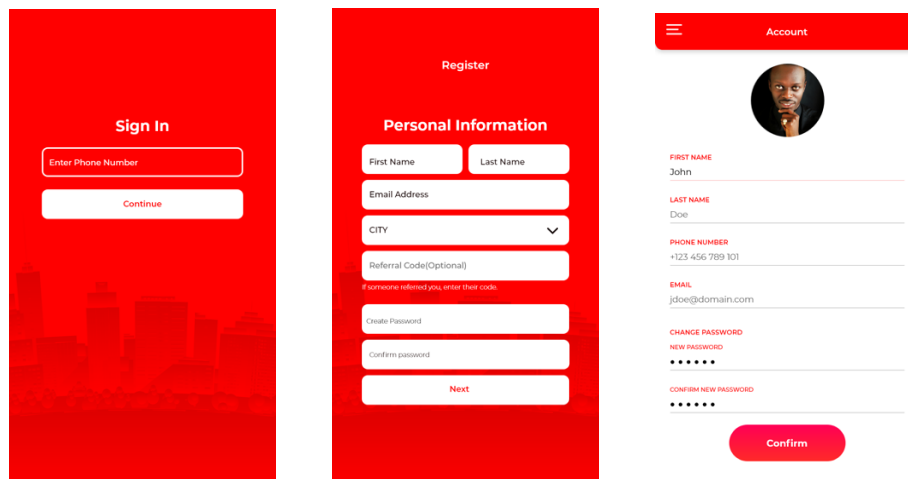


Figure 5.2: Application registration (Source: Author, 2019)

The data collected upon registration will be useful for KICD to communicate with teachers on new matters that need to be called to their attention. This is because information harvested will include the teachers phone number and email over and above their physical address.

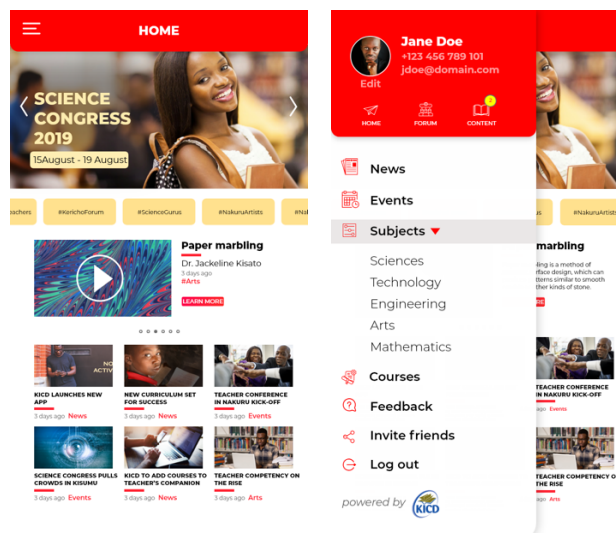


Figure 5.3: Application home screen (Source: Author, 2019)

The home screen will contain compressed information showing Events that are upcoming in the educational calendar, forums which teachers can subscribe to so as to encourage peer to peer engagement. The forum will be classified based on location and teachers' subject interests. The teachers themselves will propose which forums should be created.

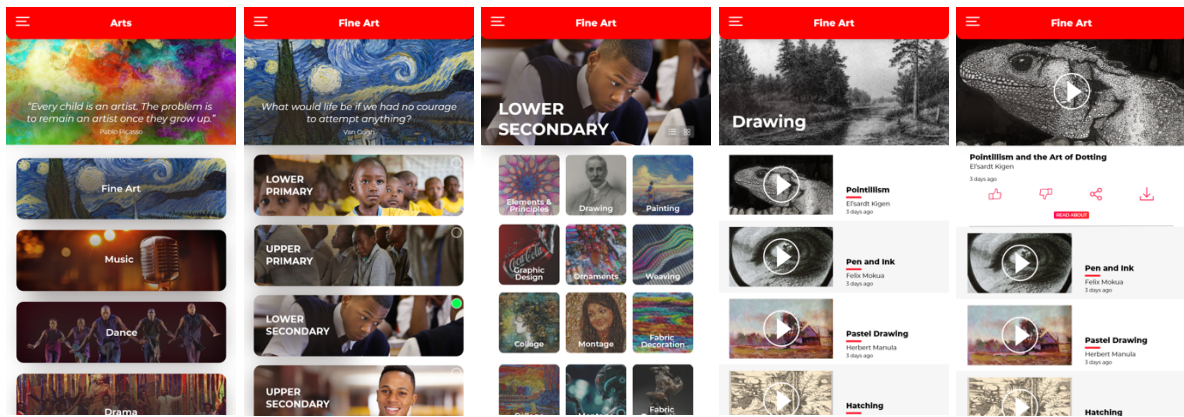


Figure 5.4: Subject selection (Source: Author, 2019)

Once one selects the subject they are interested in teaching from the side drawer menu, They can select their specialty, say Fine art- thereafter, they will be required to select the level they teach in order to pull data from that particular class level. All the topics contained within that subject for the specific class level will be populated. Once a topic is selected, the sub-topics will be listed but in video format for easy consumption. The accompanying text will be directly sourced from the curriculum material.

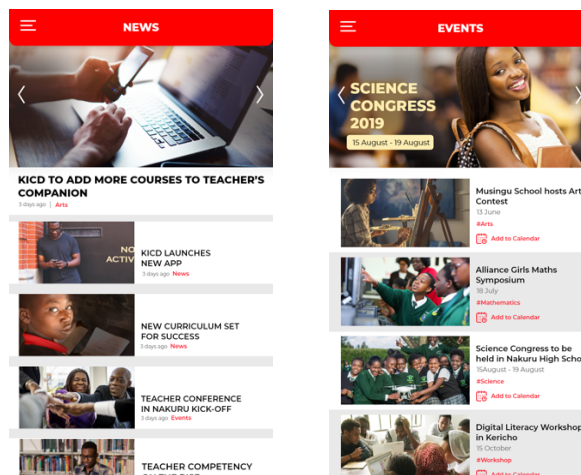


Figure 5.5: News and Events screens (Source: Author, 2019)

Also contained within the application are a “News” and “Events” module which will assist teachers gather information on the goings on within the education sector and career development opportunities that may be available and in close proximity as well as school activities of note within the education calendar.

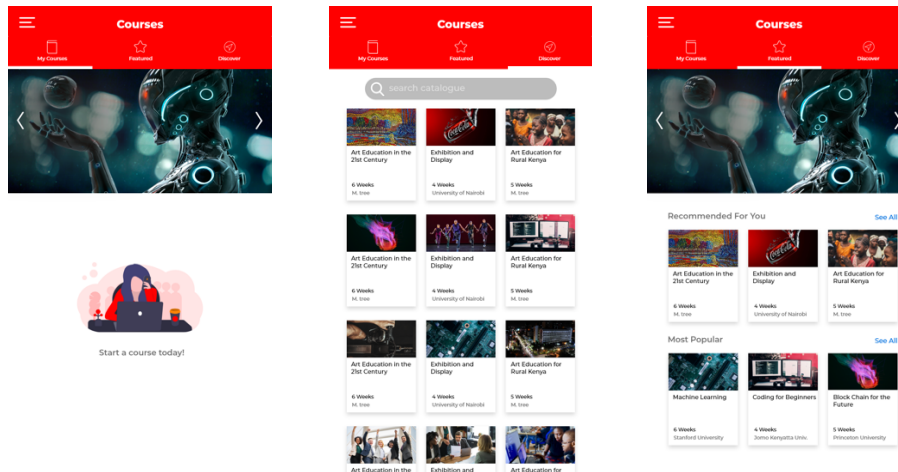


Figure 5.6: Courses screens (Source: Author, 2019)

Since some teachers expressed their inability to participate in professional development activities due to their cost. The application hopes to bridge this gap by offering short courses that the teachers can take part in to raise their competencies. These courses will be sourced from different institutions and organizations and will be curated by KICD upon endorsement.

5.5 Suggestion for Further research

This study attempted to develop a strategic design approach to delivering a Competency-based art education in public universities. The study focused on the challenges and the anchor tenets necessary for the implementation of the new curriculum however it has not done so exhaustively.

It also only focused on art education. How the findings affect other subject areas should be explored. Researchers should look at the adoption of CBC in other subject areas and figure out how technology and financing are affecting the roll out of the new curriculum. There are a lot more areas to consider under this topic before the government fully implements the new curriculum.

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APPENDICES

APPENDIX I: INTRODUCTORY LETTER

Dear Respondent,

RE: A STRATEGIC DESIGN APPROACH TO DELIVERING A COMPETENCY-BASED ART EDUCATION IN KENYA

I am a Masters student at University of Nairobi pursuing Master of Arts in Design. Currently, I'm carrying out a research to co-designing a strategic design approach to delivering a Competency-based art education in Kenya. The information collected will be used strictly for the purpose of this study and will be treated confidentially.

Thank you for agreeing to participate in the study.

Yours Faithfully
Elsardt Kigen Amulyoto

APPENDIX II: RESEARCH QUESTIONNAIRE

Please answer all the questions as best as you can.

Teacher Questionnaire

To determine the challenges that art teachers in training would face in delivering a competency-based art curriculum in public primary schools in Kenya.

Background Information

These questions are about you, your education and the time you have spent in teaching. In responding to the questions, please mark the appropriate box.

1. How old are you?

Under 25 | 25-29 | 30-39 | 40-49 | 50-59 | 60+

2. What is your employment status as a teacher?

Part-time employment is where the contracted hours of work represent less than 90 per cent of the normal or statutory number of hours of work for a full-time employee over a complete school year. Please consider your employment status for all of your teaching jobs combined.

- Full-time
- Part-time (50-90% of full-time hours)
- Part-time (less than 50% of full-time hours)

3. What is your employment status as a teacher at this school?

Please do not consider the probationary period of a contract as a separate contract.

- Permanent employment (an on-going contract with no fixed end-point before the age of retirement)
- Fixed term contract for a period of more than 1 school-year
- Fixed-term contract for a period of 1 school-year or less

4. What is the highest level of formal education that you have completed?

5. How long have you been working as a teacher?

Where possible exclude extended periods of absence (e.g. career breaks).

This is my first year | 1-2 years | 3-5 years | 6-10 years | 11-15 years | 16-20 years | 20+ years

6. Did you practice as an artist before becoming an art teacher?

7. How would you rate your training in preparation for your position as an art teacher?

Not adequate is little or no training as an art teacher while fantastic means your trainer was well versed in subject content and went over and above to ensure you are well ready for your vocation as an art teacher.

Not adequate | Slightly inadequate | Adequate | Good | Fantastic

8. How many art teachers do you have in the school?

one | Greater than two

Professional Development

In this survey, professional development is defined as activities that develop an individual's skills, knowledge, expertise and other characteristics as a teacher. Please only consider professional development you have taken after your initial teacher training/education.

9. During the last 18 months, did you participate in any of the following kinds of professional development activities, and what was the impact of these activities on your development as a teacher?

For each question below, please mark one choice in part (A). If you answer 'Yes' in part (A) then please mark one choice in part (B) to indicate how much impact it had upon your development as a teacher.

	Participation		Impact			
	Yes	No	No impact	A small impact	A moderate impact	A large impact
Courses/workshops (e.g. on subject matter or methods and/or other education-related topics)						
Education conferences or seminars (where teachers and/or researchers present their research results and discuss educational problems)						
Qualification programme (e.g. a degree programme)						
Observation visits to other schools						
Participation in a network of teachers formed specifically for the professional development of teachers						
Individual or collaborative research on a topic of interest to you professionally						
Mentoring and/or peer observation and coaching, as part of a formal school arrangement						

10. Thinking about less formal professional development, during the last 18 months, did you participate in any of the following activities, and what was the impact of these activities on your development as a teacher?

For each question below, please mark one choice in part (A). If you answer 'Yes' in part (A) then please mark one choice in part (B) to indicate how much impact it had upon your development as a teacher.

	Participation		Impact			
	Yes	No	No impact	A small impact	A moderate impact	A large impact
Reading professional literature (e.g. journals, evidence-based papers, thesis papers)						
Engaging in informal dialogue with your colleagues on how to improve your teaching						

11. Thinking of your own professional development needs, please indicate the extent to which you have such needs in each of the areas listed. Please mark one choice in each row.

- a) Content and performance standards in my main subject field
- b) Student assessment practices
- c) Classroom management
- d) Knowledge and understanding of my main subject field(s)
- e) Knowledge and understanding of instructional practices (knowledge mediation) in my main subject field(s)
- f) ICT skills for teaching
- g) Teaching students with special learning needs
- h) Student discipline and behaviour problems
- i) School management and administration
- j) Teaching in a multicultural setting
- k) Student counselling

12. In the last 18 months, did you want to participate in more professional development than you did?

- Yes
- No

13. If 'Yes' in the previous question, which of the following reasons best explain what prevented you from participating in more professional development than you did? Please mark as many choices as appropriate.

- I did not have the pre-requisites (e.g. qualifications, experience, seniority).
- Professional development was too expensive/I could not afford it.
- There was a lack of employer support
- Professional development conflicted with my work schedule.
- I didn't have time because of family responsibilities.
- There was no suitable professional development offered.
- Other (please specify):

Teaching Practices, Beliefs and Attitudes

The survey below seeks to inquire about individual beliefs on teaching and learning (Teaching Practices, Beliefs and Attitudes)

14. Please indicate how much you disagree or agree with each of the following statements.

	Strongly Disagree	Disagree	Agree	Strongly Agree
Effective/good teachers demonstrate the correct way to solve a problem.				
When referring to a "poor performance", I mean a performance that lies below the previous achievement level of the student.				
It is better when the teacher - not the student - decides what activities are to be done.				
My role as a teacher is to facilitate students' own inquiry.				
Teachers know a lot more than students; they shouldn't let students develop answers that may be incorrect when they can just explain the answers directly.				
Students learn best by finding solutions to problems on their own.				
Instruction should be built around problems with clear, correct answers, and around ideas that most students can grasp quickly.				
How much students learn depends on how much background knowledge they have - that is why teaching facts is so necessary.				

Students should be allowed to think of solutions to practical problems themselves before the teacher shows them how they are solved.				
When referring to a "good performance", I mean a performance that lies above the previous achievement level of the student.				
A quiet classroom is generally needed for effective learning.				
Thinking and reasoning processes are more important than specific curriculum content.				

15. How strongly do you agree or disagree with the following statements...?

Please mark one choice in each row.

... about yourself as a teacher in this school?

	Strongly Disagree	Disagree	Agree	Strongly Agree
All in all, I am satisfied with my job.				
I feel that I am making a significant educational difference in the lives of my students.				
If I try really hard, I can make progress with even the most difficult and unmotivated students.				
I am successful with the students in my class.				
I usually know how to get through to students.				
Teachers in this local community are well respected.				

... about what happens in this school?

	Strongly Disagree	Disagree	Agree	Strongly Agree
In this school, teachers and students usually get on well with each other.				
Most teachers in this school believe that students' well-being is important.				
Most teachers in this school are interested in what students have to say.				
If a student from this school needs extra assistance, the school provides it.				

Understanding of the Competency Based Curriculum

16. How well do you feel you understand the Competency Based Curriculum?

Not at all | I have an idea of what it entails | Well enough | Very Well

17. How successful do you foresee the implementation of the CBC?

18. What are the foreseeable challenges with the implementation of the CBC?

APPENDIX III: INTERVIEW GUIDE

- Difference between a 2-year course and a 4-year course training to be a teacher?
Where can they teach? (primary or secondary)
- How the training and qualification are different between art teachers in public education (primary, secondary) and private school?
- Will there be any arts courses for visual art/performing art class for grade 1-9? What would be art teacher qualification?
- For students choosing the Arts and Sports pathway, they will select one of three - do they make this decision at the beginning of grade 10? can they switch to other pathways?
- The core subjects for the visual track include; Legal and Ethical issues in Arts and Communication Skills. Optional available subjects under this track include; Fine Art, Applied Art, Time Based Media and Crafts - Then the teachers need to know how to teach these courses. What are the course descriptions for these courses?
- What type of professional opportunities are there in the following career tracks that leads to practical employment in Kenya? (fine art, applied art, time-based media and crafts)
- What are the emerging markets in Kenya where an applied art/design skill can professionally contribute?
- How might a teaching curriculum dispel the popular view of art as an elite education and build its credence and relevance for building an applied skillset for employment?
- How might an in-service course empower educators to teach art under strapped resources? (Course duration - couple of days to a few weeks)

- How might a curriculum dispel the myth of impracticality of art/design amongst teachers and raise their value for creativity hence empower students to pursue art/design?
- How might teachers be rewarded for teaching art so that it can lead to recruiting the best teachers who can impact the quality of education?
- How can we introduce art with a more open ended / experiential focused approach for both professors and upcoming teachers?

APPENDIX IV: WORKPLAN

Dates	Tasks to be undertaken	Estimated Time commitments
Pre-Work	Discussions and emails with supervisors about logistics and approval of project. Review of literature pertinent to the research problem	40 hrs
Phase 1 23rd Nov 28th Nov	Interview teachers from schools that have a strong art education foundation that will serve as exemplars and assist gather information on core tenets of an art education. Jimmy Curtis- Nova Pioneer, Braeburn School Garvin Makuba- Braeside school	45 minutes each 1.5 hrs total
Phase 2 8th Jan 8th Jan 9th Jan 9th Jan	Interview key informants from both school of education, UoN. and school of art, Kenyatta University on the anchor tenets for art teacher training for a competency-based art curriculum and the challenges foreseen with the new curriculum's implementation. Jacqueline Kisato-TBC Dr. Muoki- TBC UoN- TBI	30 minutes each 2 hrs

	UoN- TBI	
Phase 3 Up to 9th Jan	Review reports, records, surveys and policy documents that influence the curriculum and art education	20 hrs
Week 4	Interview/ administer questionnaires to teacher trainees who have undergone / will soon undergo in-classroom training to gauge their knowledge level of the competency-based curriculum and foreseen implementation challenges	30 minutes each 5 hrs total
TBC 23rd Jan	Co-design a strategic approach that will aim at imparting anchor tenets of art education to art educators to improve their competency in the same.	4hrs

APPENDIX V: BUDGET

Mileage	Ksh 25,000
Stationery	Ksh 15,000
Printing costs	Ksh 13,000
Audio visual	Ksh 20,000
Airtime + Internet	Ksh 15,000
Workshop materials	Ksh 15,000
TOTAL	Ksh 103,000