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Learning Through Art: Exploration of Children's Drawings and Colouring as Indicators of Creative Arts and Design Curriculum Implementation in Ghana

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Abstract: This study examined learners' visual artworks, particularly drawings and colouring activities, as indicators of the implementation of the Creative Art and Design (CAD) curriculum in pre-school and primary schools in Ghana. The study was guided by the rationale of the CAD curriculum, which emphasizes play-based, creative, learner-centred and holistic learning experiences that promote self-expression, creativity, critical thinking, decision-making and practical skills.

A qualitative research design, incorporating document analysis and a descriptive approach, was employed. The study involved 24 teachers and 120 visual artworks produced by pre-school and primary school learners selected from schools in the northern, central and southern zones of Ghana to provide representation of different cultural contexts. Data were collected using a visual data collection guide and a semi-structured interview guide.

The visual artworks were examined in relation to the activities prescribed in the CAD curriculum, while teachers' perceptions and experiences were analysed thematically. The findings showed that learners' drawings, colouring and other visual arts activities provided opportunities for self-expression, communication, collaboration, imagination, creativity, problem-solving, critical thinking, observation, concentration and motor coordination. Teachers also reported improvements in learners' confidence, creativity, originality, teamwork and ability to communicate and combine ideas through practical activities.

The study recommends strengthened policy support, improved resource provision and continuous professional development for teachers to enhance the effective implementation of visual arts education in Ghanaian basic schools.

Keywords: Creative Art and Design, visual arts, children's drawings, colouring, curriculum implementation, creativity, primary education

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INTRODUCTION

The rationale for the Creative Arts Kindergarten (Pre-school) and Primary schools Curriculum (2019) in Ghana is to provide positive learning experiences to learners through play and use of creative learning and teaching approaches and also to provide opportunities for a learner to: self-explore, self-express, build mental focus, skillfully use hands to create (physical dexterity), manage and reduce stress, achieve personal satisfaction and enjoyment. These curricula also aim among others to develop individuals who have the ability to think creatively and effective psychosocial skills for long term learning that would enable them to have a smooth transition in education in later years. Again, these curriculum for pre-schools philosophy also states that "It is important for every growing child to be exposed to learning experiences that are positive, appropriate and holistic instead of fragmented and compartmentalized and that, learning experiences should promote critical thinking, brainstorming and decision making and the classroom environment (social and physical) should encourage learners to participate and collaborate inclusively. It is therefore prudent to assess the implementation of Creative Art and Design Curriculum to ascertain its progress through learners visual art works (drawings and colouring).

LITERATURE REVIEW

Visual Arts Activities for Pre-school and Primary School learners in the Creative Arts Curriculum in Ghana

The pre-school curriculum for creative arts seek to achieve the following creative arts standards:

- Media, Methods, Techniques and Technology
- Creative Expression through Production and Making
- Aesthetic Perception
- Elements and Principles of Design

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In order to ensure the realization of the above creative arts standards in learners, a host of visual arts activities have been stated in the curriculum which also impact on cognitive and skill development of the pre-school learners. These include drawing a beautiful picture of themselves and scribbling freely underneath, colouring an outline of a part of the body used in performing a function, comparing lines and other shapes that are same and different, matching the parts of the body to the tools we use in caring for the body and colour them with same colour. E.g. soap matched with the hand and brush with the teeth, drawing a picture of any food item that has its name beginning with the letter B and writing the letter underneath, preparing posters with pictures cut from calendar and newspapers to post in the environment cautioning people not to make the place dirty, drawing and colouring five harmful objects that can cause accidents, creating special birthday cards for loved ones using different writing and drawing tools, drawing one activity that we do when worshipping God, drawing themselves in the uniform of their aspired future job, colour it nicely and write the name of the job underneath. All these are for kindergarten one of pre-school (NaCCA, Kindergarten Curriculum for Pre-schools, 2019).

In addition, visual arts activities impacting on cognitive and skill development of pre-school kindergarten two learners stated in the curriculum include learners drawing themselves and labelling the parts of the body in a drawing book, drawing and colouring items we use in caring for parts of the body and copy their functions boldly and legibly underneath the drawing, drawing and colouring different food items that keep our body healthy and labelling them using invented spelling, drawing and labelling some dangerous objects in the environment, drawing and colouring an object that can hurt, harm, have a sharp edge, etc. and legibly write/scribe the name under it, Creating simple patterns with more than one of shape, colour, size, preparing fly kites and other paper aeroplanes, drawing and labelling the parts of a plant, creating a leaf album using different types of leaves and drawing and colouring at least four items that are made out of clay soil (NaCCA, Kindergarten Curriculum for Pre-schools, 2019).

Regarding basic creative arts curriculum for basic one, the following visual arts activities impacting on cognitive and skills development were recommended: Creating own artworks from imagination using available tools, materials and methods (drawing, doodling, patterns and modelling) to represent visual artworks produced or found in the local community that reflect the history and culture or way of life of the people, creating own visual artworks to express own views, knowledge and understanding of topical issues in the local community by drawing, doodling, spraying, blowing, colouring, printing, lettering, patternmaking, modelling, casting, carving, weaving, sewing, cutting and folding (NaCCA, Creative Arts Curriculum for Primary Schools Basic 1 – 3, 2019).

Concerning creative arts curriculum for basic two too, visual arts activities that influence cognitive and skill development were also stipulated. These involve: making outline drawings of visual artworks that reflect the history and culture of people in other communities in Ghana (e.g. clay pots, straw and cane baskets, woven and printed fabrics, leather products, wood carvings, glass and stone beads, jewellery), Creating own visual artworks using available visual arts media and methods to represent artworks that reflect the history and culture or way of life of people in other communities in Ghana (e.g. their occupation, staple food, religion, festivals, customs), learners produce own artworks by drawing, doodling, spraying, blowing, colouring, printing, lettering, patternmaking, modelling, casting, carving, knotting, weaving, sewing, cutting, folding, construction and assembling using own sketches developed from memory (NaCCA, Creative Arts Curriculum for Primary Schools Basic 1–3, 2019).

Considering creative arts curriculum for basic three, a host of visual arts activities could be identified which promote cognitive and skill development. These are organising and developing ideas by sketching own creative ideas and concepts to make own visual artworks such as painting; collage; mosaic; montage, prints, patterns, letter collé, greeting cards, posters, cast, carved and modelled works, knitted, stitched, constructed, quilled (origami) and assembled stabiles, etc., cutting and organising various coloured objects from natural and manmade sources (e.g. shells, sand, seeds, bamboo twigs, fibres, fabric, paper, beads, yarns) to create pictorial images having backgrounds, image grounds and foregrounds, enhancing the surface appearance of objects by using a combination of skills such as scribbling, shading, painting, marbling, spraying, blowing, glazing, embossing, etc., creating own artworks based on the history and culture of the people from other countries in Africa (e.g. beliefs, customs, religion, festivals, rites of passage), creating own artworks based on what is produced in other countries in Africa, e.g. masks, sculptures, paintings, pottery wares, woven, printed and dyed fabrics; leather products; beads (NaCCA, Creative Arts Curriculum for Primary Schools Basic 1–3, 2019).

In addition, creative arts curriculum for basic four, is not exception to host of visual arts activities impacting on cognitive and skill development of learners. These visual activities mentioned in the curriculum include exploring the local environment to select available materials and tools that are suitable for making visual artworks, practicing the use of various visual arts media (e.g. tools, materials) using different methods of art making to try out how they work and make artworks (e.g. model with clay, weave with straw and paper, make prints with fingers and leaves), studying and testing the use of available materials and tools by

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applying appropriate methods and skills: - clay, plasticine, papier mâché (paper pulp) etc. as material for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for collage, constructing and assemblage; - brushes and paints for painting pictures; - pen knives for cutting, perforating, shaping; - paper for folding and creating mobiles, origami, kites; - spatula and scooping tools for modelling; - needles for sewing and stitching, etc. (NaCCA, Creative Arts Curriculum for Primary Schools Basic 4-6, 2019).

To add up to the review, the creative arts curriculum for basic five also provide visual arts activities that influence cognitive and skill development. These involve studying and experimenting with available materials and tools to create simple artworks that reflect the physical and social environments of some African communities using appropriate methods and skills: e.g. - clay, plasticine, papier mâché (paper pulp), etc. for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc, studying and experimenting with available materials and tools to create simple artworks that reflect the emerging topical issues in Africa using appropriate methods and skills e.g. - clay, plasticine, papier mâché (paper pulp), etc. for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc., demonstrating basic knowledge and skills in the use and application of the elements and principles of art and design, media, methods and techniques freely in creative and expressive ways to produce own 2-dimensional and 3-dimensional artworks based on own ideas and experiences; making own comprehensive designs based on reflective memory of the history and culture of a selected group of Africans (NaCCA, Creative Arts Curriculum for Primary Schools Basic 4 – 6, 2019).

In conclusion, basic six creative arts curriculum also included visual arts activities impacting on cognitive and skill development of learner. These include creating functional and decorative visual artworks based on own views, knowledge and understanding of the medium and style of some international visual artists studied to emerging topical national issues (e.g. war, racism, terrorism, corruption, rights and responsibilities of road users, counterfeiting, intellectual property etc. digital fraud or 'sakawa'), demonstrating embedded knowledge, skill and experience in the application and use of selected media, technique etc. to make own creative and functional artworks (e.g. - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper, cane, bamboo stakes, etc. for weaving; - odds and ends for construction and assemblage; - brushes and paint for painting; - dyes for dyeing - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; -needle for sewing, etc.; Creating own symbolic visual artworks that communicate, educate or sensitise the public on some topical issues in the world (NaCCA, Creative Arts Curriculum for Primary Schools Basic 4 – 6, 2019).

Factors that influence the creation of visual artworks

The creation of visual artworks within the Creative Art and Design (CAD) curriculum is influenced by several interconnected factors that shape learners' artistic experiences and outcomes. Researchers have identified institutional, pedagogical, environmental, and resource-related conditions as major determinants affecting the teaching and production of visual arts works in schools. These factors influence the quality of instruction, learners' creativity, teachers' motivation, and the successful implementation of the CAD curriculum.

One of the major factors influencing the creation of visual artworks is the availability of instructional resources and materials. According to Hamza, Essel, and Kquofi (2025), inadequate teaching and learning materials significantly hinder effective curriculum implementation in Creative Arts education. The study revealed that schools often face shortages of drawing tools, paints, clay, paper, and other essential materials required for practical artistic activities. Such limitations reduce opportunities for learners to experiment creatively and fully participate in practical art-making processes. Similarly, Opoku-Asare, Tachie-Menson, and Ampeh (2015) emphasize that insufficient instructional resources negatively affect the implementation of visual arts programmes in Ghanaian basic schools. In many cases, teachers are compelled to improvise with locally available materials in order to sustain learners' participation in creative activities.

Teacher training and professional competence also greatly influence the production of visual artworks. Research by Agbenyo *et al.* (2025) found that many teachers responsible for teaching Creative Arts lacked formal training in the subject area. Although some teachers could guide learners in producing visual artefacts, inadequate pedagogical preparation limited their confidence and effectiveness in delivering practical art lessons. The study further noted that Creative Arts is frequently assigned to novice teachers as a last resort, which affects the quality of instruction and learners' artistic development. Supporting this position, Kwarteng (2024) and Boham (2023) argue that teachers' subject knowledge, artistic competence, and instructional skills are essential for promoting creativity and successful artwork production among learners.

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Another important factor influencing visual artwork creation is the instructional strategies adopted by teachers. According to Essuman *et al.* (2025), brainstorming, dramatization, independent learning, cooperative learning, and experiential learning are among the major strategies used in teaching creative arts lessons. These learner-centred approaches encourage active participation, imagination, collaboration, and critical thinking, which positively influence learners' artistic expression and creativity. Demonstration and group project methods identified by Agbenyo *et al.* (2025) also support practical learning by enabling learners to observe artistic processes and collaboratively create artworks. Effective instructional methods therefore create opportunities for experimentation, skill acquisition, and creative exploration.

Classroom conditions and learning environments further affect the production of visual artworks. Large class sizes, inadequate studio spaces, and limited instructional time have been identified as barriers to effective Creative Arts teaching. Essuman *et al.* (2025) revealed that classroom size and time allocation significantly influence teachers' choice of instructional strategies and learners' engagement in practical art activities. Overcrowded classrooms make it difficult for teachers to provide individual guidance and monitor learners' creative processes effectively. Likewise, limited time allocated to Creative Arts reduces opportunities for practical activities, experimentation, and project completion.

Teachers' beliefs and attitudes toward Creative Arts education also influence the creation of visual artworks. Studies by Lorenza (2021) and Njoroge (2019) indicate that teachers who value creativity and learner-centred education are more likely to encourage experimentation, originality, and artistic confidence among learners. Conversely, teachers who perceive Creative Arts as less important than core academic subjects may devote less attention and effort to practical art activities, thereby limiting learners' creative development.

Cultural relevance and contextual adaptation also play important roles in influencing artwork creation. Hamza, Essel and Kquofi (2025) found that teachers often adapt culturally relevant content and local materials to support Creative Arts instruction despite resource constraints. Such adaptations help learners connect artistic activities to their immediate environments, traditions, and lived experiences. This approach promotes cultural identity, creativity, and meaningful artistic expression.

Technology availability is another emerging factor influencing visual arts production in schools. Essuman *et al.* (2025) identified access to technology as a determinant of instructional strategy selection. Digital tools, visual media, and technological resources can expand learners' artistic experiences by exposing them to diverse creative techniques and visual references. However, inadequate technological infrastructure in many schools limits these opportunities.

Institutional and policy-related factors further shape visual artwork creation in schools. According to Hamza *et al.* (2025), limited policy prioritization of Creative Arts contributes to inadequate funding, insufficient teacher support, and poor curriculum implementation. The study therefore recommends reforms in teacher training, school leadership, curricular support, and resource allocation to improve Creative Arts education. Similarly, Kuutol (2023) and Essuman (2022) maintain that institutional commitment and educational policies significantly influence the effectiveness of visual arts teaching and learners' creative productivity.

In conclusion, the literature demonstrates that the creation of visual artworks is influenced by multiple factors, including teacher competence, instructional strategies, resource availability, classroom conditions, cultural relevance, technology access, institutional support, and educational policy. Scholars such as Kwarteng (2024), Boham (2023), Kuutol (2023), Essuman (2022), Lorenza (2021), Njoroge (2019), and Opoku-Asare *et al.* (2015) collectively emphasize that improving Creative Arts education requires adequate resources, effective teacher preparation, supportive policies, and learner-centred instructional approaches that foster creativity and artistic expression among learners.

Creating own visual artworks using available visual arts media and methods to represent artworks that reflect the history and culture or way of life of people in other communities in Ghana (e.g. their occupation, staple food, religion, festivals, customs), learners produce own artworks by drawing, doodling, spraying, blowing, colouring, printing, lettering, patternmaking, modelling, casting, carving, knotting, weaving, sewing, cutting, folding, construction and assembling using own sketches developed from memory (NaCCA, Creative Arts Curriculum for Primary Schools (Basic 1 – 3, 2019).

METHODOLOGY

Study Design and Participants

Qualitative research design which involves document analysis and descriptive research approach was used to answer the research question "What are the visual arts works (drawings and colouring) of learners that validate the Creative Art and Design (CAD) curriculum?" These were done to determine the progress of the creative art curriculum against its stated rationale via learners' visual artworks (Drawings and Colouring). This study was conducted among pre-school and primary school learners and teachers from northern, central and southern parts of Ghana. These schools/zones were selected because the researcher wants fair representation of learners across different cultures in Ghana. 24 teachers

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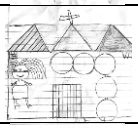
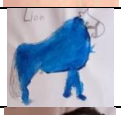
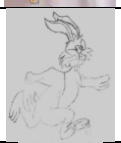
from Pre-school and Primary Schools and 120 visual art works from learners of three zones were purposely chosen.

Measures

A guide for visual data collection and interview guide were employed to assess visual artworks produced by pre-school and primary school learners and teachers perception of CAD Curriculum. The guide focused on recording the class level, the visual arts activity undertaken, the artefact produced, and photographs of the artefacts. Participants (pre-school and primary school learners) were provided with a camera to take photographs of their created visual art works with their teachers' assistance based on a designed guide. The interview guide consisted of open-ended questions that allowed respondents to provide detailed explanations, opinions, and experiences related to the CAD curriculum. The validity of the interview guide and visual data collection guide was established through content, face, and construct validity. Content validity was ensured by aligning the items in both instruments with the objective and research question of the study. Face validity was established by ensuring that the questions and items were clear, simple, understandable, and directly related to the purpose of the study. The instruments were reviewed by the researcher's supervisors and experts in the field of study. Construct validity was established by ensuring that the instruments adequately reflected the major concepts and dimensions underlying the study. Details of the visual data collection guide (Table 1 and Table 2) and the interview guide are shown below.

Table 1: Visual Data Collection Guide A

Pre-school and Primary school class	Visual Art Activity	Artifact	Photograph of the Artifact
Kindergarten 1	1. Draw and colour of any natural object	Drawing	
	2. Draw and colour any natural object	Drawing	
	3. Draw and colour a police man	Drawing	
	4. Draw and colour yourself and your sister	Drawing	
	5. Draw and colour a soldier man	Drawing	
Kindergarten 2	1. Draw an animal	Drawing	
	2. Draw a place of worship	Drawing	
	3. Draw a pot on a table	Drawing	
	4. Draw any two items from your school	Drawing	
	5. Shading a girl on see-saw	Pencil work	

Basic 1	1. Shading a play ground	Pencil work	
	2. Draw a picture to make your own story	Pencil drawing	
	3. Draw a bird	Pencil drawing	
	4. Draw a car and colour it	Drawing	
	5. Draw a stool and colour it	Drawing	
Basic 2	1. Draw an umbrella	Drawing	
	2. Draw a house and colour it	Drawing	
	3. Draw an animal	Drawing	
	4. Draw a fowl	Drawing	
	5. Draw a tree	Drawing	
Basic 3	1. Draw a musical instrument	Drawing	
	2. Draw and colour a ripped banana	Drawing	
	3. Draw an owl	Drawing	
	4. Draw a horse	Drawing	
	5. Draw and colour a lion	Drawing	
Basic 4	1. Draw a cartoon	Pencil drawing	
	2. Draw a cartoon	Pencil drawing	

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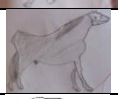
	3. Draw a cartoon	Pencil drawing	
	4. Draw a cartoon	Pencil drawing	
	5. Draw a cartoon	Pencil drawing	
Basic 5	1. Draw a monster and colour it	Colour work	
	2. Draw talking drums (Atupani)	Pencil drawing	
	3. Draw a crow	Pencil drawing	
	4. Draw a dog	Pencil drawing	
	5. Draw a horse	Pencil drawing	
Basic 6	1. Draw a popular actor from Nigeria (Osita Eheme- Aki)	Pencil drawing	
	2. Draw a zebra	Pencil drawing	
	3. Draw to depict depletion of forests	Pencil drawing	
	4. Draw and colour a drum	Colour work	
	5. Draw and colour a guitar	Drawing	

Table 2: Visual Data Collection Guide B

Pre-school and Primary school class	**Visual Art Activity**	**Artifact**	**Photograph of the Artifact**
Kindergarten 1	1. Colour the domestic animal (goat)	Colour work	
	2. Colour the domestic animal (duck)	Colour work	
	3. Colour the domestic animal (cat)	Colour work	

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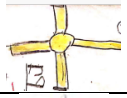
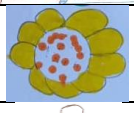
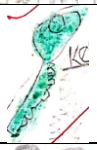
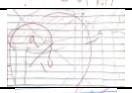
	4. Colour the domestic animal (dog)	Colour work	
	5. Colour the domestic animal (duck)	Colour work	
Kindergarten 2	1. Draw and colour a tree	Drawing	
	2. Draw and colour a pot	Drawing	
	3. Draw and colour a coalpot	Drawing	
	4. Draw and colour an apple	Drawing	
	5. Draw and colour a ceiling fan	Drawing	
Basic 1	1. Draw a place of worship and colour it.	Drawing	
	2. Draw a place of worship and colour it	Drawing	
	3. Draw a place of worship and colour it	Drawing	
	4. Draw a place of worship and colour it.	Drawing	
	5. Draw a place of worship and colour it	Drawing	
Basic 2	1. Draw and colour a flower of your choice	Colour work	
	2. Draw an animal of your choice	Drawing	
	3. Draw and colour a pineapple	Colour work	

	4. Draw a forest	Drawing	
	5. Draw a key and colour it	Drawing	
Basic 3	1. Draw school children	Drawing	
	2. Design a poster on stop pollution	Poster	
	3. Draw a teacher in class	Drawing	
	4. Draw on stop air pollution	Drawing	
	5. Draw on water pollution	Drawing	
Basic 4	1. Create a paper collage using letter 'M'	Collage	
	2. Create a paper collage using letter 'M'	Collage	
	3. Draw a butterfly and colour it	Drawing	
	4. Draw a dog and colour it	Drawing	
	5. Draw a farmer who rears animals	Drawing	
Basic 5	1. Draw an animal	Drawing	
	2. Draw spiderman	Drawing	
	3. Draw a cartoon	Drawing	

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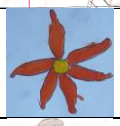
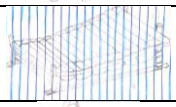
	4. Draw a moose	Drawing	
	5. Draw a village scene	Drawing	
Basic 6	1. Draw a flower and colour it	Drawing	
	2. Draw a musician	Drawing	
	3. Draw a local musical instrument	Drawing	
	4. Draw a cartoon	Drawing	
	5. Draw a cartoon	Drawing	

Interview with Teachers at Pre-schools and Primary schools on CAD curriculum

1. What do you think about the quality of physical conditions in your school relating to the handling of the CAD curriculum?
2. What do you think about the pre and primary school teachers' competencies in handling the Creative Art and Design curriculum?
3. What are the problems you typically encounter in the delivery of the CAD curriculum? What do you think are the causes of these problems?
4. What kind of changes did you observe in the growth and thinking skills of the children after taking learners through topics in CAD curriculum?
5. What were the positive and negative outcomes that you observed with regard to the CAD curriculum?

Procedure

The respondents were educated on the need to respond to the instrument. Effort was made to establish good rapport with respondents which yielded accurate responses willingly by learners and teachers.

Data analysis

Thematic analysis was employed for data collection. With thematic analysis for teachers' interview guide, data responses were coded. NB SCH. TR represents Northern Belt School Teacher, CB SCH. TR represents Central Belt School Teacher and SN SCH. TR represents Southern Belt School Teacher.

Ethical Consideration

Individual participants of the study were provided with sufficient information on the significance of the study and as such an informed decision was made by the participants that ensured an agreement of trust between the researcher and the participants.

DISCUSSION OF RESULTS

Visual data collection of pre-school and primary school visual arts works

Table 3 consists of art works that were observed from learners' visual artworks from the visual data collection guide and employed in the analysis.

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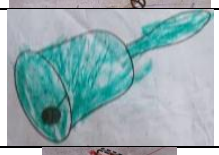
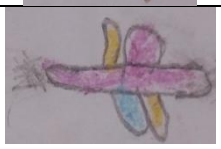
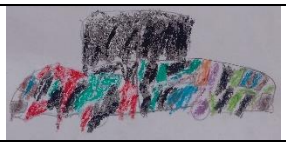
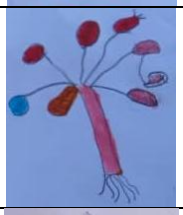
Table 3: Visual Data Collection Guide C

Pre-school and Primary school class	**Visual Art Activity**	**Artifact**	**Photograph of the Artifact**
Kindergarten 1	1. Colour the pear	Colour work	
	2. Colour the fish	Colour work	
	3. Colour the pig	Colour work	
	4. Colour the bell	Colour work	
	5. Colour the chair	Colour work	
Kindergarten 2	1. Draw a butterfly and colour it	Colour work	
	2. Draw a butterfly and colour it	Colour work	
	3. Draw a bee flying	Colour work	
	4. Draw a bee flying	Colour work	
	5. Draw a bee flying	Drawing	
Basic 1	1. Draw a car and colour it	Colour work	

	2. Draw a place of worship and colour it	Colour work	
	3. Draw a place of worship and colour it	Colour work	
	4. Draw the sun and colour it	Colour work	
	5. Draw a tree and colour it	Colour work	
Basic 2	1. Draw and colour a cartoon	Colour work	
	2. Draw and colour a tree	Colour work	
	3. Draw an insect and colour it	Colour work	
	4. Draw the heart shape with an arrow and colour it	Colour work	

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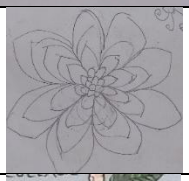
	5. Draw any fruit and colour it	Colour work	
Basic 3	1. Draw a bird	Drawing	
	2. Draw a tree and colour it	Colour work	
	3. Draw the sun and colour it	Colour work	
	4. Draw any object of your choice and colour it	Colour work	
	5. Draw a flower	Drawing	
Basic 4	1. Draw an apple and apply mosaic technique	Mosaic art	
	2. Draw a pot and apply mosaic technique	Mosaic art	
	3. Draw and colour the Ghana flag	Colour work	

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	4. Draw a butterfly and apply mosaic technique	Mosaic art	
	5. Draw any creature you can imagine	Drawing	
Basic 5	1. Draw anything you can imagine and apply mosaic art	Mosaic art	
	2. Draw a butterfly	Mosaic art	
	3. Draw a pot and colour it	Colour work	
	4. Draw a butterfly and colour it	Colour work	
	5. Draw a dinosaur	Drawing	
Basic 6	1. Draw a house and colour it	Colour work	
	2. Draw a dinosaur and colour it	Colour work	

	3. Draw any creature of your choice	Drawing	
	4. Draw a dinosaur and colour it	Colour work	
	5. Draw a dinosaur	Drawing	

Thematic Analysis of Early Childhood Visual Art Development

This analysis provided a structured, thematic breakdown of the compiled learners' artworks spanning Kindergarten 1 through to Basic 6. It tracked how children transitioned from structured motor tasks to creative and imaginative expressions.

1. Kindergarten 1 to Basic 1 (Pre-literate Alignment): Early works focused entirely on prefabricated templates. In the "pear" and "fish" assignments, the colouring lines frequently stray outside the pre-printed borders. This demonstrated developing hand-eye coordination and an early struggle with boundary constraints. By Basic 1, as seen in the "place of worship" drawings, students begin creating their own borders and shapes, although proportions remain abstract and skewed.

2. Basic 2 to Basic 4 (Technical Manipulation): Motor control stabilized significantly in their drawings. The introduction of the mosaic technique in Basic 4 acted as an exercise in micro-spatial placement. Students cut, align, and paste materials precisely within a structural outline (e.g., the "Apple" and "Butterfly" collages). This showed a clear shift toward controlled physical execution.

3. The Mimetic Stage: Early tasks emphasized correct object-to-colour mapping (e.g., a green pear or a pink/orange pig). This reinforces environmental rules and basic vocabulary.

4. The Creative Stage: In later stages, colour choices broke away from reality. The Basic 6 "house" drawing used a vibrant, non-literal rainbow palette for the roof and walls. This indicated that colour is being used for personal aesthetics and emotional expression rather than just mimicking real life.

5. Narrative Environments (Basic 3 – Basic 6): Later works naturally built complex spaces. The Basic 3 landscape included a distinct, stylized sun surrounded by a field of stars. The Basic 6 dinosaur drawing shows a new-born creature emerging from a cracked egg, surrounded by shattered shell fragments. This introduced temporal narrative-showing a sequence of events across time-and structural depth to the artwork.

6. Classroom Realism: Early topics focused on immediate, tangible objects found in schoolbooks or at home (fruits, domestic animals, and furniture).

7. Media and Fantasy Incorporation: By Basic 5 and 6, subjects shifted toward popular culture and fantasy. The dynamic, stylized expressions of the dinosaurs and animated creatures mimic cartoons and character design. This showed that older students use art to process, remix, and recreate media they consume outside the classroom.

The visual artworks ensure that learners communicate and collaborate in making meaning, to express themselves, to learn language skills, explore ideas and communicate their cognitive processes, to interpret the world around them through a process of encoding their understandings in whatever materials they have to handle in order to reflect upon them, integrate their memories, experience, observations and imagination (Brooks, 2017: Richards, 2017: Cohen & Uhry, 2011: Brooks, 2009).

Results from Interview conducted with the Teachers

Teachers from selected regions of Ghana were coded to facilitate effective analysis. NB SCH. TR. Represents Northern Belt School Teachers, CB SCH. TR. Represents Central Belt School Teachers, SB SCH. TR. Represents Southern Belt School Teachers.

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The Quality of Physical Conditions in the Schools

From the interview guide, teachers were asked questions about the quality of physical conditions in their school relating to the handling of the CAD curriculum. One of the teachers, NB SCH.A TR.1, gave the following answers:

"No prepared room for practical activities and classroom set up fights against successfully delivering of CAD lessons. Classrooms are overcrowded and lack enough space for practical artwork activities. I try to use the available classroom to engage students in CAD lessons. The physical conditions in the school are fairly supportive but not fully adequate for effective handling of the CAD curriculum''.

In answering the same question, (NB SCH. A TR. 2), offered the following:

"Physical conditions are inadequate for practical lessons in CAD lessons. They are not very good. No art room, so CAD practical lessons are done on regular desks which are too small. No proper space for practical lessons and for storage to keep paints''.

Regarding the question "What do you think about the pre-school and primary school teachers' competencies in handling the Creative Art and Design curriculum?

(NB SCH. A TR. 1) responded that:

"My competencies in handling the Creative Art and Design curriculum are below average. I lack confidence in teaching visual art since I am generalist primary trained teacher. I am not trained in art, so I stick to easy, safe activities in CAD. I feel confident with basic drawing but struggle with specialized techniques like printmaking or three-dimensional construction''.

Respondents NB SCH.C TR. 1 and 2 answered that:

"The classrooms are generally accessible, but they are not fully equipped for practical creative activities. During art lessons, learners sometimes struggle with limited working space and insufficient furniture for group activities''.

Respondents NB SCH.D TR. 1 and 2 answered that:

"The physical conditions in the school support the teaching of Creative Art and Design to some extent, but there are still several limitations. The classrooms are available and spacious enough for normal lessons, yet they are not specifically designed for practical art activities''.

Respondents CB SCH. A TR. 1 and 2 answered that:

"The school lacks enough art materials and equipment such as crayons, paint, clay, drawing sheets, scissors, and display boards. Sometimes teachers have improvised with locally available materials to conduct lessons. Storage facilities for learners' artworks are also inadequate, making it difficult to preserve their projects".

Respondents CB SCH. B TR. 1 and 2 answered that:

"The physical conditions in the school are fairly supportive for the implementation of the Creative Art and Design curriculum, although there are some shortcomings. The classrooms are generally accessible, but they are not fully equipped for practical creative activities".

Respondents CB SCH. C TR. 1 and 2 answered that:

"We lack a dedicated art room, and what we have, does not naturally support the free movement of learners and teachers".

Respondents CB SCH. D TR. 1 answered that:

"The physical conditions in the school are fairly supportive but not fully adequate for effective handling of the CAD curriculum".

Respondents SB SCH. A TR. 1 and 2 answered that:

"The physical conditions are somewhat inadequate".

Respondents SB SCH. B TR. 1and 2 answered that:

"The classrooms are available and spacious enough for normal lessons, yet they are not specifically designed for practical art activities".

Respondents SB SCH. C TR. 1 and 2 replied that:

"Despite the challenges of inadequate resources and large class size, the school environment encourages creativity because teachers try their best to make lessons practical and interesting".

Respondents SB SCH. D TR. 1and 2 replied that:

"The classrooms are generally accessible, but they are not fully equipped for practical creative activities".

The interview findings indicate that the physical conditions of the schools were generally inadequate for effective implementation of the Creative Art and Design (CAD) curriculum. Across the Northern, Central and Southern belts, teachers consistently reported the absence of dedicated art rooms, overcrowded classrooms, inadequate working space, insufficient furniture, limited storage facilities, and inadequate art materials and equipment. Some teachers noted that although classrooms were accessible and adequate for ordinary classroom instruction, they were not specifically designed to support practical and collaborative art activities. Consequently, teachers often had to improvise with available classroom spaces and locally sourced materials.

These findings are significant because Creative Arts is fundamentally a practical subject that requires learners to handle tools and materials, undertake practical projects, and produce creative works (NaCCA, 2019). The CAD curriculum similarly emphasizes learner-centred, collaborative and hands-on activities that require an enabling environment for creative production (NaCCA, 2019). The reported lack of

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appropriate facilities therefore presents a structural challenge to the effective implementation of the curriculum.

This situation is in tandem with evidence from Ghana showing that schools experience infrastructure and instructional-resource shortages in creative arts education (Kuutol, 2023: Essuman, 2022: Essuman *et al.*, 2025), while inadequate studio facilities, large class sizes and insufficient funding have also been identified as constraints on Visual Arts education in Ghanaian schools (Opoku-Asare & Siaw, 2016).

Teachers' Competencies in Handling the CAD Curriculum

Regarding the question, *"What do you think about the pre and primary school teachers' competencies in handling the Creative Art and Design curriculum?*

NB SCH. A TR. 1 responded that:
"My competencies in handling the Creative Art and Design curriculum are below average. I lack confidence in teaching visual art since I am generalist primary trained teacher. I am not trained in art, so I stick to easy, safe activities in CAD. I feel confident with basic drawing but struggle with specialized techniques like printmaking or three-dimensional construction".

Concerning the same question, NB SCH. A TR. 2 answered:
"I understand the theory of Creative Art, but lack the personal artistic skill to demonstrate techniques effectively. I am skilled in traditional crafts, but we struggle with the "Digital Design" and "Modern Media" components of the CAD curriculum. I am familiar with the use of colour pencils and crayons in creating art but panic with other artistic techniques such as working with clay, printmaking".

NB SCH.B TR. 2: responded that:
"They had training that was focused on literacy and numeracy, so they tend to stick to the safest, simplest art activities like coloring inside the lines than drawing, since they can teach it well enough".

NB SCH.B TR. 1 answered that:
"They (teachers) lacked the confidence and ability to deliver art practical lessons effectively. As a result, we rely more on the theoretical aspect more than the practical side".

NB SCH.C TR. 1 and 2 said:
"They demonstrate a reasonable level of competence in teaching the Creative Art and Design curriculum".

NB SCH.D TR. 1 and 2 said:
"They have limited professional training in visual arts and therefore struggle with certain practical aspects of the curriculum. More of the times we focus more on theory than hands-on activities because we lack confidence, skills, or materials".

CB SCH. A TR. 1 and 2 replied:
"They are able to introduce drawing, colouring, paper work, modelling, and other practical activities in ways that engage children".

CB SCH. B TR. 1 and 2 replied:
"They understand the objectives of the curriculum and are able to guide learners through creative tasks and classroom activities".

Respondents CB SCH. C TR. 1 and 2 answered that:
"We lack a dedicated art room, and what we have does not naturally support the free movement of learners and teachers".

CB SCH. D TR.1and 2 replied:
"They lack specialized training in visual arts".

SB SCH. A TR.1 and 2 replied:
"There is a "confidence gap." While most of us understand the theory of Creative Art, some of us feel we lack the personal artistic skill to demonstrate techniques effectively".

SB SCH. B TR. 1 and 2 replied:
"Some of us have limited professional training in visual arts and therefore struggle with certain practical aspects of the curriculum".

SB SCH. C TR. 1 and 2 answered:
"We have limited professional training in visual arts and therefore struggle with certain practical aspects of the curriculum".

SB SCH. D TR. 1 and 2 responded:
"We have reasonable level of competence in teaching the Creative Art and Design curriculum".

The findings indicate varying levels of teachers' competence in handling the Creative Art and Design (CAD) curriculum, with a general concern about limited professional preparation and confidence in practical visual arts. The teachers reported that they understood the theoretical aspects of CAD but lacked sufficient skills to demonstrate specialised techniques such as printmaking, modelling, clay work, three-dimensional construction, digital design and modern media (Agbenyo *et al.*, 2025). Consequently, some teachers tended to emphasise theoretical instruction or simpler activities such as colouring and basic drawing. This finding is consistent with the view that effective arts education requires teachers to possess both subject knowledge and practical pedagogical skills to facilitate learners' artistic development (Opoku-Asare *et al.*, 2015; Boham, 2023: Kwarteng, 2024).

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However, the responses also show that some teachers possessed reasonable or adequate competence, particularly in basic drawing, colouring, paper work, modelling and guiding learners through creative activities. The findings therefore suggest that teachers' competencies are not uniform across schools. Differences appear to be associated with professional training, practical experience, confidence, access to appropriate facilities and exposure to specialised art techniques. The reported emphasis on theory where practical skills or resources are limited further suggests a gap between the practical expectations of the CAD curriculum and teachers' capacity to implement those expectations effectively.

This aligns with research highlighting inadequate teacher preparation and limited resources as challenges affecting the implementation of visual arts education in Ghana (Boham, 2023; Opoku-Asare *et al.*, 2015; Duku *et al.*, 2018).

In conclusion, the findings suggest that teachers possess basic competencies for implementing some aspects of the CAD curriculum, but many require further professional development in practical and specialised visual arts techniques. The confidence gap and reliance on simple or theoretical activities may limit learners' opportunities to develop practical, creative and exploratory skills. Strengthening teachers' continuous professional development, practical training, access to art materials and suitable spaces for hands-on activities could therefore improve the effective implementation of the CAD curriculum. This is particularly important because meaningful art learning requires opportunities for learners to engage actively with materials, techniques and creative processes rather than relying predominantly on theoretical instruction (Wright, 2007; Rule & Smith, 2018).

Problems Encountered in the Delivery of the CAD Curriculum by Teachers

NB SCH. A TR. 1 responded:

"I am unable to cover the entire curriculum for my class within a specific term, and theorizing practical activities. Inadequate art resources for teaching CAD is responsible for the stated problem. Problems encountered are inadequate teaching materials, large class sizes and limited instructional time. The problems are mainly caused by inadequate funding and lack of specialized teacher training. Time management is my biggest problem. It is caused by timetabling not accounting for the practical realities of art-making. The class period is too short to set up, make art, and clean up. Scheduling not enough time for art making activities".

With respect to the same question, NB SCH. A TR. 2 responded:

"Unavailability of textbooks and other resources for teaching CAD curriculum is my biggest problem. This could be attributed to not prioritizing the provision of art teaching resources by the school and parents' failure to acquire textbooks for their wards. Problem encountered is much time spent in gathering and preparing our own materials (like processing raw clay), and this makes me often run out of time for the actual teaching and design phase. This is caused by the overloaded nature of the CAD curriculum. Time and class size making it difficult to give individual feedback. Timetabling treats CAD as secondary to other subjects".

NB SCH.B TR. 2, responded that:

"They had training that was focused on literacy and numeracy, so they tend to stick to the safest, simplest art activities like coloring inside the lines than drawing, since they can teach it well enough".

NB SCH.B TR. 1 answered that:

"They lacked the confidence and ability to deliver art practical lessons effectively. As a result, we rely more on the theoretical aspect more than the practical side".

NB SCH.C TR. 1 and 2 responded that:

"Problems encountered in delivering the CAD curriculum is the shortage of teaching and learning materials. The causes of these problems include inadequate financial support for schools and limited awareness among stakeholders about the importance of Creative Art and Design in child development and skill acquisition".

NB SCH.D TR. 1 and 2 replied that:

"They do not have enough art supplies, which limits practical activities. Also, large class sizes also make it difficult for us to supervise and assist every learner during creative tasks. The causes of these problems include inadequate funding for schools, limited teacher training in practical art education, and low prioritization of Creative Art and Design within the educational system".

CB SCH. A TR. 1and 2 said:

"Insufficient time allocated for practical work and the limited instructional time often prevents learners from fully completing projects. The causes of these problems include inadequate funding for schools and low prioritization of Creative Art and Design within the educational system".

CB SCH. B TR. 1 and 2 said:

"Time allocation is also inadequate because practical activities require more time for preparation and completion. In addition, some school authorities and parents pay less attention to the subject because they consider it less academic compared to other core subjects. The causes of these problems include inadequate financial support for schools and limited awareness among stakeholders about the importance of Creative Art and Design in child development and skill acquisition".

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CB SCH. C TR. 1 and 2 replied that:
"Inadequate resources and large class sizes make it nearly impossible to give individualized feedback on creative work. Large class sizes are a broader infrastructural issue, and the lack of facilities goes back to budget constraints".

CB SCH. D TR. 1 and 2 said:
"Inadequate teaching materials, large class sizes, limited instructional time, were the problem encountered. And these is caused by inadequate funding and lack of specialized teacher training".

SB SCH. A TR. 1 and 2 said:
"Because the CAD curriculum is so process-oriented, we spend a lot of time explaining how to use tools safely, which leaves very little time for the actual creative part of the lesson. And lack of prior exposure on the part of learners is the cause of this problem".

SB SCH. B TR. 1 and 2 responded:
"Lack of adequate teaching and learning materials and large class size. These are caused by inadequate funding for schools, limited teacher training in practical art education, and low prioritization of Creative Art and Design within the educational system".

SB SCH. C TR. 1 and 2 replied:
"Inadequate resources for teaching of the subject. This is caused by inadequate funding for schools".

SB SCH. D TR. 1 and 2 answered:
"Overcrowded classrooms, which makes supervision during practical activities difficult, inadequate time allocation for teaching are problems encountered. These problems are caused by inadequate financial support for schools, lack of enough teaching resources, and limited awareness among stakeholders about the importance of Creative Art and Design in child development and skill acquisition".

The findings indicate that teachers encounter several interrelated challenges in the delivery of the Creative Art and Design (CAD) curriculum. The most frequently reported problems were inadequate teaching and learning materials, insufficient instructional time, large or overcrowded classes, inadequate practical facilities, limited teacher preparation in practical art education, and insufficient financial support. These findings are consistent with studies that identify inadequate resources, teacher preparation and institutional support as important constraints on effective visual arts education in Ghana (Opoku-Asare *et al.*, 2015; Duku *et al.*, 2018: Kuutol, 2023: Essuman, 2022: Lorenza, 2021: Njoroge, 2019).

Growth and Thinking Skills of Learners after Going through Topics in CAD Curriculum

In answering the question "What kind of changes did you observe in the growth and thinking skills of the children after taking learners through topics in CAD curriculum?

NB SCH. A TR. 1, said:
"Learners become a little bit creative, confident, and imaginative after participating in CAD activities. Slightly improvement in hand-eye coordination, problem-solving skills, communication abilities, and critical thinking".

NB SCH.B TR 2, said:
"Improved problem-solving skills, communication abilities, and critical thinking were the changes".

NB SCH.B TR 1 responded that:
"Learners become more creative, confident, and imaginative after participating in CAD activities". The following were the responses offered by NB SCH.C TR. 1 and 2 to the question

"What kind of changes did you observe in the growth and thinking skills of the children after taking learners through topics in CAD curriculum? "Children became more imaginative and confident when expressing their ideas through drawing, painting, modelling, and craft activities. Many learners showed improvement in creativity and originality during classroom tasks".

NB SCH.D TR. 1 and 2 answered that:
"After learners participated in Creative Art and Design activities, noticeable improvements were observed in their creativity, critical thinking skills and collaborative skills".

CB SCH. A TR. 1 and 2 replied:
"Learners developed better hand-eye coordination, concentration, and patience".

CB SCH. B TR. 1 and 2 answered:
"Learners developed better motor coordination, concentration, and observation skills".

Regarding the question, CB SCH. C TR. 1 and 2 said:
"We observe a shift in their thinking and better problem solvers".

CB SCH. D TR. 1and 2 said: *"Learners become creative, confident, and imaginative after participating in CAD activities".*

SB SCH. A TR. 1 and 2 said:
"When learners work on group design challenges, they learn how to negotiate and combine different ideas into a single vision".

SB SCH. B TR. 1and 2 replied:
"Improvements were observed in their creativity and critical thinking skills".

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With regards to the question, SB SCH. C TR. 1 and 2 responded:
"Developed better hand-eye coordination, concentration, and patience were observed among learners".

SB SCH. D TR. 1and 2 replied:
"Enhanced learners' critical thinking and problem-solving abilities because learners had opportunities to make decisions and experiment with different ideas".

The teachers' responses indicate that participation in the Creative Art and Design (CAD) curriculum contributed to noticeable improvements in learners' cognitive, creative, motor and social development. Across the schools, teachers consistently reported increased creativity, imagination, confidence, critical thinking and problem-solving abilities.

Learners also demonstrated improvements in hand-eye/motor coordination, concentration, patience and observation skills, particularly through drawing, painting, modelling and craft activities. In addition, group-based CAD tasks encouraged learners to communicate, negotiate, collaborate and integrate different ideas into shared designs.

Overall, the findings suggest that CAD provides learners with opportunities to develop both creative and higher-order thinking skills while engaging in practical and collaborative activities. This observation is consistent with UNESCO's position that arts education supports creativity, critical thinking, imaginative problem-solving, collaboration and self-expression among learners (Marifah, Djan, and NanKpa, 2025: UNESCO, 2020; UNESCO, 2025).

Positive and Negative Outcomes observed by Teachers with Regard to the CAD curriculum

Regarding the question *"What were the positive and negative outcomes that you observed with regard to the CAD curriculum?*

NB SCH. A TR 1 responded that:
"Positive outcomes are improved creativity and practical skills. Negative outcomes are inadequate time for teaching the strands in CAD, Limited resources for teaching and overloaded CAD curriculum".

NB SCH.B TR 1 responded that:
"Positive outcomes include improved creativity, confidence, teamwork. Negative outcomes include varying teacher competence levels".

NB SCH.C TR. 1and 2 said:
"Positive outcome observed was that learners became more creative, active, and interested in classroom activities. The negative side was, the lack of adequate materials and facilities which affected the smooth implementation of some activities".

NB SCH.D TR. 1 and 2 answered that:
"Positive outcome includes promoting creativity, imagination, and self-expression among learners. On the negative side, they said the lack of materials and inadequate support sometimes frustrate both teachers and learners".

CB SCH. A TR. 1 and 2 said:
"Positive aspect is that learners become more active and motivated during practical lessons compared to purely theoretical subjects. They said assessing learners' creative work can sometimes be challenging because creativity differs from one child to another".

CB SCH. B TR. 1and 2 replied:
"Learners enjoyed lessons more because the activities were interactive and learner-centred. This increased participation and improved classroom engagement. The teachers said on the negative side, the lack of adequate materials and facilities affected the smooth implementation of some activities".

CB SCH. C TR. 1 and 2 replied:
"It provides a vital outlet for students who struggle with written academics to shine. The negative side is, some students experience frustration if they have high expectations for realism but lack the technical skill to execute it".

CB SCH. D TR. 1 replied:
"Positive outcomes include improved creativity, confidence, teamwork. Negative outcomes include varying teacher competence levels".

SB SCH. A TR. 1and 2 replied:
"Learners are more expressive and notice patterns around them. On the negative side, coverage of the curriculum is very shallow as teachers have to burn out from improvising every week".

SB SCH. B TR. 1 and 2 answered:
"Creativity, imagination, and self-expression among learners improved. Lack of materials and inadequate support which sometimes frustrate both teachers and learners were the negative sides".

SB SCH. C TR. 1and 2 replied:
"The curriculum encourages teamwork, confidence, and appreciation of culture and the environment. On the negative side teachers replied that inadequate materials and support sometimes frustrate both teachers and learners. Some practical activities cannot be completed effectively because of limited resources and time".

SB SCH. D TR. 1 and 2 replied:
"Learners enjoyed lessons more because the activities were interactive and learner-centred. This increased learners' participation and improved classroom engagement. On the negative side, we sometimes find it

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difficult to manage practical lessons because of large class sizes and limited resources".

The findings indicate that the CAD curriculum produces outcomes in learners, particularly in creativity, imagination, confidence, self-expression, teamwork, active participation, motivation, and practical skills. These are consistent with the view that visual arts education can support children's creative thinking, communication, and cognitive development (Wright, 2007; Rule & Smith, 2018). However, teachers identified significant challenges that constrain the effective implementation of the CAD curriculum. The most frequently reported problems were inadequate teaching and learning materials, limited facilities, insufficient instructional time, an overloaded curriculum, large class sizes, and differences in teachers' levels of competence (Alhassan, *et al.*, 2025: Essuman, *et al.*, 2025). These undoubtedly influenced the kind of artworks produced by the learners thereby impeding smooth running of the visual arts aspect of creative arts curriculum to ensure the achievement of the set rationale set.

MAJOR FINDINGS

The study found that visual artworks produced by pre-school and primary school learners within the Creative Art and Design (CAD) curriculum provide important opportunities for cognitive, creative, communicative, social, and practical skills development. Through drawing and other visual arts activities, learners were able to express ideas and emotions, communicate their experiences, develop language skills, explore their environments, collaborate with peers, and demonstrate their understanding of their social and cultural contexts. Inadequate teacher training, insufficient instructional materials, limited instructional time, inadequate resources, and limited institutional and policy support as major challenges affecting the effective delivery of visual arts activities. These challenges restrict the extent to which learners can fully benefit from practical and creative activities within the CAD curriculum.

CONCLUSION

The study concluded that visual artworks within the Creative Art and Design (CAD) curriculum play a significant role in the artistic, psychological, psycho-motor and skill development of learners in the pre-school and primary schools in Ghana. Through visual art activities, learners were able to communicate ideas, express emotions, develop language skills, collaborate with peers, and interpret their social and cultural environments creatively. However, the effective realization of these developmental benefits was constrained by inadequate teacher training, insufficient instructional materials, limited instructional time, resource-related challenges, and low policy prioritization of Creative Arts and Design education.

RECOMMENDATIONS

- The Ministry of Education and Ghana Education Service should strengthen Creative Art and Design education by providing adequate instructional time, resources, and practical activities within the basic school curriculum.
- Teacher education institutions should organize continuous professional development programmes and workshops to improve teachers' competencies in visual arts aspect of the creative arts.
- Schools and educational authorities should provide adequate visual art and textile production materials, tools, equipment, and studio spaces to support effective practical learning.
- Teachers should adopt learner-centred, culturally responsive, and participatory teaching approaches that promote creativity, communication, collaboration, problem-solving, and self-expression among learners.

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