

**STORIES AS A MODE OF INSTRUCTION: A MODULE FOR TEACHING
NATURAL SCIENCE IN BASIC 3**

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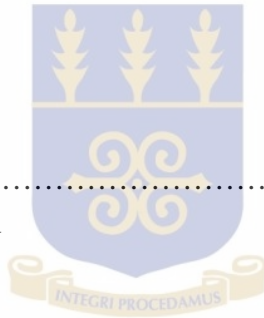
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DECLARATION

I hereby declare that this thesis is a result of my own work, an output of a research undertaken with supervision. Quotations and references to scholarly works have been duly acknowledged. I also declare that this work has never been submitted to any other institution for the award of any degree or certificate. I am however responsible for any omission or commission that may be identified with this study.

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DEDICATION

I dedicate this work to my father, the late Peter DƐpilah Kuusangyele. In spite of being non-literate and strong opposition from his elder brother concerning girls' education, sent all four daughters, including me to school. My achievement today began on the day he "disrespected" his elder brother and sent me to school. Baba, naab bƐpuore baa yaaneƐ. I appreciate everything and I believe you are also proud of yourself wherever you are.



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To my husband and son, Mr Sayed Ismaila and Zabdyl Ewuntoma Ismaila who made lots of sacrifices for me to realise this dream, I say *Naakoode*. My family and friends, how could I have done it without your support and encouragement? God richly bless you all.

ABSTRACT

From 1951 when Dr Kwame Nkrumah embarked on expansion of the education system in the then Gold Coast to the present, there have been several initiatives aimed at developing the education system. The most prominent are; the Accelerated Development Plans for Education (1951 and 1961), the New Structure and Content of Education Plan (1974), the New Educational Reform Programme (NERP) (1987), and the Free Compulsory Universal Basic Education (1996). These initiatives show that education policy makers recognise the need for modification as and when the situation demands but not enough has been done about teaching and learning. So far the most obvious teaching and learning initiatives are the National Language Accelerated Programme (NALAP) introduced in 2009 and the Teacher-Community Assistance Initiative (TCAI) in 2011.

As a result of this observation, the study sought to ask; to what extent can storytelling be used as an effective approach to teaching and learning in public basic schools?, to what extent can stories be designed as a module for teaching Natural Science in Basic 3? And how can stories be created from topics in public Basic 3 Natural Science Text Book? To answer these questions, Sowa Din Memorial “2” Primary School was purposively selected to explore the possibility of using stories as an instructional method. Interviews, complete observation, participant observation and documents were used for this exploration. The study revealed that using stories as a mode of instruction falls in line with the Ghana Education Service teaching and learning initiative but the teachers had a challenge in creative teaching. A days’ training workshop served as an in-service training for the teachers and a test of the module revealed that when teachers are given specific skills to meet the needs of the classroom they would deliver. To ensure that teachers employed variety teaching to enhance learning, the study found that there should be reviews of course content at the training colleges and mode of supervision of teachers.

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ABSTRACT

From 1951 when Dr Kwame Nkrumah embarked on expansion of the education system in the then Gold Coast to the present, there have been several initiatives aimed at developing the education system. The most prominent are; the Accelerated Development Plans for Education (1951 and 1961), the New Structure and Content of Education Plan (1974), the New Educational Reform Programme (NERP) (1987), and the Free Compulsory Universal Basic Education (1996). These initiatives show that education policy makers recognise the need for modification as and when the situation demands but not enough has been done about teaching and learning. So far the most obvious teaching and learning initiatives are the National Language Accelerated Programme (NALAP) introduced in 2009 and the Teacher-Community Assistance Initiative (TCAI) in 2011.

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there should be reviews of course content at the training colleges and mode of supervision of teachers.

CHAPTER ONE

INTRODUCTION AND OVERVIEW OF THE PROBLEM

1.0 Introduction

It is common knowledge that teaching plays a very crucial role in imparting knowledge and skills to learners hence the development of procedures to guide the teacher to do that. These procedures, referred to as instructional methods (Siedentop, 1991) provide a frame within which the teacher instructs learners to acquire knowledge and skills. The teacher therefore has to be imaginative in the selection of instructional methods in order to educate his learners. The inability of a teacher to select suitable instructional methods leads to ineffective learning, consequently resulting in learners' failure to make their own discoveries in the learning environment. This study gives an overview of the problem of standardised instructional methods currently being used in public schools in Ghana by explaining that modification of methods would encourage learners to explore their capabilities. The study adopts a qualitative approach to investigate a school in Mmai Djorn in the Adentan Municipality in the Greater Accra Region.

1.1 Background

Systems of education have evolved over the centuries from ancient education to a curriculum-based teaching and learning. Most countries are also making efforts to change forms of instruction in the classroom to meet the challenges of the evolution in education. Ghana, like most countries has also experienced the evolution in education yet one wonders why instructional methods in Ghanaian public schools have not responded to this evolution. Around 300BC before writing was invented, the main focus of education was the acquisition of skills through observation. Martin (1926) refers to this kind of education as ancient education. Acquisition of skills as a focus of education later shifted to an academic subject

when science became a means of explaining occurrences in the world. It therefore became a prestige for people, especially the elite in society to study science. This was medieval education. According to Morgan (2011) the ideology of education changed in the 19th century with the introduction and adoption of *The Prussian System of Education*. In this system, education became compulsory for citizens. Instructors or teachers also required some skills in classroom management and teaching methodologies to impart knowledge. Training institutions were therefore put in place to train instructors/teachers to teach. The system of education further evolved in the 20th century to a curricular-based one which is currently the system of education practiced in Ghana. Taking inventory of the evolution that has taken place in education over the centuries from ancient education to curricular-based teaching and learning, one wonders if the same cannot be done for teaching.

It is believed that education evolved to suit situations and prevailing needs. If instructional methods are also given such priority, a lot could be done to help pupils to learn. Currently, the questioning method, explanation, discussion, group work and demonstration are the available instructional methodologies at the disposal of the teacher. In the classrooms of Ghanaian basic public schools however, the main teaching methods used are the questioning and explaining methods referred to as “eclectic” (Otame, 2009), a form of teaching where more than one instructional methods are combined to teach. The questioning and explaining methods according to teachers are used mostly because they complement each other. If pupils are asked a question and they do not understand, explanation has to be made for clarification. On the other hand if an inaccurate answer is given to a question, a teacher needs to explain for better understanding. Unfortunately, storytelling which gives pupils the opportunity to use their imagination and initiatives to learn is missing entirely from the lesson notes and teaching done by teachers in the Ghanaian public classrooms. The reliance on the questioning

and explaining methods do not encourage pupils to explore their potentials. This is because these methods do not allow pupils to participate in the teaching and learning process; pupils become recipients not participants in the process.

There have been countless reports on deteriorating situations in learning in the media, education committee reports (Dzobo Report, 1974, Evans Anfom Report, 1986, Education Review Committee, 1994, Anamuah-Mensah Report, 2002, Education Sector Performance Report, 2010) and research findings but there is yet to be seen, effective policies implemented to change instructional methodologies. For instance in 1994, the Education Review Committee which reviewed the New Education Reform Programme of 1987 reported among other things that the curriculum was overloaded in content and too rigid thus reducing the effectiveness of teaching and learning (EPA,2010). Agbenyega and Deku (2011:2) in their advocacy for Inclusive Education in Ghana also indicated that “current pedagogical practices are prescriptive, mechanistic and do not value student diversity and different learning styles”. The authors’ conclusion and the various reports sum up the situation in the Ghanaian classrooms: instructional methodologies in the Ghanaian classrooms are rigid and therefore make little room for learners to explore their potentials.

The history of instructional methods in Ghana has been attributed to colonialism and traditional cultures. Agbenyega and Deku (2011) use the term “oppressive pedagogy” to explain what pertains in the classroom. According to the researchers, Ghanaians in the colonial period were marginalized by the British in terms of utilization of knowledge. Ghanaians were considered unequal to the British and as such always played the subordinate role. The relationship between the British and Ghanaians was a master-servant one. Therefore every instruction from the “master” to the “servant” was done through oppressive pedagogy.

When western education was instituted in the then Gold Coast, the purpose was to make it easier for both the colonial masters and missionaries to aid their interest (Hagan, 2005). The British needed to succeed in their administration as colonial masters and this could only be done if enough education was provided for Ghanaians to be employed as subsidiary staff thus perpetuating the top to bottom instruction. The missionaries also needed supporting staff like catechists and Sunday school teachers to help with both teaching the gospel and evangelism. The “master-servant” situation during the colonial period unfortunately presented literacy in letters as a source of power and authority and those who had it always felt superior to those without literacy. With this background, that is, the top to bottom instruction from their “masters” and the superiority associated with formal education, oppressive pedagogy progressed in the classroom even after independence. The teacher teaches and the pupil listens. Thus the instructional method in the Ghanaian classroom is a carry-over from colonial period (Agbenyega & Deku, 2011).

With regard to the traditional cultures, Agbenyega and Deku (2011) use the kinship system to explain the perpetuation of oppressive pedagogy. They state that there is a master-subject ideology in the traditional set up which is synonymous to the master-servant concept of the colonial period. According to the researchers, in exercising his authority, the king or chief displays his power over his subjects. The subjects obey the kings’ directives without questioning and those who violate them are punished. I however think that the researchers should have given credit to the consensus building that existed in the traditional councils. In the traditional councils, the king or chief consults with the council of elders before taking a decision, thus directives from the traditional council are based on unanimous decisions not unilateral as the researchers want to portray. Also the master-subject ideology may only exist

in centralised societies where there are royals and commoners but in non-centralised societies where royalty does not exist, the oppressive pedagogy cannot function.

It has been observed by stake holders of education that state sponsored schools are usually confronted with persistent poor academic performance in the BECE. The reasons which have always been attributed to lack of logistics in the public basic schools, large class size and inappropriate instructional methods would not be belaboured.

The problem with instructional methods did not surface overnight. Several attempts have been made over the years to find solutions to the issue of instructional methods. In the late 1960s, *The Theatre Arts in Education* for example was introduced as a course for students offering Certificate in Drama and Theatre Studies, University of Ghana (University of Ghana, 1964:40). This was to encourage the majority of teachers and the few non - teachers who came for further studies to use drama as part of teaching and learning materials to teach on completion. The name of the course was later changed to *Drama in Education*. The idea was to complement the existing instructional methods with creative teaching which makes use of dramatic arts. This form of teaching involves the learner in the teaching process through participation in problem solving. Students of this course (*Drama in Education*) used dramatic arts like “creative dramatics”, “role play” and “teacher in role” as instructional methods to teach. The concept was effective, which complements the statement that “there has been more acceptance of the fact that development in understanding drama (including the use of drama across the curriculum) arises through participation in the art form: education in and through drama complement each other” (Fleming, 1997:57) but as Gallagher (1995:1) rightly puts it “...how many schools and colleges exist where students are being educated in dramatic arts?” In fact there is no “Drama” on the Time Table for Basic Schools in Ghana. In

an interview with a Circuit Supervisor of the Ghana Education Service, he said it is assumed that Drama would be taught during Music and Dance Lessons. Investigation however revealed that Music and Dance is not even taught at the basic level because it is not examinable.

Analysis of the teachings done by lecturer and students of the Department of Theatre Arts during their *Drama in Education* teaching practice over the years showed that dramatic arts were used by the student-teachers to teach while the teachers of the pupils watched. What happened was that, the benefit the pupils derived from the concept was temporary, when the regular teacher came and took over, he/she used the regular method, and there was no continuation in the creative teaching and learning. In spite of its laudable nature as a solution to instructional methods, the concept of *Drama in Education* instituted by the Department of Theatre Arts failed to involve the teacher who was rather an observer not a participant¹. The problem with instructional methods and their effect on academic performance has therefore persisted.

The creation of a conducive atmosphere for learning is derived from the type of instructional methods employed. Storytelling would provide an accommodating arena for learning as pupils would be given a platform to explore. In the traditional storytelling session, the narrator depends on the audience's contribution and participation for the success of his/her performance. It is therefore participatory. In the classroom when storytelling is used as an instructional method, the teacher who becomes the narrator would depend on the audience, that is, the pupils for the success of his/her "performance" which is the teaching. The pupils would have to provide improvisation and interjections to complement the narration. These

¹Reports on students' Drama in Education projects between 1978 and 2008, Department of Theatre Arts, University of Ghana.

improvisation and interjections would be the freedom the pupils would have to contribute to the teaching as partners of the process. It would therefore be impossible for the teacher to exhibit the “master-servant” attitude thereby improving the learning environment for pupils to explore their abilities.

1.2 Statement of the problem

Basic education provides the essential building blocks to continue to higher levels of education. However, state sponsored schools in Ghana are usually confronted with persistent poor academic performance in the Basic Education Certificate Examination (BECE). In 1999 a Chief Examiner’s report on the 1998 BECE results attributed the poor performances to inadequacies of logistics as well as the method of teaching in the basic schools (*Daily Graphic*, Monday January 18, 1999). John Osei Frimpong, District Director of Education for Ejura-Sekyedumase in Ashanti Region in bemoaning the abysmal performance of his district in 2003, attributed it to the way teaching is done. According to him, between 2001 and 2002, the district scored 0% in the BECE (Ghana News Agency, April 7, 2003). One would have thought that measures would have been taken to correct this perennial anomaly. However the situation has not improved. As many as 112 schools in the Eastern Region scored 0% in the 2011 BECE. Dr Apea-Kubi, the Regional Minister again “attributed the general poor performance of the candidates to the poor quality of teachers, overcrowding, and ineffective supervision” (*The Ghanaian Times*, Wednesday November 9, 2011). On the national level 50% of the candidates who sat for the 2011 BECE could not qualify for Senior High School Education (*Daily Graphic*, Tuesday, September 27, 2011).

Several reasons have been attributed to this phenomenon. The most obvious may be the lack of continuity in educational policies from both civilian and military governments (EPA,

2010). Ghana has since independence experienced both civilian and military rule and each government, since independence put in some measures to improve the educational sector but this has always been disrupted when a new government is ushered into power. Every new government whether civilian or military mostly comes with new policies of education hence a discontinuity of the previous policy no matter how brilliant it was. For instance in 1995 when the National Democratic Congress (NDC) was in power, *The Assistance to Teacher Education Programme* (ASTEP) was initiated by the Teacher Education Division of the Ministry of Education and the German Development Cooperation Agency (GTZ/KfW). The project was to (among other things) “improve quality of both teacher education and basic education by developing methodologies for teaching and learning” (UNESCO, 2008:136). The main aim of the programme was to train and equip teachers to use the learner’s mother tongue as medium of instruction in literacy, numeracy and science in the first three years of basic education. When the NDC lost the election in 2000 and the New Patriotic Party (NPP) came into power, a new language policy was implemented in 2002; the use of English Language as medium of instruction. Similarly, a government white paper during the NPP government increased the duration of Senior High School from three years to four due to public outcry of poor performance. However when the NDC came to power again in 2012, the duration of Senior High School was reversed to the original three years. This reversal, I believe, was in line with the recommendation by the Anamuah-Mensah’s Report in 2002 that the poor performance at the Senior High School was not due to duration but factors such as ‘lack of adequate teaching and learning facilities and poor infrastructural facilities’. Apart from the lack of continuity in educational policies, other reasons mentioned in the report that has affected education include lack of logistics in the public basic schools, large class size, and inappropriate instructional methods (EPA, 2010).

Storytelling in Africa, and for that matter Ghana, is a traditional art which everyone has either experienced or observed. According to Utoh-Ezeajugh (2010) storytelling throughout African traditional societies teaches, admonishes and entertains. In addition to its functions of educating, transmitting of information and instructing, storytelling also functions as pedagogy. Bear (2000:81) states that in indigenous societies, “storytelling is a very important part of the educational process. It is through stories that customs and values are taught and shared”. The implication is that in oral societies storytelling is a pedagogy used by the elderly to instruct the younger generation, preserve culture and instil values.

For this reason, using stories as a module for teaching would bring its familiarity to bear on the pupils when they are being taught. Module in this context refers to a “self – contained interchangeable unit: an independent unit that can be combined with others and easily rearranged, replaced or interchanged to form different structures or systems” (Encarta Dictionaries, 2009). The familiarity of the art would therefore make its use in the classroom acceptable to pupils, they would easily identify with the methodology. When they are used in the classrooms, narratives would complement the western method of teaching and therefore go a long way to improve academic performance. The concept of stories as a module for teaching is based on the tenets of creative drama propounded by Winifred Mary Ward in 1924. Theorists of creative drama are of the belief that “learning by doing” helps in memory reinforcement.

This study therefore seeks to rely on the storytelling tradition which both teachers and pupils are familiar with to narrate stories created from topics from Natural Science Text Book as an instructional method. Consequently the narration would not be existing stories but a creation of stories based on topics to be taught in Natural Science. This is because “stories may be

invented or they may imitate the real world” (Jorgensen 1981:3). The creation of the stories is therefore in line with the flexibility of storytelling, that is, it is purely based on the ability of the narrator to be imaginative and creative.

1.3 Objectives

The general objective of the study is to explore the feasibility of creating and using stories as a module for teaching Natural Science in public Basic Schools.

- To explore the feasibility of using stories as a mode of instruction for teaching Natural Science in public Basic Schools.
- To create stories as a module for teaching Natural Science in public Basic 3.
- To develop and document a module which would serve as a guide for teaching Natural Science in Basic 3.
- To test the use of stories as a mode of instructions for teaching Natural Science in Basic 3.

1.4 Research questions

- To what extent can storytelling be used as an effective approach to teaching and learning in public basic schools?
- To what extent can stories be designed as a module for teaching Natural Science in Basic 3?
- How can stories be created from topics in public Basic 3 Natural Science Text Book?

1.5.1 Study area

The location for the study is Mmai Djorn. This location was chosen because its characteristics were presumed to enhance the provision of feasible results. Mmai Djorn is in the Adentan Municipal Assembly in the Greater Accra Region. The district was carved out of the Tema Municipal Assembly in 2008. Adentan District is 10 kilometres Northeast of Accra and covers an area of 855 square kilometres. One major challenge of the district with education is that it has more private schools than public schools. There are forty-eight (48) private schools with only eleven (11) public schools serving an estimated population of 92, 831 (Adentan Municipal Assembly, Medium Term Development Plan, 2010). As a result one school serves more than three communities, a situation which has resulted in overcrowding in classrooms which makes learning not conducive. Mmai Djorn has an estimated population of 3,920 but has one public school, Sowa Din Memorial School. The main occupation of the inhabitants is farming, trading and transport services. The income level of the people of Mmai Djorn is Gh¢7.5 (Adentan Municipal Assembly, Medium Term Development Plan, 2010). Due to the low level of income of the people of Mmai Djorn, the most patronised form of education for their wards is the public school system which is usually affordable. This is one of the reasons why Mmai Djorn has been selected as the study area to bring out the need for modification of instructional methods in the midst of the above challenges.

1.5.2 Sowa Din Memorial School

Sowa Din Memorial School was built in 1954 as Ashaley Botwe Primary and Middle School. In an interview with Madam Florence Otwe-Opare, head of the Resource Centre of the Adentan Municipal Assembly located in the school, it was mainly established for the schooling of children of the staff members of the University Farms. However the whole

community benefited since it was the only school in the vicinity. Since the school is located on Mmai Djorn land but not Ashaley Botwe, it was renamed after one of the chiefs of Mmai Djorn, Nii Sowa Din therefore the name Sowa Din Memorial School.

Sowa Din Memorial '2' Primary School is one of a cluster of schools in Sowa Din Memorial School. There are two Junior High Schools and two basic schools but technically the basic schools are four because each school has two sections, A and B. As such there are over thirty teachers in this environment which serves as a good sample size for a study. The basic schools run the double-shift system due to large class size and inadequate classroom blocks. The double-shift system gives limited contact hours. Whereas teachers in single-shift schools have six contact hours with their pupils, those in the double-shift system have four and a half hours.

Investigations also revealed that the majority of the pupils live with guardians who are taking advantage of the double-shift system. When a pupil is on the morning shift, after school he or she mostly goes to sell wares and when he or she is on the afternoon shift, selling is done in the morning too. Such pupils are usually found dozing in class because of tiredness. They do not get time to study at home and when they come to school too, they miss a good number of the lessons due to lack of concentration as a result of tiredness and inadequate sleep. Some pupils who are living with their parents also take advantage of the double-shift system to play truancy. When they are on the morning shift, they would say they are on the afternoon and so on.

With all these challenges, it was assumed that exploring storytelling as a mode of instruction would have the potential of aiding teaching and learning. It was projected that if the teachers

in this school used creative methods of teaching like storytelling, it would be possible to meet the needs of the two categories of pupils stated earlier. The storytelling session has the prospect of engaging the attention of the pupils due to its activity based nature. It would prevent dozing and also entice the truants to come to school to be part of the variety teaching. The expectation of the study is thus to make teaching and learning participatory. When teaching and learning is participatory, each party in the process, that is, the teacher and the pupil would be responsible for seeing to the success of the process. This is because as typical with human nature, each party would like to be associated with the success not the failure so efforts would be put in to ensure success of the process.

1.6 Definition of concepts

Teaching methods

Teaching methods are instructional methods that guide teaching (Siedentop, 1991). They are therefore guidelines that help the teacher or instructor in the construction of the lesson to be taught. The study adopted this definition.

Oppressive pedagogy

Oppressive pedagogy is where power dynamics are at play; the instructor uses his/her position to intimidate learners causing the learners to acknowledge or accept his/her knowledge and authority (Freire, 1973 cited in Agbenyega and Deku, 2011).

Creative Dramatics

Creative dramatics is a phrase coined from creative drama by Winifred Mary Ward, a theorist of Drama in Education in 1924. Creative drama is “a classroom teaching method that places a

heavy emphasis on self-expression, literature appreciation and proficiency in spoken English” (Kingdon-Ward, 1954). Creative dramatics is therefore an instructional method that is child-centred. It is a group experience in which each learner is guided to express himself/herself as he/she works and plays with others.

Role play

When one assumes a character other than him/herself for the purpose of illustration, the person is playing a role of the character he has assumed (Wilheim, 2002). A teacher may ask pupils to take up roles to illustrate a point in class. When a teacher uses role play, he/she is able to demonstrate to pupils how to do something or why something is done.

Teacher –in – role

A situation when a teacher assumes a role other than teaching in the classroom for the purpose of demonstration. A teacher may assume a role of a police officer for instance to demonstrate the use of the zebra crossing to pupils.

Module

A module is a “self – contained interchangeable unit: an independent unit that can be combined with others and easily rearranged, replaced or interchanged to form different structures or systems” (Encarta Dictionaries, 2009). Although there are various concepts of module, the study adopted this one because it brings out the objective of the study.

Double-Shift system

It is a school system practiced in most developing countries including Ghana where two units of schools are run due to either lack of space and or large class size (Bray, 1990). Thus each class is divided into two; some come in the morning and the rest in the afternoon. This system is practiced mostly in densely populated suburbs.

Single-shift system

This is a schooling system which runs a single session.

1. 7 Significance of the study

Instructional methods used by teachers in Ghanaian public schools have often come under criticism. Concerns have been raised that teachers use inappropriate and ineffective instructional methods which result in poor academic performance of pupils. It is also recognisable that the Ministry of Education through its implementing body, the Ghana Education Service has made some efforts to remedy the situation by introducing some intervention programmes. However a lot still needs to be done. Teachers feel side-lined when programmes concerning teaching are designed without their involvement but made to implement them. This explains why some of the interventions face challenges. It is believed that if teachers are consulted during the designing stage of programmes, their contributions would be helpful since they are the ones to implement them. This study sought to make the teacher a partner of the intervention. The main significance of this study is to engage the skills of the teacher in the creation of intervention programmes which aim at improving teaching in the classroom. The study sought to reveal to education authorities the impact teachers make on intervention programmes when they are part of the decision-making

process. It is the expectation of the study that teachers would identify with the intervention which acknowledges their skills and capabilities in its creation process. It is projected that the study would contribute to the Ghana Education Service' search for workable intervention programmes in its schools.

1.8 Summary of methodology

Public schools which are state funded are often confronted with challenges with delivery because they are the ones that are mostly patronised by the masses. Although all public schools in Ghana face similar challenges like overcrowding, there are some challenges that are peculiar due to the location of the school. For this reason, Sowa Din Memorial "2" Primary School was purposively selected as a case study because of its peculiar characteristics which was presumed to enhance the results of the study. It is one of a cluster of schools hence has high teacher population and also operates the double-shift system which poses some challenges to teaching and learning.

Participants of the study were made up of seven (7) trainers and supervisors of teachers, thirteen (13) teachers and ten (10) pupils. A total of thirty (30) participants were therefore used. Trainers of teachers provide the skills in teaching therefore it was necessary to engage them in issues concerning challenges with teaching. Also, as the supervisors of teachers monitor the activities of teachers, information from the supervisors was deemed essential to the study. In every regard, teachers were the main focus of the study since they are the ones implementing the instructional methods in the classroom. The pupils could not be eliminated because the problems associated with teaching affect them so their views on teaching were very important. Since the focus of the study is on instructional methods, it was believed that these participants would provide information that would enhance the results.

Interviews and participant observation were used to get information on instructional methods from the respondents. Based on this information, a training workshop on creative teaching was organised for the target teachers. However as the school is within a cluster of schools, over thirty (30) teachers from schools within the cluster participated in the workshop. At the workshop, teachers were trained on how to create stories with topics they are to teach to encourage participatory teaching and learning in the classroom. In addition to the interviews and participant observation, documents such as the Natural Science teaching syllabus, teachers' lesson notes and stories were also studied to serve as a guide in creating the module. A treatment teacher was then selected from participants of the workshop to test the module, two weeks after the training. The testing of the module constituted the core of the methodology. The entire study revolves around the creation of the module with stories as a mode of instruction.

1.9 Organisation of the study

This study is set in five chapters, this chapter and four others. Chapter two deals with the conceptual framework and literature review. Chapter three institutes the framework of the study. It is in this Chapter that methods employed in the study and issues relating to the topic like teaching or instructional methods, creating modules for teaching and training programme are examined to be able to assess their impacts on academic performance. Chapter four presents field findings on instructional methods in Basic 3 of Sowa Din Memorial '2' Primary School. Chapter five gives a summary of the study, conclusions and recommendations.

CHAPTER TWO

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

2.0 Introduction

In this chapter, a conceptual framework would be developed to study the issue of stories as a mode of instruction. The conception is that teaching in Ghanaian public schools could be devoid of its mechanised, standardised and rigid nature (Agbenyega & Deku, 2011) through creative teaching using stories. This is because Jennings (1991:31) contextualises that “story is still at the heart of our classroom teaching”. It is from this context that literature available is reviewed to examine how stories have been used as modes of instruction elsewhere and in the classroom and how they could be adopted to teach Natural Science at the public basic schools in Ghana.

2.1 Conceptual framework

Analysis of scholarships on instructional methods indicates that modifications are made whenever the situation and environment call for it. It is recorded that Catholic priests of the Medieval Period in countries in Europe who were under the domain of the Catholic church like Rome, Italy, Germany and France, were faced with an illiterate congregation who could not understand their sermon in Latin. To salvage the situation, the priests modified their usual way of preaching. Instead of preaching the gospel in Latin as was usually the case, the priests used drama to illustrate the gospel for the congregation to make meaning out of the preaching. This was the beginning of Liturgical Drama in the Catholic Church. Thus, the Catholic Church modified their way of teaching the gospel by using drama for illustrations to meet the challenges of their congregation who were illiterate in Latin. Brocket (2003:76) postulates that Ethelwold’s *Regularis Concordia* was possibly to introduce the monks to

Liturgical Drama as a strategy for stimulation and education. This strategy was needed after a prolonged period of civil disorders in England and the need to revive monasteries. The strategy was used as a form of encouragement for would be monks.

Situations in the United States also called for some modifications in instructional methods. For instance the Educational Alliance in New York in 1903 instituted the Children's Educational Theatre among other things to "help the children of immigrants learn the language of their new country" (McCaslin, 2001). The formation of this theatre was a move towards a change in instructional method to help children who have never spoken English to be able to do so. Accordingly the situation of migrants' children's inability to understand and speak English called for a modification in instructional methods in the United States. Cangelosi & Whitt (2006:1) also cite the implementation of storytelling in nursing education in the United States in the latter part of 1980 in a determination to encourage "individualization of patient care and more student-centred learning approaches". According to the writers, instructional methods in nursing education were modified to meet challenges in the nursing profession.

In Ghana, there have been several reforms in the educational system to meet challenges facing the system (Dzobo Report, 1974; Evans-Anfom Report, 1986; The New Educational Reform Programme (NERP), 1987, Anamuah-Mensah Report, 2002) but there is yet to be an effective change in the way teaching is done especially in the public schools. The Dzobo Education Reform of 1974 initiated the New Structure and Content of Education (NSCE) which implemented the reduction in length of pre-tertiary education from seventeen (17) to thirteen (13) years and to make the educational system identifiable to the needs and aspirations of Ghanaians. This was to "vocalize pre-university education in Ghana" so

that school leavers at any point of exit would have employable skills (EPA, 2010:19). This reform saw the establishment of the Ghana Education Service (GES) to implement the new structure of education. In 1986, after much criticism of the educational reform, further reforms became necessary. The Evans-Anfom Report of 1986 recommended for the middle school and Common Entrance Examination to be eliminated and replaced by the Basic Education Certificate Examination as a means of selection into Secondary Schools. In the secondary schools, the General Certificate of Education as well as the Advanced Certificate of Education gave way to the Senior Secondary School Certificate of Examination. Basically this reform sought to place emphasis on the acquisition of skills, creativity and problem solving in schools. Also the New Educational Reform Programme in 1987 recommended a further reduction of pre-tertiary education from thirteen (13) to twelve (12) years. In 2002 the Anamuah-Mensah Report recommended for the inclusion of a two (2) year kindergarten which hitherto was not part of basic education, the introduction of Information and Communication Technology and French as core courses at both the junior and senior secondary schools.

There have been countless opportunities in Ghana to modify teaching. Brown (1959) observed in a History class that there was unimaginative teaching and suggested that variety and liveliness could be introduced into teaching to get children enjoy the lesson rather than enduring it. This observation is supported by Cotton's advocacy for the use of various instructional methods to enhance thinking skills of learners (Cotton, 2001 cited in Owu-Ewie, 2008).

Joe De Graft, the first Head of the then Department of Drama and Theatre Studies, having been intrigued with Winifred Ward's concept of Creative Dramatics (Drama in Education)

introduced it into the Department's syllabus as a year-long course in the late 1960s (University of Ghana, 1964). The use of the element of drama to teach was the motivation for the introduction of this course so that teachers on completion would use it to teach.

An interview with Sandy Arkhurst, a retired Drama in Education Lecturer revealed that in 1967, Efua Sutherland also attempted an intervention. She established the Children Drama Development Project. Her intention was to get the Ghana Education Service to incorporate drama in the school curriculum to help with creative teaching and learning. She made another attempt at the Presbyterian Training College, Akropong Akwapim in 1980. Efua Sutherland wanted a teacher training college to teach drama so that the trainees would, on completion use the elements to teach.

According to Agbenyega and Deku (2011), instructional methods in the Ghanaian public classrooms are fashioned after the colonial educational system where there was marginalisation of the learner and "submissive absolutism" in traditional cultures. The argument of the researchers is that the mode of teaching in Ghana has remained the same since colonialism. This could be attributed to the inability to find a permanent solution to challenges associated with education until now. For instance in the latter part of the 1950s and early 1960s, in response to popular demand for education and the campaign to abolish illiteracy, the Education Act of 1961 made provision for free, universal and compulsory basic education of six (6) years duration. Enrolment in schools doubled with its resultant expansion in facilities but there were limited teachers to teach. This resulted in vacancies in the classrooms (EPA, 2010). Thus the government's solution to the challenges of illiteracy was not a lasting one. While solutions to the challenges of the Education Act of 1961 were yet to be addressed permanently, the expansion and reform of the Free Compulsory Universal Basic

Education (FCUBE) in 1996 compounded the challenges. The Accelerated Development Plans (ADPs) for Education which was launched in 1951 gained legal backing through the Education Act of 1961 seeking the provision of Free, Universal and Compulsory Basic Education for all children of six (6) years (EPA,2010). With the expansion and reform of the FCUBE, every child of school age was mandated by law to be in school. Thus there was an influx of children in the classroom resulting in large class sizes and inadequate logistics. If provisions have always been made to alleviate challenges relating to the system of education, then it is not out of place to modify instructional methods in Ghanaian public basic schools to address large class size, inadequate logistics and ineffective teaching being the major challenges facing the system now.

The conceptual framework proposes that mechanised teaching in Ghanaian public schools could be modified with creative teaching to meet situations in the classroom, using stories as a mode of instruction. This could be achieved if teachers are equipped with the competence in such mode of instruction. It has been observed that methodological incompetence makes it difficult for teachers to engage in variety teaching. In a study in Nigeria to compare methodological competencies between professional and non-professional teachers, it was revealed that the professional teachers who have been trained in how to teach had more competence in methodology than the non-professional teachers (Ololube, 2006). This study reiterates the fact that if pre-service teachers are trained practically in instructional methods, when they get to the classrooms to teach, they would be able to vary their way of teaching as and when the situation demands.

A comparative study of primary teacher education curriculum in Ghana, Lesotho, Malawi, South Africa, and Trinidad and Tobago however indicated that appropriate methods that

enhance thinking skills of learners are not used (Stuart, 1999 cited in Owu-Ewie (2008). The revelation from the studies is that the pre-service teacher is not adequately tutored to prepare for teaching in the classroom on completion. Pre-service teachers in Ghana for instance are lectured by their tutors even when they are being taught instructional methods, they are therefore not given the opportunity to explore or think for themselves. When these pre-service teachers complete their training and go to the classrooms, they are faced with the challenges of allowing their pupils to think on their own because they do not know how to do it.² Scholarship on instructional methods were therefore advocating for a training programme which would equip the teacher with skills which would encourage pupils to think. Owu-Ewie (2008:22) explains that “the Ghanaian child needs to be taught in a way that he/she will be an active participant in the learning process and think for himself/herself. This can be done by teachers who have been trained to possess and execute such skills”. The author’s proposal suggests that the skills in creative teaching are lacking hence the need for training. The current study therefore provides an opportunity for the training of teachers in Sowa Din Memorial 2” Primary School with skills that would equip them to engage in creative teaching as a way of modifying their instructional methods.

2.2 Literature review

The study is organised under two thematic areas. The first theme which looks at storytelling as an art form deals with the definition, types of stories, reasons for storytelling and nature of storytelling. The domain mentioned would be interrogated for the purpose of exposing the multifaceted nature of storytelling. This is because storytelling has often been misrepresented merely as a pastime. The various definitions provided reveal that storytelling is a comprehensive activity worth engaging in. Furtherance to the definitions, identifications are

²An interview with Dr. Charles Owu-Ewie, lecturer, University of Education, Winneba.

made of the various stories that can be found and why they are classified in that manner. A discourse on storytelling cannot be concluded without an examination of the rationale behind its performance, so justifications are given as to why stories are told. Literature on the art of storytelling in general and its importance is dealt with. The second thematic area is storytelling as pedagogy. This section delves into storytelling as a mode of instruction. Exposition is made of how stories have been used to teach as a way of improving teaching and learning not only in informal but formal institutions.

2.2.1 Storytelling

Storytelling in Africa is a process of nurturing life. In this process, listeners are able to appreciate life through experiencing and experience. Learning through experiencing during storytelling occurs when listeners are made to participate in the activities; role plays of the story, songs, dances, proverbs and wise saying. On the other hand, the content of the stories told serves as the experience that is acquired by the African child during a storytelling session. Storytelling is an art form in which stories are used as metaphors to narrate events, teach values, inform and preserve culture. According to Schiro (2004), the first oral storytelling description was recorded in the Egyptian Westcar Papyrus between 2000 and 1300 BC. The art of storytelling in the olden days was a medium through which historians, entertainers, educators, artisans, traditionalists and parents passed on information, skills and culture from one generation to the other. Some of the recorded stories are: the *Gilgamesh* found in Sumeria and *Iliad* and *Odyssey* of the Greeks. The rest are the *Ramayana* of the Indians and *Anansesem* (spider tales) from the Akan speaking societies in Ghana. The major role of storytelling as a medium for the transmission of knowledge however diminished with the invention of writing around the 15th century. In American schools for instance, the oral storytelling became library hour in 1900. Thus story reading replaced oral storytelling during

that era. In Ghana, the introduction of western education around the 18th century and the missionaries “civilizing mission” of indigenes also saw the non-performance of oral storytelling. In spite of these setbacks, storytelling remained a powerful tool for education and instruction especially in Africa.

Finnegan (1967:65) concludes in her study of Limba stories in Sierra Leone that “storytelling session could be regarded in a sense as a kind of an ‘act of sociability’ rather than an organised artistic ceremony”. Meaning the storytelling session among the Limba is part of their social orientation, it is a routine activity not a carefully planned artistic ceremony. This submission by Finnegan however failed to take into account the aesthetics in performance. The aesthetics in performance makes the storytelling session among the Limba artistic whether deliberately organised or a spontaneous activity. Quinn (2006:169) however narrows down his understanding of storytelling as an act of narrating a folktale. From his perspective, storytelling is the narration but the content could differ depending on the focus of the narrator. It means when a narrator wishes to recount the exploits of a hero or heroine of a society, the narration would be a legend not a fable. Storytelling could more narrowly be defined as a means of transmitting folktales. Kehinde (2010:2) emphasises that folktales are categorised depending on the function they play in the society and the views of the narrator and audience during the time of performance.

Wilson (2006:7) on the other hand declares that “storytelling is a broad church and is constantly developing and reinventing itself. It manifests itself in many ways...so when we are talking about storytelling it is often better to talk about tendencies rather than absolutes”. What can be deduced from Wilson is that storytelling cannot be restrained to a definition since it is expressed differently depending on the motive, location and circumstance under

which the rendition takes place. Thus storytelling can be done with a sense of professionalism by people who have been trained in the art like the griots and griottes in West Africa (Hale, 1998) or as a social activity where people meet at the end of a tiring day to playfully compete in the telling of stories to entertain and educate themselves (Finnegan, 1967).

2.2.2 Types of stories

Classification of stories has always been a challenging task for scholars of literature due to the problem with holistic representation. In the face of these challenges, some methods have been designed to classify stories (Okpewho, 1992). These methods of classification are based on characters, purpose, quality and context of stories. Due to the challenges with accessing materials on collected published African stories, much of the illustrations would be taken from recorded stories by Berry (1991) and Owusu-Sarpong (2002). The stories were also selected mainly for their suitability to the classification of the various types of stories. For purposes of analysis, in some cases, the whole story would be illustrated while core-clichés of other stories would also be used in some instances.

With the classification of stories by characters, stories like animal tales, human tales and fairy tales are distinct. Nonetheless, the challenge of classification resurfaces as such classification is not exhaustive. Okpewho argues that humans do have interactions with animals in animal tales so do animals in human tales, as such a classification of that nature is not comprehensive. Okpewho's argument is legitimised in a human tale recorded by Berry (1991:13, 14). This is a story collected by T.Y. Enin in Sefwi in the Western Region of Ghana. A woman neglects one of her sons because he is autistic. One day the woman unknowingly picks a fairy from her farm and shaves the hair. The fairy's family comes to demand that the woman replaces the hair which is naturally impossible. As the fairies

pronounce death as the punishment for the woman, her autistic son comes to her rescue as he also demands that the fairies clear their foot prints before taking the woman away. Africans do not have fairies in their stories; it is possible that Berry might have replaced fairies which are familiar in his culture with dwarfs which are the common non-human characters in African tales.

As argued by Okpewho, even though this is a human tale, there are interactions between humans and fairies as such it is not exhaustive to label this story either as a human tale or fairy tale since there are two different characters involved. Kehinde (2010) also emphasises that storytelling expresses the worldview of a group of people. So when humans make libation to ancestors or feed the gods they are having interaction with ancestors who are spirits. This means through the making of libations and feeding of gods in the real world, humans interact with both humans and non-humans. If Kehinde's postulation is anything to go by then Okpewho is justified in saying that it is not conclusive to classify stories by characters since you may have stories classified as animal tales but will have human characters in the stories.

The second form of story is the type classified by purpose. Generally every story has a purpose for narration but these types of stories are didactic in nature. The storyteller narrates these stories to draw moral lessons at the end for value inculcation. Berry (1991: 48, 49) offers an apt illustration on a recorded story in Yoruba by Wande Abimbola with the theme "*The Headstrong Bride*. A young beautiful maiden is so headstrong that she refuses advice and admonitions from both parents and neighbours. When she reached marriageable age, she turned away one suitor after another whenever they came to ask for her hand in marriage with the excuse that she will recognise her suitor when she sees him. On one market day, the

maiden sees a handsome stranger and decides that he is the man she wants to marry. Stubborn as she is, she does not heed to advice from her parents concerning the young man. In the end, she is allowed to follow the young man to wherever he came from. On the way, it turns out that the young man is not human but a python.

The theme of the story immediately tells the listener that the storyteller intends to do value inculcation through her narration. As stated earlier, stories are familiar but the treatment by storytellers is dependent on the purpose of the narration. In this familiar African story (*“The Headstrong Bride”*), it is observed that the storyteller’s intention is to educate his listeners on the dangers in not following laid down customary rules in marriage. If the young maiden had taken the young man home to introduce him to her parents, the parents would have requested that the young man should come back with his parents. Then the parents would do their background check on the young man. It is usually through this investigation that the origin of the suitor is revealed. As the young maiden flouted the customary rules governing courtship, she could not tell who the young man was. This treatment is certainly different from a storyteller who would want to bring out the consequence of stubbornness as well as flouting rules. In such a treatment, the young man turned python makes the attempt to swallow the young maiden but is shot by a hunter who was once insulted by the young maiden for proposing to her.

The quality of a story is also used for classification. This quality deals with both the abilities of the characters in the story to use their exceptional mental prowess to outwit friends and foes as well as the ability of listeners to deliberate on issues in the story. Stories of this category are usually referred to as trickster tales, historical tales, origin tales and dilemma tales (Okpewho, 1992). Trickster tales commonly focus on trickery and deceit while

historical tales deal with narrations of genealogies or past events. Origin tales though related to historical tales often centre on sources of phenomena or people. When the stories have to do with people they are termed legends whereas stories about sources of elements of nature or culture are labelled as myths. Dilemma tales are stories that generate debate for listeners; they usually bring out the mental abilities of the listeners. Berry (1991: 169) intends to test his listeners with this story:

“Three magicians were travelling together one day when they came to a flooded river. They each used a different kind of magic to get across the river. The first magician cast a thread across the river between two trees. He drew it tight, and without even taking off his sandals, he walked across on the thread. The second magician put all the water into his little snuff bottle, crossed the dry riverbed, and put the water back into the riverbed. The third magician made a huge fire, so hot that it caused the waters to evaporate, and he walked straight across. Now, which of these three was the greatest magician?”

As soon as a storyteller ends such a dilemma tale, a debate begins. Anyone who attempts to answer the question from the story should be able to convince the rest of the listeners why in his/her opinion the first, second or third magician is the greatest.

The fourth method for classifying stories is the one based on the context in which the story is told. Thus according to Okpewho (1992) there are moonlight tales, hunters' tales and divination tales. Such tales are therefore descriptive of circumstances as moonlight tales are told when the full moon appears while hunters' tales concern the exploits of hunters. Divination tales also talk about the existence and activities of divinities.

Having gone through the four methods of classifying stories, it is evident that the challenges still exist. As has been observed, it is not representative enough to classify a story by

characters for the obvious reasons that there are interactions between human and non-human characters in stories. The challenge is compounded when a story is classified by purpose as every story has a purpose for narration. The problem with this method of classification is that a story could have all the elements used for the classification and therefore could not be distinctively said to be character, purpose, and quality or context tale. In order to have an all-encompassing form of classification, another strategy has been used to classify stories. These are legends, explanatory tales and fables.

Legend

This category covers a broad spectrum of stories. As it deals with accounts of personalities and events, there are interactions with both human and non-human characters making it more representative. This type of story is further categorised into historic legend and romantic legend. The purpose for this clarification is to distinguish between accounts of recent events which are very vivid and the far past that could be distorted (Okpewho, 1992). Accounts that are vivid some of which might have been written down are the historic legend while the ones that might be distorted are referred to as the romantic legend. Therefore the historic legends are stories within a time frame; the narrator thus has no room for manipulation or use of imagination. Among the Mande of West Africa, the legend of Sundiata is a historic legend and so narrators of events surrounding his life cannot manipulate the story. In contrast, narrators of romantic legends have the wherewithal to bring in their interpretations of events since the events are not within the reach of their listeners.

One can therefore say that historic legends were prominent in the absence of literacy in letters when events were kept alive by their continuous narration from one generation to the other. Romantic legends on the other hand can safely be said to be an outcome of manipulation or

additions of messages in the course of transmission of historic legend as it goes through generations. As the transmission is made from one generation to the other, there could be omission of facts. Apart from the omission, people could add their own sentiments, especially if the information has a bearing on the narrator. Also, there is the issue of weak memory. Memories of the past may begin to weaken as time pass by or as informants grow older. As such a narrator may not be able to recount vividly accounts of the past. This is not to discredit oral transmission as not being credible as I agree that these tendencies do happen with writing but to establish the distinctions.

Explanatory Tales

Finding answers to inquisition from the younger generation has always been a daunting task for the elderly in society to perform. Wisdom has therefore been employed to find answers to questions of why this or that phenomenon exists. Unlike legend, explanatory tales are employed in an attempt to explain occurrences. According to Okpewho (1992:203) “an explanatory tale is thus a story that sets out primarily to explain the origin of one of a whole range of things or ideas within a community’s environment and experience”. Owusu-Sarpong (2002: 1) collected a story explaining “why the rat lives in a hole and the skin of caterpillar shines like gold”. In this story, rat and caterpillar were married to the same man, Apiagyei. However Apiagyei’s affection was towards rat which bothered his friend. A plot was hatched to test which of the wives loves Apiagyei. In consultation with the friend, Apiagyei feigned death while on a journey. The wives were mandated by custom to perform widowhood rite. While caterpillar lamented through songs in the performance of her rites, rat cracked palm kernels and ate them. Apiagyei then rose from the bed where he had been laid. In shame rat ran into a hole but caterpillar was showered with gold dust. “This is the reason

why a caterpillar's body now has a golden sheen, except for a few black stripes of its original colour".

Even though this may not be the obvious explanation to the colour of the caterpillar, older generations have used this means perfectly to explain such phenomenon to younger generations.

Fables

Unlike the two previously discussed, fables are stories based on pure fantasy, "their interest is simply in telling a story, presenting an imaginative drama of experiences involving human beings, animals, or spiritual figures either within or outside the familiar human world" (Okpewho, 1992: 209). The priority of this category of stories is the presentation of an enjoyable story. A story is created to entertain listeners but not about the characters, purpose, quality or context.

The classification of stories has been done for two reasons; to indicate the various types of stories that exist and their functions and also to give a lead as to why the choice of stories created for the module. The classification of stories shows that selection of stories for narration is made depending on the focus and objective of the narrator. Thus stories are not told in vacuum. A narrator chooses a story from his or her repertoire based on the intended objective. For instance when a narrator wants to enhance the mental faculty of listeners, it would be more appropriate to use a story categorised by quality as that would meet the objective of the narration. Using the classification of stories and the age of the pupils as a guideline, three of the stories were fashioned after explanatory tale while the remaining two were on context because those topics were descriptive.

2.2.3 Reasons for storytelling

Storytellers are narrators who use words assisted by gestures, songs, body movement, facial expressions and enactment to make their stories memorable and interesting to their listeners. The storyteller has to be innovative in order to sustain the attention and interest of listeners. Ordinarily stories are told as a form of relaxation after a hard days' work however stories have their utilitarian worth. In a foreword to *Storytelling and Theatre: Contemporary Storytellers and their Art*, 2006, Jack Zipes outlines two functions of storytelling thus:

“...first and foremost, to communicate the relevant values, norms, and customary practices of a group of people – to conserve them and pass them on to future generations so that they will be better able to survive. The second function is to question, change, and overthrow the dominant value system – to transform what has preserved so that the values, norms and customs enable a group of people not only to survive but to improve their lives and make the distribution of power and wealth more just” (Michael Wilson, 2006).

Zipes theory on storytelling establishes that stories are told for conservation and transformation of values, norms and customs of a people. Stories are therefore told to conserve beliefs and practices that make a people who they are. At the same time, stories are told to transform practices that threaten the existence of the beliefs and practices that identify a group of people.

Before western education was introduced, storytellers told stories as a form of keeping records. It has been observed that “when a griot recounts for several hours the story of heroes in a multigeneric narrative that includes genealogies, praises, songs, etymologies, incantations, oaths and proverbs, he is recounting the past – the history – of a people” (Hale, 1998:23). This explains why the work of the griots in West Africa was so important before literacy in letters was introduced. The griot in West Africa is therefore a historian who keeps

and recounts records of events and situates them in the present for his listeners. In addition to stories being a form of record keeping, stories were told as a way of preserving culture, traditions and for education and entertainment.

Among the Bambara of Mali, griots exhort young men who are to be initiated into adulthood through storytelling. According to Ba (1990) before the circumcision of young men into adulthood, the griot narrates stories of bravery of their forebears to encourage the initiates and also take away inevitable fears. Therefore the Bambara society tells stories among other things to motivate initiates to “face the knife”. These stories encourage them to be fearless and not to withdraw from the initiation which is a sign of cowardice and a disgrace to family members.

Opoku-Agyeman (1998:83) sees storytelling as a form of socialization when she says it “provides a passageway through which society confirms its strengths and growth strategies, while inducting new generations to its life-flow”. Her argument is confirmed in the performance of puberty rites. Puberty rites in the Adangbe society of Ghana for instance are characterised by encampment of the maidens. Nketia (1966:13, 14) states that “the girls are kept for weeks for instruction in mother craft, in the special music and dancing of the transition rite and in the customs and history of the society”. During this period, stories are told to instil values into the maidens before they are ushered into womanhood as well as informing them of their history. The effectiveness of storytelling as a memory re-enforcer is revealed in the ability of listeners to pass on the story to other generations several years after hearing the stories.

In broad terms, in traditional African societies, stories are told for value inculcation. Kehinde (2010) illustrates in a story titled “*The Chief’s Feast*”. In this story a chief organises a feast and instructs every guest to bring along a gourd of palm wine but the guests thinking that the chief wanted to cash in on them brought gourds of water. They all ended up drinking the water they brought. It was the intention of the chief to let each one share what he brought and since they were all “wise” and brought water instead of the palm wine, they shared their water among themselves. This is a story which teaches the value of honesty. If the guests had been honest, they would have brought the palm wine the chief instructed them to bring. In the Yoruba community where this story originates, it would be common to hear people making references like “make sure you don’t end up drinking a calabash of water”, a reminder to the listener to be honest with his/her transaction.

Stories are also told to express the worldview of a people. Kehinde aptly describes how a society expresses their belief system through stories as follows:

“Central to Nigerian culture is the relationship between those alive (the living) and the spirits of the dead ancestors. This belief is central to the understanding of man’s position and role in the universe. This cosmology always finds expression in Nigerian folktales. Indeed, the place of the power of the ancestors in maintaining the proper balance of all nature and between is a common thematic preoccupation of Nigerian folktales” (Kehinde, 2010:11)

This exposition from the author adds to the numerous functions of storytelling; for a society to be better understood, their oral performances including storytelling need to be studied. Through their oral performances, a society expresses what they believe in and what they stand for.

The reasons for storytelling reveals that storytelling sessions are not organised for the sheer fun of it but as a way of life, an archival source of information, for motivation, socialization, for value inculcation and a means of expressing beliefs and practices.

2.2.4 Nature of storytelling

As stated earlier, storytelling is culture specific and therefore has variations in the nature of performance. Among the Limba of Sierra Leone, storytelling occurs on two levels; as a spontaneous activity and as a formal admonition (Finnegan, 1967). As a spontaneous activity, storytelling often occurs in the evening, after a hard days' work. While the elderly are relaxing and the children are playing, the session begins impromptu as children trade riddles commonly referred to as *mborɔ*. An elder may come in with an answer to a riddle which eventually leads to the telling of stories beginning with shorter ones then progresses to longer stories. Apart from the storytelling being ushered in by trading of riddles, storytelling in Limba communities can also be occasioned by a discussion or a comment. The story is usually opened with the phrase 'a story for you'. The Limba also use storytelling for the arbitration of cases to make effective points to both the complainant and accused and the audience.

Parallel to what happens in Africa; that is, a storytelling session where there is participating audience, in the United States there is platform storytelling (Wilson, 2006) where a storyteller mounts a stage to perform a series of stories to an audience who are usually passive because they have paid to be entertained or educated. In this setting therefore, the narration is solely done by the storyteller. As such the beauty of the session lies exclusively with the ingenuity of the storyteller. Britain on the other hand has what Ryan (2003: 45) calls "theatrical storytelling" or "performance storytelling" which usually takes place at festivals and on a

modest level as compared to the United States where there are usually larger storytelling audience. Consequently, according to Ryan, storytellers in Britain enjoy intimacy with their audience due to the controlled number as a result of the formal nature of storytelling there. The setting could be a classroom or a pub. It can be deduced from the nature of storytelling in the United States and Britain that audience participation in storytelling is very much contained.

Typically, storytelling in Africa is done in the evening or twilight (Kehinde, 2010) because apart from the serenity, this is the time when daily chores are over and a time for relaxation, entertainment and education. There is no fuss over where stories are told or who tells them. It could be told outside of the house, that is community storytelling or inside the house where families engage in the art. Adults tell stories to children. However in the absence of adults, children usually tell stories to their mates (Kehinde, 2010). Although there is similarity in the nature of storytelling in Africa, the culturally diverse nature of the continent presents some distinctions. While there is a shared formula like an introduction to the narration, the deliveries differ from one culture to the other. In some societies, children may trade in riddles and jokes before storytelling. Okpewho (1992) cites an illustration from Owomoyela

“After an evening meal, the members of the family gather on a porch and if there is moonlight, the younger members gather in the courtyard to play games like hide and seek. On the porch, the entertainment begins with riddles. What dines with an *oba* (a paramount chief of a community) and leaves him to clear the dishes? A fly. What passes before the *oba*'s palace without making obeisance? Rain flood. On its way to Oyo its face is towards Oyo, on its way from Oyo its face is still towards Oyo. What is it? A double-face drum. After a few riddles, the tales begin.” (Okpewho, 1992:222)

This is an opening to a narration from the Yoruba people of Nigeria. This illustration shows that in this community, storytelling is preceded by riddles just like the Limba of Sierra Leone.

Among the Akans of Ghana however; storytelling begins after a series of music performances. Yirenkyi (1991:9) clarifies that when all is settled for the storytelling session, someone raises a well-known opening chorus like “M’afu doo, m’afudontwo”;

TWI

LEAD: “M’afu doo, m’afudontwo!

Madidi madidi m’afudontwo!”

CHORUS: M’afu doo, m’afudontwo!

ENGLISH

LEAD: My bloated tummy, my swollen tummy!

I’ve eaten and eaten for a swollen tummy!

CHORUS: My bloated tummy, my swollen tummy!

Afterwards, the narrator involves the audience in the following dialogue:-

NARRATOR: “Yesesa sesa oo!” (We are gathering)

AUDIENCE: “Yesesa soa woara!” (We are gathering for you to carry!)

Then the narration begins: - “Enye Ananse ne ne yere ne ne mma na etraa akuraa bi ase? (Isn’t it Spider and his wife and children who lived in a certain village?).

During the narration, the storyteller uses wittiness, wise sayings and idiomatic language to unfold the plot of the story. This is the time when some of the audience gets the opportunity to participate fully with individuals acting out the characters while the rest applaud or encourage the performers. When an act is not good, a livelier one is suggested but if the listeners are getting bored, they come in with a chorus like

TWI

“Anansesem ye asisi,

To no yie!”

ENGLISH

Spider tales is trickery

Tell it well

Storytelling among the Akans is what can be termed as total performance, that is, music, dance and drama, as such the main narration is often accompanied by songs and dances from the audience. Usually the songs referred to as *mmoguw*³ comment on some aspect of the story or they supplement the dramatic element in the story, such as irony, satire or even the theme. Some of the audience also assume roles of the characters in the story (Yirenkyi, 1991).

When a storyteller ends his/her story, he/she hands over to another person and the whole process begins again. In ending the story, the storyteller states:-

“M’anasesem a metoo yi, se eye de o, se enye de o mede soa....”

(Whether my story was enjoyable or not, I put it on...)

However after three or more stories, the last storyteller ends the night’s session with:-

“M’anasesem a metoo yi, se eye de o, se enye de o ebi nko na ebi mmra!”

(Whether my story was enjoyable or not, let part of the story go and let some come)

To exit from the performance area and retire for the night, a couple of musical items may be performed and danced to. According to Kehinde (2010: 3) “the most popular performers are grandparents”. These are people who have had the opportunity of listening to various stories and as the tradition is are in a better position to pass it on. It should be noted that storytelling being a spontaneous activity cannot well be illustrated in an exercise like this, it is better experienced. However it is hoped that this effort gives an idea about how the traditional storytelling session is organised in a traditional Akan society in Ghana. From this illustration,

³A dialectical difference of *mmoguo*. Interjectory songs performed during storytelling sessions among the Akuapem of the Akan ethnic group.

it can be observed that storytelling among the Akans and in most African countries is a participatory activity in which participants learn through experiencing an activity and experience of others.

The nature of storytelling has been presented to illustrate its high level of participation, something which encourages participants' involvement in the act during the session. This serves as a clue in the classroom; the nature of storytelling reveals a child-centred approach of teaching and learning. So for learners to be involved in the learning process, a teaching strategy that would facilitate their involvement has to be used. Storytelling as a pedagogy is that strategy.

2.3 Storytelling as pedagogy

Basically, storytelling has remained the primary form of instruction in oral societies especially in Africa. First and foremost, storytelling serves as a means for the transmission of skills for survival. In oral societies, building of houses, hunting, fishing, cooking, making of tools, making of clothes, moulding, weaving, medicine and religious practices are transmitted orally through storytelling (UNESCO, 2008). As there are no written manuals to instruct people to acquire and impart such skills, storytelling is one of the means through which skills are transmitted in oral societies.

Also stories are a repository of wisdom from the elderly as Finnegan (1967:66) rightly outlines thus “story-telling, it is stressed, is a public and not a private activity, and through these public occasions the tales are not only jointly enjoyed and performed but also ‘bring wisdom’ to the members of the group and publicly carry the story forward so that others too may know it”. Finnegan reiterates further that:

“a story is told to ‘give someone sense’, (*thi funun*) showing him in a parable either that he had acted wrongly himself or that he, and others, should try to act in a certain way in the future. Instead of telling the offender directly and immediately where he had gone wrong a good speaker should ‘go round long in parables’ first (*a silɔkɔ haan ka thabɔrɔ tha*) and in this way find his way more surely to the man’s heart” (Finnegan, 1967:30)

Therefore during storytelling sessions, the audience is taught wisdom through parables, wise sayings, riddles and proverbs. In the story of *The Headstrong Bride*, the audience, especially maidens are instructed on the procedure to be followed before one’s hand is given out in marriage. Failure to observe these procedures leads to disastrous consequences as experienced by the girl in the story. In addition to this, language and public speaking skills are also acquired. The way and manner in which the storyteller selects words and narrates events in the story instruct his/her audience on how to communicate properly. Among the Akans of Ghana, when a person communicates well in a public gathering, there is usually a comment like “*waano hwam*” literally meaning “your mouth smells sweet” or “*wonim kasa*” also in Akan, which is literally translated as “you know how to talk”. “Good speaking” is a well sought after value and is usually learnt through such gatherings as storytelling sessions (Yirenkyi, 1991).

In addition, the audience is instructed about its environment, the fauna and flora, as stories are mostly set within a geographical location that depicts these features. Those who are not familiar with such settings through the description in the narration are duly instructed about their environment. The mimicry of the characteristics of animals employed by a storyteller for instance gives a fair idea to an audience who has never been exposed to wildlife the opportunity to visualise. Finnegan (1967:79) emphasises in her study of Limba stories that “a certain amount of imitation and mimicry is also used to make the narration more vivid.....The sound of dogs is imitated in various ways: *krrr krrr* for their growls, *wo wo wo*

for their barking...Hunters particularly often imitate the stance and walk of the animals they are describing as they tell tall hunting tales to entranced audiences”.

Among the Xhosa of South Africa and the Limba of Sierra Leone, storytelling cannot be complete without the role of the “repeater”. This person assists the storyteller to make the audience live the story. The “repeater” also serves a vital purpose in instruction. The repeater repeats what the storyteller says for emphasis to make sure that the point made is heard by the audience. The Limba refers to this person as ‘the answerer’ who is appointed by the storyteller before the narration begins:

“he often “repeats the important points or proper names of the characters in an undertone to emphasise them, or interpolates clarifying words such as the name of the character speaking or acting at the time, especially if the audience seems at all confused, with reiterations of key phrases at dramatic moments, brief questions when the point is a little obscure, or prompting if the teller appears to hesitate for a name or sequence” (Finnegan, 1967:68)

Although the primary role of the repeater or ‘answerer’ is to emphasise points and also move the plot (Scheub, 1975), the role instructs audience on how to speak well in public. In some cultures in Africa people who speak well are made linguists. The linguist is a very important personality in the courts in some traditional African societies as well as during contraction of marriages. So an audience may not belong to a lineage of linguists but such instruction becomes an important heritage to his family. A good linguist can negotiate well so a family with a good linguist will always excel in negotiation. I agree that there is specific training for linguists but exposure to good speaking during storytelling sessions make the training a revision for the trainer and the trainee. It is possible that certain basic skills required for public speaking like language skills and confidence would have been acquired during storytelling sessions by a trainee hence a revision for the trainee and minimal work for the trainer.

Furthermore, storytelling instructs audience to be analytical. Before a storytelling session begins, audience are put through mental exercise with riddles as is the case among the Limba (Finnegan, 1967). A participant therefore has to be intelligent in order to decode a riddle. Among the Limba the younger ones learn from the elderly as they provide answers to riddles. Those who are not literate in the art through the storytelling session get instructed. Dilemma tales also offer the opportunity for instruction for audience to be analytical. In the tale of “*Who is the greatest magician?*” (Berry, 1991), the audience is put through the training of becoming analytical. If a member of the audience chooses the first, second or third magician to be the greatest, the person has to explain to the rest of the audience what informed his choice. This definitely generates debate as each may have good reason for a choice. Such stories give members of the audience the opportunity to explore and develop their mental faculties.

It is discouraging however to note that in spite of the numerous pedagogical functions of storytelling in informal context, studies have shown that it is yet to be fully utilised in formal institutions in most African countries (Duveskog, Tedre, Sedano, & Sutinen, 2012; Abatan, 2011). According to Duveskog, Tedre, Sedano, & Sutinen, formal institutions in Tanzania have shown less inclination to incorporating storytelling into their curricular. In their effort to let pupils learn through storytelling, the researchers organised workshops for selected schools on how to use stories to learn. However the study would have been very comprehensive if teachers had rather been the focus of the workshop. Since the study was advocating for the inclusion of storytelling in the curricular, who should be drawn into the advocacy campaign if not teachers. If teachers are trained to use storytelling as pedagogy, even if it is in the curriculum or not, there is the possibility of using it. This is because the curriculum gives the content of the subjects to be taught but it is the teacher who selects appropriate instructional

methods to teach the subjects. Therefore training pupils instead of teachers on the pedagogical functions of storytelling was a misplaced priority. Abatan also complains about inadequate opportunities for the use of stories in the classrooms in Nigeria because there is no provision in the curricular. Information Abatan gathered from teachers through questionnaire indicated that most teachers are not familiar with appropriate stories. This should not be a problem as stories can be created if the teachers show the willingness to use stories to teach.

Experiential foundation of storytelling as pedagogy establishes that storytelling is not limited to oral societies who, for want of literacy in letters use it for instruction but that in developed countries like America and Britain; storytelling still remains a vital tool for instruction in formal institutions. Andrews, Hull and DeMeester, (2010) have come out with four major types of stories as instructional method. These are case-based instructions, scenario-based instructions, narrative-based instructions and problem-based instructions. Like any other instructional methods, each type of story has its intent and results and must therefore be selected based on the purpose and outcome a teacher or instructor requires in his/her instruction.

Case-Based Instruction

This form of story as instruction is based on cases that have occurred in the past. They are therefore facts that instructors use as points of reference for their learners to acquire knowledge. The import of this instruction is for learners to use the case to solve a problem but the learner becomes an observer of the story (Barnes, Christensen, & Hansen, 1994, cited in Andrews, Hull & DeMeester, 2010). This form of instruction is widely used in medical, business, and law schools. Andrews, Hull, and Donahue (2009) cite the collection of several hundreds of cyber-crime throughout the United States by the U.S Department of Defence

Personal Security Research Centre (PERSEREC), U.S. Secret Service, and Carnegie Mellon University's Computer Response Team (CERT). These cases were used by prosecutors to detect, investigate and prosecute cyber-crimes.

Narrative-Based Instruction

This is a form of instruction which dwells on the creative instinct of an instructor. The instructor uses his/her creativity to create a problem, engages the learner in the problem and finds a solution to the problem. Consequently the instructor has control over the story and manipulates it accordingly. It is usually fictional or non-fictional and may have an ultimate objective of recounting series of events (Andrews, Hull & DeMeester, 2010). This mode of instruction is commonly used in teaching subjects like Literature, History, Political Science and Sociology.

Scenario-Based Instruction

Unlike the previous ones, scenario-based instruction presents fixed solution principles to a problem, placing the learner in a position where he has to engage in consultation with experience to finding solutions. Scenarios are built from cases or experiences to test the performance of learners (Salas, Wilson, Priest, & Guthrie, 2006). Studies have shown that the military turn to patronise this form of instruction (Andrews, Hull, & Donahue, 2009:11). According to these researchers, "the goal of scenario-based training in the military is to develop cognitive templates such that military personnel experience as many combinations of battlefield variables as possible while in training". Therefore when the learner in this environment is exposed to these varied options, when he is confronted with the real situations, he gets to his arsenal to pick the best out of the lot.

Problem-Based Instruction

Problem-based instruction allows the learner to explore his potential. Andrews, Hull and DeMeester (2010: 5) reiterate that “problem-based instruction requires, or at least allows, the learner to take charge of their own learning process and activities. This uses the problem (fictional or non-fictional) as a mechanism for conveying knowledge to the learner.” Thus when problem-based instruction is used, learners become part of the teaching and learning process, as partners, they are not intimidated because they know they are contributing to the process. Andrews, Hull, and Donahue assert that the U.S Air Force Research Laboratory in Mesa, Arizona run programmes that allow instructors to use problem-based instruction to teach. Mention is made of the method being used to teach a course like Decision Making Processes to Aeronautical Management Technology students.

Although all four types are effective, the study adopted the problem-based instruction type of story. The reason for this choice is that this form of instruction is suitable for all level of learning and also allows participatory teaching and learning. Also this form of instruction has been used successfully elsewhere. Mastin in her concept of *storigamy* (2005) used stories and games to solve mathematics questions, making the teaching and learning of mathematics easier for both teachers and students. Mastin went further to run workshops where teachers were trained to use the concept to teach in the United States. The workshop equipped mathematics teachers with the concept of using stories and games; *storigamy* to teach.

Also a comparative study was conducted in Ghana and Tanzania “to find the extent to which classroom processes in English and African Language Instructions (LoLs) differ in their pedagogical effectiveness and whether short professional development workshop could increase this in either language” (EdQual, 2010). The study focused on teaching practice in

basic schools. Findings of this study indicated that teachers' pedagogical practices were richer when they used the mother tongue of pupils as language of instruction in both countries. This is because the teachers were able to use various teaching strategies in this mode of instruction. Where there were shortcomings and short professional development workshops were organised, the teachers teaching practices were improved and this made it possible for pupils to be involved in the lesson. This study further strengthens the need for the training of teachers in creative teaching to modify their instructional methods to suit the needs of their learning environment. When Mastin realised that her concept of *storigamy* made the teaching and learning of mathematics effortless, she organised workshops for other mathematics teachers in the United States to improve their teaching practices in mathematics. Equally the researchers who conducted the study in Tanzania and Ghana organised short professional development workshops for teachers in these countries to improve their teaching practices.

In the United States of America, the pedagogical function of storytelling has been widely utilized. Green (2004) asserts that stories function in the classroom by sparking the interest of pupils, aid the flow of teaching, make lessons memorable and help pupils to overcome their lack of confidence. Green's experience with storytelling indicates that the methodology provides a platform for both teacher and pupils to benefit immensely. Teaching becomes easier for the teacher because the pupils are excited and ready to learn. In addition to their excitement, pupils remember what has already been taught thus the teacher does not need to repeat the same thing over and over again. The teacher is able to finish what he/she is expected to teach and the pupils are able to learn without much stress. Green's experiment provides the strengths of storytelling as an instructional method.

Schiro (2004) provides another dimension to storytelling in teaching: collaborative teaching, as stories are written for a teacher to use to teach. The teacher, Lawson, from 1993 used “*The Wizard’s Tale*”, to teach fourth grade pupils algorithms in Mathematics. The story was created to help pupils in the fourth grade understand multi-digit addition algorithm and how to add multi-digit numbers. Lawson used this teaching method with “*The Wizard’s Tale*” between 1993 and 1997. Lawson’s four year stint with the method is evidence that storytelling as a teaching method is not limited to reading subjects; rather it depends on the teacher’s readiness to be innovative. Lawson’s effort resulted in multiple ways of learning and understanding and individualizing and personalizing mathematics. Thus the pupils had options to learn; either rote learning or learning through experimentation. Also the pupils had the opportunity to “own” what they have learnt since they took part in finding solutions to the problems they were solving in algorithms. It was not Lawson who solely provided solutions; there was participatory teaching and learning.

The successes of storytelling as a pedagogy chalked by Green, Lawson and Mastin in the United States is what has motivated this study. Their work is evidence that when teachers employ innovation, imagination, and creativity in teaching, academic performance of learners would be improved. The relevance of storytelling in contemporary time is found in its pedagogical function in formal settings. The lawyer’s use of case-based scenario in court to either defend or prosecute an accused person is an expression of relevance of storytelling in contemporary time. The teacher’s use of storytelling to illustrate a point for better understanding adds to the numerous values of storytelling. Storytelling is therefore a classic art form that is multifunctional.

2.4 Chapter conclusion

In conclusion, storytelling is a classic mode of instruction which dwells on practical teaching and learning as such gives vivid explanation of issues to learners. It is not surprising therefore that research on education have found it still relevant and useful in formal learning setting. The review of storytelling as both an art and pedagogy indicates that it is possible for stories to be adopted as a mode of instruction in state sponsored schools in Ghana especially Sowa Din Memorial “2” Primary School that is confronted with some challenges. Also the various types of stories, dilemma tales, legend, explanatory tales or fables which have been contemporised in the forms of case-based instruction, narrative-based instruction, scenario-based instruction and problem-based instruction give an instructor options when preparing a lesson to teach. An instructor may pick any type of story depending on the objective of the lesson to use as a mode of instruction.

CHAPTER THREE

METHODOLOGY FOR THE STUDY

3.0 Introduction

This chapter describes the methodology and the research design used in the study. The research design deals with the research problem, sample strategy, field strategy and data collection strategy.

3.1 Qualitative methodology

The study needed to find answers to how stories could be used as instructional methods to teach so a methodology that could aid the research to unearth answers was used. Qualitative research was adopted for the study because as Berg (2004:7) explains “qualitative research properly seeks answers to questions by examining various social settings and individuals who inhabit these settings.” This explanation fits into the focus of the study: to examine how stories could be created out of the syllabus for instruction through the study of the syllabus and observation of how teachers teach in the classroom. The social setting for the study is the classroom and the individuals who inhabit this setting are teachers and pupils. Qualitative research has been defined by Denzin and Lincoln as a:

“...multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means qualitative researchers study things in their natural setting...involves the studied use and collection of a variety of empirical materials-case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts that describe routine and problematic moments and meaning in individuals’ lives.” (Denzin & Lincoln 1994:107)

The above definition indicates that qualitative research offers several sources of data and approaches of analysis. Thus the methodology gives a user a number of options in a study. By

adopting this methodology, I was able to use different data collection strategies for my data. Strauss and Corbin (1990) also describe qualitative research as a methodology in which conclusions are drawn without numerical or statistical means and has to do with people's lives, stories, behaviours, organizations, social movements, or interactional relations. These writers make provision for the frame within which qualitative research is done. Owu-Ewie on the other hand defines qualitative research as;

“The use of interviews, documents, observations in a systematic and rigorous way to study an element in its natural setting to arrive at a meaningful conclusion through the interpretation of data collected in a subjective manner.” (Owu-Ewie, 2008:111)

This definition outlines what is needed for qualitative research to take place. What I derive from the various definitions of qualitative methodology is that it is a process of inquiring into a phenomenon in a natural setting using different strategies in order to analyse and draw a conclusion.

The strengths of qualitative methodology rests in the authenticity of information as data are collected in a natural setting (Berg, 2004). Since settings influence behaviour, the natural setting in qualitative methodology offers the real reactions of subjects during the study thereby providing ample information to support what has been heard and seen. Also qualitative research methodology offers an in-depth understanding because the researcher has the opportunity to make discoveries of the procedure and meaning of situations (Babbie, 2004). In addition, qualitative methodology as compared to quantitative methodology is a flexible process which gives the researcher the prospect of modifying the research design whenever situations demand in the course of data collection (Owu-Ewie, 2008).

In spite of these strengths, some weaknesses have been associated with qualitative methodology. The methodology has been recognised to rely on a small population (Babbie, 2004). However this weakness does not rule out the fact that the small population provides a lead to a phenomenon. Also qualitative methodology is criticised as not being reliable (Silverman, 2000, Babbie, 2004). This criticism is derived from the fact that people will give different interpretation to the same situation. However one cannot also deny the fact that this is a social reality which can equally occur in quantitative methodology.

3.2 Research design

The research model employed for the research is the case study. Berg (2001) has defined a case study as a methodical manner of gathering data about a person, group or setting to appreciate how it functions. To be able to appreciate how teaching is done, I had to select a school for study and this could only be done through a case study. Interviews, observation and documents are the data collection techniques that are usually used in a case study. The study can be descriptive, explanatory or exploratory. This study was exploratory. Purposive sampling was used and the data was collected through interviews, observation and documents. The study explored the possibility of using stories to create a module as an instructional method for teaching Natural Science at Basic 3.

3.2.1 Research problem

In Western countries, teachers are redesigning instructional methods to meet changes in situations to make teaching and learning meet the challenges in their environment (Lawson, 1993, Green, 2004, Mastin, 2005). Instructional methods were redesigned in the United States as a result of changes in situations in the classroom to accommodate migrant children who were having contacts with certain phenomenon for the first time as well as changes in

curricular to cope with the technological age. State funded schools in Ghana have witnessed numerous changes due to both global and local needs. However the move towards a change in the way of teaching is yet to be effective. Educational researchers are presently involved in studies in creative teaching since such instructional approach allows learners to be part of the solutions to problems rather than recipients of the solution (Mastin, 2005). It has become necessary for teachers in Ghana just like their counterparts in the West to redesign their instructional methods in the classroom (EdQual, 2010) to meet the challenges of low contact hours, large class sizes and unavailable logistics which impede teaching and learning. This study seeks to explore how best modules can be created from stories to teach as a way of modifying instructional methods to aid teaching and learning. Studies have shown that when learners participate in the learning process, it enhances their thinking skills and the level of understanding is higher than when they are not (Akyeampong, Pryor & Ampiah, 2006).

3.2.2 Sampling strategy

The purposive sampling strategy was adopted for this study because it offered me the chance to use a small population to gain in-depth knowledge of the case. According to Patton (2002), in an in-depth study, purposeful sampling is used to select information-rich cases. Meaning, in a purposeful sample strategy, the researcher gets into contact with respondents and participants who have useful information on the case. In this case the respondents and participants who have rich information on instructional methods are trainers and supervisors of teachers, pupils and teachers. The main institutions responsible for the training of teachers in Ghana are the training colleges, the University of Education, Winneba and the University of Cape Coast. For purposes of proximity, the Accra College of Education and the University of Education were chosen. I visited these schools and made contacts with tutors and lecturers who teach education and curriculum development respectively and made appointments for

interviews. These trainers were selected because they are responsible for training the teacher on how to teach. The same procedure was employed to get information from the Circuit Supervisor, Head teacher, teachers and pupils of the Sowa Din Memorial “2” Primary School. Interviews from these respondents and participants provided an in-depth understanding of the case.

3.3 Data collection and fieldwork strategies

Qualitative data collection methods were used in this research. The data collection strategies used were interviews, observations and documents. Taking a cue from Patton (2002), the various sources of data were triangulated to strengthen the study. Information gathered from interviews provided a foundation for the study which is the lack of skills in creative teaching among teachers. During the observation some of the information derived from the interviews was either confirmed or discounted. For instance the Educational Psychology tutor of the Accra College of Education revealed that the majority of teachers enter the training colleges as a last resort so most teachers lack the interest in teaching. My observation in the school confirmed this. Most of the teachers in the school were doing further studies in courses that would not bring them back to the classroom but to the supposedly better jobs. Documents studied complemented the data from both the interview and observation. This approach of triangulation was taken because a single data collection strategy could not have yielded the desired result.

3.3.1 Institutional contact

On the 1st of June 2012, a visit was paid to the Sowa Din Memorial “2” Primary School, Mmai Djorn in the Adentan Municipal Assembly of the Greater Accra Region. This school was selected because it has the characteristics that would enhance the study: the school runs

the double-shift system, has large class size and most importantly has large teacher population. The purpose of this visit was to find out from the head teacher of the school the possibility of conducting a research on the topic *Stories as a mode of Instruction: A module for teaching Natural Science in Basic 3*. The head teacher showed interest in the research and directed me to follow the administrative procedure in the Ghana Education Service (GES). I had to write to the Municipal Director of Education, Adentan District for permission to gain entry into her community. A letter from the Municipal Director granting me permission to organise the workshop on 28th June 2012 was issued on 19th June 2012.

3.3.2 Participant selection

Participants for the study were trainers of teachers from the University College of Education, Winneba, and Accra College of Education, Accra, a Drama in Education lecturer, Department of Theatre Arts, University of Ghana, supervisors of teachers (a Circuit Supervisor of the Ashaley Botwe Circuit and a Head teacher), teachers and pupils of Sowa Din Memorial “2” Primary School. A total of thirty (30) participants were involved in the study: five (5) trainers of teachers, two (2) supervisors of teachers, thirteen (13) teachers, and ten (10) pupils. However when the training workshop for the teachers was organised, teachers from the Kindergarten and Junior High Schools who share the same compound with Sowa Din Memorial “2” Primary School also participated. The study was intended to give a fair representation of gender however, this could not be realised in the school because the entire teaching staff are females. With the exception of pupils who were interviewed after a lesson was taught, appointments were made in advance with every participant before the interview day.

3.3.3 Interviews

Interviews are core component of qualitative research which help the researcher get in-depth information on the subject under study. Three forms of interviews have been identified (Fontana & Frey, 2005); structured, semi-structured and unstructured. The study used the semi-structured form of interview where topics to be covered were outlined and asked in a sequence based on the responses from respondents. The interview schedule was in four categories; schedules for trainers of teachers, supervisors of teachers, teachers and pupils. With the exception of the pupils every other interview was conducted individually. Even though interviews are expensive and time consuming, it was useful because it helped me understand issues from the respondents' point of view.

3.3.4 Observation

According to Gall, Borg & Gall (1996) there are two types of observation in qualitative research; participant observation and complete observation. Participant observation gives the researcher the opportunity to be part of the process and at the same time observe and interact with other participants about the process. The complete observation is when the researcher has little or no interaction with participants. Both types of observation were used in the study. Participant observation was used during the training workshop for the teachers while complete observation was used to observe how teaching is done before the training and after the training. When observation is used in research, information that respondents are not willing to give is obtained in addition to having first-hand knowledge about interactions between people and their setting.

Key information gathered from interviews with trainers of teachers indicated that there was a lack of skills in creative teaching. Fourteen days were used to observe how teachers teach,

this observation helped to form the bases for the training workshop in creative teaching. In order to comply with the Ghana Education Service (GES) policy, (which is one day for in-service training) one day was used for the training workshop in creative teaching for teachers of Sowa Din Memorial “2” Primary School. In GES this type of training is commonly referred to as in-service training. This is because the teachers already know how to teach so they are being updated in either new trends or changes in teaching.

An expert in Drama in Education, a retired lecturer of the Department of Theatre Arts, University of Ghana was the resource person for the training workshop. Teachers were taken through the rudiments of using stories to teach, that is, using topics they are to teach to create stories to narrate to their pupils. The resource person picked a topic in Integrated Science for Basic 5, *Water Related Diseases* and created a story out of it. In the story, mosquitoes, flies, worms and river flies that are the sources of water related diseases were personified. Participants were then made to play the roles of these personified insects in causing diseases. It has been observed that some pupils listen and learn, others learn by doing while a few learn on their own. Therefore, by personifying contents in teaching which is activity-based, the teacher satisfies the needs of these categories of learners in the classroom. This is because such teaching broadens the scope of learning of each group of learners. In the event of a pupil forgetting everything about the content, he/she will not forget the role he played in the lesson thereby retaining some knowledge.

In order to ascertain whether the concept had been understood or not, the resource person asked for a volunteer to do a demonstration. A participant selected a topic of her choice and used the story as a mode of instruction to teach her colleague teachers. Her demonstration

teaching was on the topic *Purification of Water*. Realising that the teacher had understood the concept, I decided to make her my treatment subject when testing the module.

Two weeks after the training, two teachers in Basic 3 and 5 were selected to use stories as a mode of instruction to teach. The Basic 3 teacher was part of the training workshop but the other was not. They were both asked to use stories to teach a science topic. The Basic 3 teacher was therefore my treatment subject. Two reasons informed my choice of science at the lower level. Basic 3 is the upper class of the lower primary and pupils in this class are able to read on their own so the idea was to groom them in creative learning. Secondly, there is the myth surrounding science as a difficult subject so if teachers use stories to teach science, it could demystify it at this lower stage thereby generating interest as the pupils get to the upper classes. Moreover pupils would be able to concretise the abstract of science through the stories as contents are personified. The Basic 5 teacher taught *HIV/AIDS* in Integrated Science while *Water Pollution* was taught by the Basic 3 teacher. Permission was sought from teachers for both audio and video recordings of the training workshop and teaching after the training.

3.3.5 Documents

Another source of information for this study was documents. The main documents used were studies conducted by researchers on the subject, collected stories, textbooks and teaching syllabus for basic schools. As a double-shift school, one hour is used for each lesson this gives enough time for stories to be used as a mode of instruction. I observed that the syllabus for Basic 3 is divided into five sections and there is a total of ten units so I selected the first topic in each unit to create a story. A module was therefore created based on the Natural Science Syllabus for Basic 3. This was done as a form of an introduction to anyone who uses

the module which is supposed to complement the syllabus. Thus after a teacher becomes familiarised with the module in the first unit, he/she should be able to create some for the rest of the topics. A total of five modules and five stories were therefore created.

3.3.6 Creating the modules

An appropriate narrative has to be selected or created when creating modules for instruction. The next step is to design a narrative map. Jennings (1980) argues that mapping is a useful strategy for recalling chronological sequences of events for retelling. There is the circular and linear mapping; the circular is used when the narrative involves a situation where events in the story begin at a location and ends at the same location. E.g. “The Hungry Lion”.



A linear map is used when series of events are built on from previous ones, e.g.

“Who Has the Greatest Love” (Berry, 1991:62)

On a bush path. A man is travelling with his three wives. The man gets a snake bite and dies. A wife also makes the snake bite her and dies.

Another wife decides to guard the bodies from wild animals. The last wife searches for means to bring them back to life. An old woman provides her with an enchanted cow tail switch. Using the enchanted cow tail switch, the third wife touches the bodies three times as

instructed by the old woman.

They are all brought back to life.

The choice of map therefore depends on the type of narrative to be done. I adopted the linear map for all the modules because it suits the conditions in the classroom. Since the school runs the double-shift system, teachers may not be able to finish a particular lesson. The linear map narration enables thematic narration so an uncompleted story can be stopped on a theme to be continued in the next lesson.

Using the teaching syllabus for Natural Science for Basic 3 and textbooks, I created modules with stories as lesson notes following the same model of GES. Below is an example of the normal lesson notes teachers make

Day/Duration	Topic/sub-topic/aspect	Objective/RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: soil	Pupils will be able to 1.1.1 describe soil 1.1.2 describe the composition of soil 1.1.3 state the uses of soil RPK Pupils see soil	Pupils will dig soil into a container and describe it Pour sand in water, shake and observe what happens and discuss	Different types of soil, water and a container	There are three types of soil	Questions on the core points

The lesson notes below, like the subsequent ones are based on the format of the normal lesson notes above, the modification lies in the use of stories and narrative map. Each lesson notes has an accompanied narrative map for the narration of the story.

WEEK ENDING.....

SUBJECT Natural Science.....

REFERENCE.....Teaching Syllabus, Natural Science for Primary School, Agyekum-Hene& Owusu-Nyantakyi Pages 1&2...

Day/duration	Topic/sub-topic/aspect	Objective/ RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: soil	Pupils should be able to use narratives to describe soil. R.P.K Pupils see soil and also know narratives	1. Pupils would be introduced to instruction through narratives. 2. A story based on what soil is would be told. 3. Pupils would be made to represent different types of soil and what is found in soil.	1.A story Title: “The Neighbours”. 2.Role plays 3. Different types of soil.	There are three types of soil. Narratives as memory reinforcement.	Questions would be asked based on core point; e.g. What type of soil is good for planting?

NARATIVE MAP FOR “THE NEIGHBOURS”

Two neighbours are arguing over who plays the most important role in the community.

As each one insists on being better than the other, Rock intervenes. To satisfy both parties, Rock asks Tree and Soil to enumerate their roles in the community.

Tree says she is used for wood, provides shade and bears fruit for people to eat when they are hungry.

Soil insists that he is the most important among the two since he provides support base for Tree. According to Soil Tree gets food through him. Soil continues that he also provides shelter for ants, worms and rodents. Soil argues further that all the buildings in the community are made from him.

When Soil realises that he has other audiences apart from Tree and Rock, he takes the advantage to educate his audience about himself. Tree, feeling that Soil is showing off walks away.

Soil explains to his audience that they are three siblings; Sand, Clay and Loam. Sand is mostly used for building, Clay for moulding things like pots and statues and Loam for planting.

Soil reiterates that he and his siblings accommodate ants, worm, rodents and water.

This narrative is fashioned after stories classified by context because it is descriptive in nature.

WEEK ENDING.....**SUBJECT** Natural Science.....**REFERENCE**.....Teaching Syllabus, Natural Science for Primary School, Agyekum-Hene& Owusu-Nyantakyi Pages 1&2...

Day/duration	Topic/sub-topic/aspect	Objective/ RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: seasons	Pupils should be able to use narratives to explain the different seasons in Ghana. R.P.K Pupils experience the two seasons in Ghana and also know narratives	1. Pupils would be instructed through narratives. 2. A story on the seasons in Ghana would be told. 3. The two seasons would be personified for pupils to represent	2. A story Title: "The Contest". 2. Role play.	There are two main seasons in Ghana; Features of the seasons, Narratives as memory reinforcement	Questions would be asked based on core point; e.g. Which season is called harmattan in Ghana?

NARRATIVE MAP FOR “THE CONTEST”

A village in Ghana as part of their annual festival in April organises a contest to determine the strongest man.

In this village reside two individuals; there has always been a misunderstanding between them over who is the strongest. The chief and his council decide to end this long feud between these individuals. They are made to contest during the festival.

A durbar is organised. There is so much tension as the supporters of the contestants are taunting each other. Contestant Number One gets into the arena to show his strength. He looks around and stares then looks up in the sky. All of a sudden it begins to rain heavily. Everyone including the chief and his council abandon the contest. It rained from April through to October.

The villagers take advantage of the rains and cultivate crops to feed Ghanaians. The second contestant gets angry with the praises being showered on the first contestant. Contestant Number Two moves among the villagers as they heap praises on him then blows out a strong breath. Immediately all the vegetation in the village turns brown, the place become so dry and hot. This condition continued from November to March to the discomfort of the people.

The chief summons the community members to make peace between the contestants. The chief declares that both contestants have proved their strength. As a result Contestant Number One will be called Wet Season for bringing rains and Contestant Number Two will be called Dry Season for causing heat to dry up the place.

From that moment the villagers always prepared for the two seasons; the Wet Season when it rains heavily for them to plant crops from April to October and the Dry Season when everywhere becomes dry and hot from November to March.

The above narrative is an explanatory tale as the topic needed to explain the various seasons.

WEEK ENDING.....**SUBJECT** Natural Science.....**REFERENCE**.....Teaching Syllabus, Natural Science for Primary School, Agyekum-

Hene& Owusu-Nyantakyi Pages 1&2...

Day/duration	Topic/sub-topic/aspect	Objective/RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: sense organ	Pupils should be able to use narratives to enumerate the various senses. R.P.K Pupils are aware of their senses and also know narratives.	1. Pupils would be instructed through narratives. 2. A story on the senses would be told. 3. Pupils would be made to represent the various senses in a role play.	1.A story Title: “Names of Children”. 2.Role play	Sense organs provide information. Narratives as memory reinforcement.	Questions would be asked based on core point; e.g. Which sense organ provides taste?

NARRATIVE MAP FOR “NAMES OF CHILDREN”

An old lady is trying to relax after a hard day’s work. Two of her grandchildren approach her to tell them a story. The old lady is not in the mood for storytelling but the children have invited their friends over for this favourite session of theirs so they cannot be dissuaded by the old lady. Alright says the old lady, I will tell you a story. The children run and call their friends who are standing behind the door. The story:

Once upon a time, a man who is about to travel calls and gives each of his five children work to do. The first one is given the duty of seeing things around to report. The second is to hear, another smell, the third is to taste things and the last child’s work is to help his siblings to feel.

The children are obedient so each one does what he is asked to. The community members are so impressed that the children could work so well without supervision. The community members therefore decide to reward them by giving each one a name associated with his work.

The first child who helps the others see is named Sense of Sight. The second one Sense of Hearing. The one who helps with smelling is named Sense of Smell. The fourth child is named Sense of Taste and the last one Sense of Touch.

A child quickly asks the old lady “didn’t the children have their own names? They did, said the old lady but I am also giving that to you as an assignment. What were the names given to these five children by their father?”

This is a descriptive narrative which falls under stories classified by context. It is also a tale with embedding.

WEEK ENDING.....**SUBJECT** Natural Science.....**REFERENCE**.....Teaching Syllabus, Natural Science for Primary School, Agyekum-

Hene& Owusu-Nyantakyi Pages 1&2...

Day/duration	Topic/sub-topic/aspect	Objective/ RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: waves	Pupils should be able to use narratives to describe what makes waves. R.P.K Pupils are aware of waves and also know narratives	1. Pupils would be instructed through narratives. 2. A story on the formation of waves would be told. 3. Pupils would be made to represent the various forms of waves in a role play	1. A story Title: "A friend in need". 2.Role plays	Sound travels in waves. Narratives as memory reinforcement.	Questions would be asked based on core point; e.g. How can waves be created?

NARRATIVE MAP FOR “A FRIEND IN NEED”

Two physically challenged people live in a faraway country. One is very heavy but has no legs to move about while the other is so light that he also needs assistance to move about. The most helpless is the light one. The heavy one needs someone to carry him because he has no legs while the light one needs energy to move.

They meet and agree that they have to get a common friend who can help both of them to move about. It is agreed that Wind can carry both heavy and light things so they should make friends with him.

One day the two pay Wind a visit. Agoos, says the stronger one. Amee, responds Wind. When Wind comes out of his room, the heavier one greets and introduces themselves to Wind; my name is Sound and this is my friend Waves and we need your help.

Sound and Waves present their request for assistance to Wind. He says their request for movement is a simple task for his brother Air to perform. From that day, anytime Waves needed to go anywhere, Sound would carry him and Air would blow them to their destination.

This is a descriptive narrative therefore it is in the category of context stories.

WEEK ENDING.....**SUBJECT** Natural Science.....**REFERENCE**.....Teaching Syllabus, Natural Science for Primary School, Agyekum-

Hene& Owusu-Nyantakyi Pages 1&2...

Day/duration	Topic/sub-topic/aspect	Objective/ RPK	Teacher-learner activities	Teaching learning materials	Core points	Evaluation and remarks
Monday/ 60 minutes	Unit 1 Topic: Personal Hygiene	Pupils should be able to use narratives to state the causes of body odour. R.P.K Pupils are aware of body odour and also know narratives.	1. Pupils would be instructed through narratives. 2. A story on the causes of body odour would be told. 3. Pupils would be made to represent the various sources of body odour in a role play.	1.A story Title: “Price for Disobedience”. 2.Role play	Body odour is an unpleasant smell from the body. Narratives as memory reinforcement.	Questions would be asked based on core point; e.g. How can body odour be prevented?

NARRATIVE MAP FOR “PRICE FOR DISOBEDIENCE”

A community puts in place a heavy punishment for disobedience. Anyone who is caught breaking the law is smeared with a smelly substance and banished.

There is a boy in the community who is so stubborn that no amount of advice or counselling makes an impact on him. Eventually he is banished from the community with the smelly substance all over his body.

The boy is so lonely while serving his banishment. He decides to take his revenge on children who are breaking some rules without the knowledge of the elders.

The banished boy is usually hiding at the outskirts of the community. Any time he sees that a child has refused to bath, the banished boy will come out of his hiding place and embrace that child. When he leaves the child, the smelly substance will remain on the child and that child too would smell.

He does the same thing to children who refuse to brush their teeth and those who wear dirty clothes.

As this revenge continues, parents warn their children to stay clean so that they will not attract the attention of the banished boy. The banished boy became known as Body Odour because of the smelly substance he leaves on people's body.

Children who were obedient and stayed clean never attracted Body Odour but those who refused to bath, brush their teeth and wore dirty clothes are always chased around by Body Odour.

This narrative is an explanatory story.

3.4 Chapter conclusion

In conclusion the choice of methodology used in the study made available to me resources that provided the materials for the realisation of the objectives. The use of interviews revealed some challenges with teaching skills while the observation confirmed the revelation in the interview. These informed my decision to organise a training workshop in creative teaching for the teachers with the aim of equipping teachers with creative teaching skills. It was from the training that the treatment teacher learnt how to incorporate stories in teaching. This knowledge became useful when testing the module that I created from stories based on the teaching syllabus of Basic 3 Natural Science.

The five modules were created based on the Natural Science teaching syllabus with their accompanying narrative maps on how to do the narration. Teachers use the teaching syllabus to prepare lesson notes to teach so I followed the same procedure, the difference is in using stories to prepare the lesson notes.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF DATA

4.0 Introduction

In this chapter, data collected through interviews, observations and documents is analysed based on the research questions of the study. The study sought to answer three questions: to what extent can storytelling be used as an effective approach to teaching and learning in basic schools, to what extent can stories be designed as a module for teaching Natural Science in Basic 3 and how can stories be created from the Basic 3 Natural Science Text Book? In order to answer these questions, the Ghana Education Service (GES) syllabus for Basic 3 Natural Science, samples of teacher's lesson notes, narrative maps, collected stories, created stories, perception of teaching, instructional methods, educational psychologists' views on instructional methods, GES interventions on teaching methods and documents on concepts of stories as instructional methods were used as a frame for the analysis of the study.

4.1 Natural science syllabus for basic 3

The body which implements policies on education in Ghana, the Ghana Education Service (GES) through its unit, the Curriculum Research and Development Division (CRDD) provides a frame for teaching which is the syllabus. In the syllabus, CRDD has stated what they intend to achieve. There are nine points of what the syllabus is designed to help pupils do but for the purpose of the study, the first point would be used for the analysis. The first point states that “**the syllabus is designed to help pupils to develop the spirit of curiosity, creativity and critical thinking**” (*Teaching Syllabus for Natural Science, 2007, pg ii*). This objective however can only be achieved through the way teachers plan and teach their lessons. The current way of teaching where teachers provide answers to questions for

children to memorise certainly does not encourage critical thinking. How can critical thinking be developed in pupils if the teacher assumes the pupil does not know and he/she is there to teach the pupil? This phenomenon is not surprising rather it confirms what Mprah says, that:

“the teacher teaches and the students are taught, the teacher thinks and the students are thought about, the teacher knows everything and the student knows nothing, the teacher talks and the students listen and meekly, of course. The teacher is the subject of the learning process, while the students are mere objects” (Cited in Agbenyega & Deku, 2011:16).

Mprah’s description of a classroom situation emphasises the power dynamics in the classroom. The teacher is the authority in knowledge and everything in the teaching process is controlled by the teacher while the learner is made to consume the products no matter how it is constructed.

This is a picture of a classroom situation which does not reconcile with what CRDD says of what they intended the syllabus to do. If the objective of the syllabus is to make learners think for themselves as a way of contributing to the teaching and learning process, then that objective has not been realised with the way teaching is being done.

I observed that teachers were more interested in finishing their scheme of work for the term so very little attention is paid to the development of the curiosity, creativity and critical thinking of the pupils. In response to my observation, the teachers also complained that they pay much attention to their scheme of work because when inspectors from the Ghana Education Service (GES) come to inspect their work, they base their evaluation on the number of exercises that have been given by the teacher but not the total development of the pupils that may not necessarily reflect in the exercises. Sadly interactions with the head teacher and Circuit Supervisor confirmed that the focus of the inspection done by the

Inspectorate Division of the GES is on the volume of exercises but not on how these exercises were arrived at by the teacher in the classroom. Thus very little attention is paid to how pupils develop yet it is supposed to be the first aim of CRDD. The teacher cannot also be blamed since the same policy implementers rather want to see impact of teaching through number of exercises given.

I however observed that the syllabus makes provision for the following: unit, specific objectives, content, teaching and learning activities and evaluation. The provision for teaching and learning activities is an indication that there is space for engaging in activities in the classroom but how the activities would be carried out to achieve the set objectives rests on the ingenuity of the teacher. Thus even though CRDD moderates what is to be taught in the classroom, the teacher has total control over how to teach it provided the teacher is able to achieve his/her expected outcome. The core of using stories as instruction is for pupils to be able to use all their senses to learn through engagement of activities arising from the stories created from the lesson in the classroom. The provision for activities in the classroom in the syllabus was the first indication that it would not be out of place to use stories as a mode of instruction. Storytelling involves spontaneous activities which have been endorsed by the provision in the syllabus. The conclusion drawn out of the study of the syllabus and observation of teaching is that designing of lesson notes from stories is possible if only teachers would be creative in the planning of their lesson notes.

An expert in Drama in Education, a retired lecturer of the Department of Theatre Arts, University of Ghana was the resource person for the training workshop. Teachers were taken through the rudiments of using stories to teach, that is, using topics they are to teach to create stories to narrate to their pupils. The resource person picked a topic in Integrated Science for

Basic 5, *Water Related Diseases* and created a story out of it. In the story mosquitoes, flies, worms and river flies that are the sources of water related diseases were personified. In order to ascertain whether the concept had been understood or not, the resource person asked for a volunteer to do a demonstration. A participant selected a topic of her choice and used the story as a mode of instruction to teach her colleague teachers. Her demonstration teaching was on the topic *Purification of Water*.

The creative teaching training workshop for the teachers was therefore put to test. At the training, teachers were showed how they could use existing stories where applicable or create stories of their own from the lessons that they are to teach. Thus teachers could prepare their lesson notes with the intent to use stories as a mode of instruction. The treatment teacher in Basic 3 was therefore tasked to prepare a lesson note with the aim to use a story as her instructional method to teach.

Table 1: A Section of Basic 3 Natural Science Syllabus

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 WATER POLLUTION	The pupils will be able to: 5.2.1 identify ways water is made unsafe for use	Causes of water pollution: Dumping of waste Sewage Washing Swimming Chemicals for fishing etc	Let pupils: Discuss different ways by which water is made unsafe for use through dumping of waste, sewage, washing, swimming, chemicals for fishing etc	Why is it not good to use another person's towel, sponge, tooth brush and blade?

Table 1 is a replica of the Basic 3 syllabus for Natural Science on the topic, *Water Pollution*. It is from this that the teacher in Basic 3 modelled her instruction using a story for her lesson notes. It can be deduced from the syllabus that provision is made for teachers to engage pupils in activities that will enhance thinking and creativity, making teaching and learning enjoyable rather than enduring. In the fourth column of the table, teachers are supposed to engage pupils in some activities; this is the opportunity for the creative teaching where stories

could be used to make the pupils understand the topic better. This is where the treatment teacher put the training she received from the workshop to use.

Table 2: The treatment teacher's lesson note based on the module

Week Ending...20/07/2012

Subject.....Natural Science

Reference ...Natural Science Syllabus Pg. 33 Pu BK 4 Pg 71

Day/Duration	Topic/Sub-Topic/Aspect	Objectives/R.P.K	Teacher-Learner Activities	Teaching Learning Materials	Core Points	Evaluation/Remarks
DAY Monday DURATION 60 Minutes	TOPIC Water Pollution	R.P.K Pupils know of some sources of water. OBJECTIVE By the end of the lesson, pupils will be able to: Identify ways which water can be made unsafe to drink	INTRODUCTION Let pupils do a warm up exercise ACTIVITY ONE Tell pupils a story based on the topic to be treated Guide pupils to role-play the story in the course of telling the story	Storytelling and role-play	Once there was a village called Ashaley Botwe. In this village they had no pipes; their only source of water was a river. It was from this river that the community got water for everything. However in this same river the community members swim, dump refuse, and defecate. One day Esi, Adzo and Naa went to fetch water and met their friends Joe swimming and Nii dumping refuse downstream and urinating.	Mention 3 ways of polluting water

Table 2 is the lesson notes the treatment teacher prepared on *Water Pollution* using a story. It can be observed from the teacher's lesson notes that the frame provided by GES to teach was used alright but the teacher used her own skills acquired from the training to develop the lesson. A discovery that shows that the teacher has the room to manoeuvre in the preparation of his/her lesson notes to teach. This discovery revealed that it was possible for stories to be designed based on the syllabus as a module for teaching Natural Science in Basic 3.

4.2 Narrative map

Mapping in narratives guides a narrator on how to narrate his/her story based on the objectives, topic, content and time. A narrative map: circular or linear is selected when the narrator is sure that it falls within the objectives of the lesson, suits the topic and content and the time allotted to the lesson. The linear map was adopted for the study because it ensures thematic narration. The observation I made was that teachers in the double-shift schools mostly do not complete their lessons not necessarily due to the time allotted to the lesson because each lesson is allotted one hour duration, but because of lateness in ushering in a class. Changing over from the morning shift to the afternoon shift has remained one of the biggest challenges of heads of schools. So much time is lost in this exercise as pupils have to clean after the morning shift has vacated the building. In the event of pupils and or teachers coming late to school, the exercise is prolonged thereby using much of the time for teaching and learning to clean. So linear mapping was adopted so that in an instant where an instructor is unable to complete a lesson due to time factor, the instructor ends on a theme to resume on the next theme in the next lesson. Table 3 outlines the story created by the treatment teacher using linear mapping narration for the topic, *Water Pollution*.

Table 3: Narrative Map for Water Pollution

Once there was a village called Ashaley Botwe. In this village they had no pipes; their only source of water was a river. It was from this river that the community got water for everything.

However, in this same river the community members swim, dump refuse and defecate
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One day Esi, Adzo and Naa went to fetch water and met their friends Joe swimming and Nii dumping refuse downstream and urinating.

As the table indicates, the treatment teacher used the linear map to create the story thematically so it becomes easier for her to end a lesson on a theme to continue on the

subsequent theme during the next lesson in the event of her inability to finish the lesson. She however finished the lesson within the allotted time even though she used storytelling with role play. This goes to refute the perception that creative teaching wastes time. Teaching has to do with planning, a teacher may decide to use either lecture method or questioning and will still not end a lesson if he/she did not plan the lesson well. My opinion is that using story as a mode of instruction fits into the aim of CRDD to make pupils curious, creative and critical thinkers. During the role play, the pupils got the opportunity to exhibit and build on their creative and critical thinking skills. I did not see the teacher prompting, especially the pupil who demonstrated pollution of water through swimming how to swim; he only used his creative instincts to imagine a river and mime the swimming so did those who fetched the water and dumped the refuse in the river.

4.3 Collected and created stories

It requires creativity to develop and narrate stories and it is through the art of storytelling that one can nurture such a skill. For this reason, collected stories were studied to appreciate how the plot were developed, the content and objectives of the stories. Analysis of Finnegan (1967), Berry (1991), Okpewho (1992) and Owusu-Sarpong (2002) indicate that stories were told for various reasons. Some stories are told to explain phenomena, recount history, educate, for didactic reasons and also for just entertainment. Since the study aims at using stories as a mode of instruction, stories were created within the explanatory and context tale category to explain concepts in Natural Science to pupils in Basic 3. The teacher was supposed to explain how water bodies are polluted based on the teaching syllabus. Thus her story which is not an existing one but one that she created fits into the explanatory tales category.

4.4 Perception of teaching

Teaching according to Otame (2009:1) is “done to assist an individual move from one state of life to an improved one, a process of imparting new knowledge and assisting an inexperienced individual to unearth his/her own innate potential”. This is what an educationist perceives of teaching, a noble career with the aim of moulding learners achieve set goals. However, on a larger scale, the perception of teaching in Ghana is not encouraging.

Answers provided by ten pupils who were asked about what they wish to be in future did not include teaching. Their preferences ranged from a bank manager, doctor, engineer, nurse, military officer and footballer. Why would a pupil who does not know much about career opportunities not think about teaching? After all teaching is supposed to be one of the careers pupils encounter early in their lives apart from the doctor and nurse who treat them when they fall sick, so why would they not wish to be teachers? It is because of the “teacher identity” (Agbenyega & Deku, 2011). In such an early stage in their lives pupils have been given a negative orientation on the identity of a teacher. In fact teachers in Ghana do not also help with the identity they also have of themselves. Teaching is usually an afterthought when there is every indication that teaching is the only option left for the individual. This is confirmed in a study conducted by Owu-Ewie (2008). Out of thirty pre-service teachers who were asked why they opted for teaching only three said they were motivated by the love for children and the profession. The following responses are excerpts from some of the pre-service teachers that were there for different reasons:

“I did not qualify for university... [I] do not want to be a teacher but I have no option... [T]here was lack of funds to pursue university education...[B]eing a teacher is better than staying at home...[I]t is a stepping stone to earn better job” (Owu-Ewie, 2008:159)

The above expressions came from students who are being trained to go to the classroom to teach but it is obvious from their lamentations what their perception of the teaching profession is. Can one imagine the attitude of such students when they become teachers? The indication is that the majority of teaching in Ghana is done by people who have been compelled by circumstances to be there not because of the love for the job. In such situations, the result of teaching is discouraging. The problem with lack of interest in teaching is not peculiar to Ghana. As far back as 1979, Ndunguru revealed that in Tanzania, teaching was chosen when there was nothing else to do. In a paper on *Teacher Trainees' Motives for Entering into a Teaching Career in Brunei Darussalam*, Yong (1995) shared similar sentiments as Ndunguru. Thoughts of teaching as an “unpopular” profession go beyond the boundaries of Africa. In 1999, the chairman of the Association for Science Education (ASE), Rebecca Edwards shared how she felt when her A Level results were not good;

“I really wanted to be a vet, but my A level results weren't good enough....I wondered what to do next and thought I might as well take a Certificate in Education course, while I made up my mind, after all, you can always get a job in teaching, if there's nothing else about”
(cited in Anamuah-Mensah, Asabere Ameyaw, & Dennis, 2007)

The Majority of teachers easily use lack of logistics as the reason for their indifference in teaching but the underlying reason is their lack of interest in teaching due to the perception of the profession.

Interactions with the thirteen (13) teachers interviewed revealed that ten (10) of them were doing further studies in courses that will not bring them back to the classroom but rather corporate institutions, a revelation that confirms what one of the pre-service teachers said “it is a stepping stone to earn better job”. Meaning teachers who could not qualify for entry into the universities where they hope to get “better” jobs on completion, use the training colleges as a ladder to lean on to reach their expected jobs. The teachers' certificate gives its holder

the opportunity to enter the university as a matured student if he/she does not have the requisite qualifications. In this regard, the training college satisfies the desires of students with varied circumstances; those who could not qualify to the university after Senior High School are able to do so with their Teachers' Certificate as matured students and teachers who could not also pursue university education for lack of funds are able to do so with their salaries. In these circumstances, the quality of teaching is not assured due to the varied reasons teachers have for being in the profession. When questioned by the head teacher of Sowa Din Memorial "2" Primary School, and lecturers of University of Education Winneba, who a good teacher is, these were some of the answers; "A good teacher is one who loves children, if you love the pupils you will do your best for them"⁴, "the work is such that you have to add love to it, if you don't love the pupils, you cannot teach them"⁵, "One who derives satisfaction in imparting knowledge"⁶.

What can be summed up from these expressions is that teaching entails love, passion and commitment but what I observed was that most teachers as stated earlier are neither there for the love of teaching nor for children. They are teaching, marking time to move to their desired jobs. There is therefore much apathy to the profession rather than the pride that is to be associated with the profession. With such mentality, most teachers in the public schools make very little efforts on their own to improve upon their instructional methods, they only do so when a workshop or in-service training is organised by the Ghana Education Service. Teaching, if put in the right perspective in Ghana is supposed to be a noble profession since it is through teachers that the other professions are made.

⁴ Head teacher, Sowa Din Memorial "2" Primary School

⁵ Lecturer, Early Childhood Development, University of Education, Winneba

⁶ Lecturer, Curricular Development, University of Education, Winneba

4.5 Instructional methods

Imparting knowledge is generally done through systematic approach. Largely systematic approach to teaching is referred to as teaching methods but the study adopted the definition of Siedentop (1991) who defines it as instructional methods. The systematic approach makes teaching and learning easier for both the instructor and the learner. When an instructor makes a step by step approach to imparting knowledge, it makes the work easier to achieve his/her expected outcome in teaching. The learner on the other hand is able to recap the lesson systematically to build on his/her intellect. Gutek (1988:7) explains methods of teaching as “the means or procedures that teachers use to aid students in having an experience, mastering a skill or process, or in acquiring an area of knowledge”. The implication is that one does not instruct a learner in vacuum, the instructor plans how to impart the knowledge and the planning is influenced by several factors. These include the content or details of the syllabus, available teaching and learning materials, the shape or size of the physical teaching and learning space and available time for teaching (Otame, 2009). These factors are to be taken into consideration before an instructor decides on which instructional methods to use in teaching. The question is do teachers take these factors into consideration when preparing their lesson notes?

In order to test the module, I asked the treatment teacher to use the lesson notes she created with a story to teach. The topic due to be taught was *Water Pollution*. In the training, the resource person taught teachers to do warm up exercises before the beginning of lessons to let pupils shake off anxieties, shyness, and anything that will impede concentration. According to Ms Mary Yirenkyi, a Drama in Education expert and Maame Nketia, the National Coordinator for Teacher-Community Assistance Initiative (TCAI), warm up exercises or opening activities are to make pupils relax to be able to participate in the lesson. The teacher

asked the pupils to stand and shake their bodies which I interpreted as making the pupils shake off their tiredness because the lesson was in the afternoon and some of the pupils looked tired. Even though the exercise was brief, it served the purpose; pupils started laughing and becoming actively involved in the instructions that the teacher was giving. From the reactions of the pupils, it was obvious the exercise was a novelty; the pupils had not done this in the classroom before unless they were to be doing Physical Education (PE) which is usually done outside of the classroom. My observation however showed that pupils are made to do PE only when they are being prepared for a sports competition.

After the warm up exercise, the pupils were made to sit and the teacher began a story. The teacher narrated a story she created on how water gets polluted. The story was created using the content from the topic. As she was narrating the story I observed some of the pupils taking up roles. While some of the pupils went to an imaginary river to fetch water, another pupil was seen dumping refuse in the river after which he urinated in the river, and another was swimming. All this while, the entire class was quiet, listening and watching as the story unfolded. The pupils were so engrossed in the narration and seemed not to have had enough when the teacher ended her story and told the class that what they saw their class mates do were the causes of water pollution. Throughout the narration, pupils were excited and quiet; the pupils were concentrating to follow the development of the story. The classroom scene during the lesson was a confirmation of what Green (2004) says of what stories do in the classroom when used for instruction. According to Green, when stories are used in the classroom, they spark the interest of pupils; aid the flow of teaching, make lessons memorable and help pupils to overcome their lack of confidence.

At the end of the lesson I asked the pupils some questions. Whether they enjoyed the lesson and what made them enjoy it. I also asked them questions from the lesson that was taught, *Water Pollution*. The pupils said they enjoyed the lesson because of the storytelling that was used. A pupil said he enjoyed the way he swam in the river. This answer was intriguing because there was no river, the pupil used his imagination to swim but he was able to actualise it. This pupil imagined how it feels to swim in cool running water and immersed himself in the thought and actualised it. Should he forget everything about the lesson, he would not forget about what he did as one of the causes of polluting water. The pupils were able to list the causes of water pollution as dumping of refuse, swimming and urinating in water bodies through the illustrations in the story that was role played.

The teacher was able to create a story on her own to use as a mode of instruction, this was not her usual instructional method. As observed before the training session, she would have simply stood in front of the class to explain and itemise the causes of water pollution using the lecture method. The pupils would not have been involved in the teaching and learning process but with the use of stories with the pupils taking up roles in the story, the lesson was a participatory one. Both the teacher and the pupils contributed to finding out how water gets polluted. This form of instruction certainly satisfies the objectives of CRDD to make pupils curious, creative and critical thinkers.

As there are several instructional methods like lecture, questioning, discussion, eclectic and role playing (Otame, 2009) but the observation I made revealed that most teachers use lecture method frequently as compared to the rest. However Otame (2009) cautions that the lecture methods are not suitable for growing minds, pupils at the basic levels are to be encouraged to develop their minds and this can be done through the way they are instructed. The lecture

method is certainly not a way of instructing pupils who are to be curious, creative and critical in their thinking. The lecture method “is not suitable for teaching lower levels of education. This is because, teacher-pupil interaction is necessary for effective learning at lower levels” (Otame, 2009: 17). Thus the lecture method should not be used at basic schools but this is what happens due to factors stated earlier with inspectors of education who are more interested in volumes of work.

A Basic six teacher of the Sowa Din Memorial “2” Primary School agreed that the lecture method is not appropriate but they are most often compelled to use it. The teacher is therefore compelled to use an instructional method that will prove that he/she has been working whether it is suitable for the stage that he/she teaches or not. It was however reassuring during my observation that the few teachers who are teaching for the love of the profession showed interest in learning variety of methods because according to them it is for their own benefit. Pupils who pass through the hands of such teachers will definitely achieve what CRDD desires. The Basic 3 teacher who volunteered to do the demonstration during the training session is an example of a teacher who loves to teach and ready to learn new things to add to what she already knows. According to her, she knew that using storytelling to teach was effective but she did not know that she could create stories with topics she had to teach. Initially she uses stories to teach topics like Religious and Moral Studies but with the training, she has learnt something new. She realised that stories could be used to teach subjects other than Religious and Moral Studies.

4.5.1 Views of educational psychologists on instructional methods

Over the years, educational practices have been fashioned after behaviourist tradition (Brown, 1994 in Daniels & Shumow, 2003) and maturationist views, that intelligence is fixed

and that children develop on their own. What these views attempted to establish was that children were born with their intelligence and grow on their own so it does not matter how they were instructed, they would grow with what they were born with and their ability to nurture themselves. Thus one is stupid or brilliant from birth and will remain so.

However psychologists have questioned these views pointing out that knowledge of child development influence classroom practices which goes a long way to shape the development of the child and suggest for the inclusion of child development in teacher education (Daniels & Shumow, 2003). Psychologists state that educational practice should be based on how children develop. Their proposition is born from the conviction that when a teacher knows about the processes of child development, he/she will use suitable instructional methods at every stage of the child's development. Since the behaviourist and maturationists views were put to scrutiny, other theories focusing on child-centeredness have emerged. These are the constructivist, social constructivist and ecological theories (ibid). These theories spell out how learning should be done and since teachers do the teaching, it is in place to know each theory and whether teachers teach with these theories in mind. Though these theorists have diverging views, there is one thing that they all agree on as far as their interest in education is concerned; that "effective teaching must be based on understanding the child and vision of children as active agents in their own education" (Daniels & Shumow, 2003:497). The common ideology of these theorists is that children are born with intelligence but this intelligence must be nurtured and directed towards their aspirations by their teachers.

Advocates of constructivism (Dewey, 1964; Piaget, 1964; Kamii, 1973) posit that the understanding of children by teachers is critical in education. It is their analysis that teachers should be able to combine what is termed "folk psychology" of children with the ability to

stimulate their curiosity. “Folk psychology” here refers to the general perception of a concept which is not tested. This means that if teachers go to the classroom with the common view about children as a background to their teaching, it would go a long way to affect teaching positively. What constructivists look for in learning environments is the creation of a platform to “foster inventive, creative and critical thinking” (Piaget, 1964). A critical examination of the objectives of the syllabus suggests that the tenets of constructivists might have influenced CRDD when they designed the syllabus among other things to “make pupils curious, creative and critical thinkers” (*Teaching Syllabus for Natural Science*, 2007: ii). However observation I made and the interviews with teachers and the Circuit Supervisor indicate that there seem to be a communication gap between the designers of the syllabus and the inspectors of teachers. This notion stems from the fact that the CRDD wants teaching to be done in a way that would “make pupils curious, creative and critical thinkers”. On the other hand, the Inspectorate Division wants the teacher to show evidence of teaching through volumes of exercises given. When the module was being tested, some of the pupils took up roles to illustrate to their colleagues how water is polluted. Teaching and learning was done through this mode of instruction but if for lack of time the teacher could not give exercise, she would have satisfied the CRDD but not the Inspectorate Division. It is surprising that this issue of lack of coordination still exist because the Anamuah-Mensah Report revealed that there is:

“lack of co-ordination among the various agencies dealing with teacher education such as Ministry of Education, Teacher Education Division, Curriculum Research and Development Division, Inspectorate Division, Development Partners and Non-Governmental Agencies” (MOE,2002:xxxiv).

The report therefore recommended for the establishment of the National Teaching Council as a coordinating and licensing body. From the look of things, there is still lack of coordination.

If CRDD and inspectors of teachers collaborate they will better assist teachers to teach in a way that they have set their objectives.

Social constructivists who take their inspirations from the Zone of Proximal Development (ZPD) (Vygotsky, 1978) share similar principles with constructivists. In his exposition, Vygotsky reiterates that when a teacher understands child development, he/she is able to identify potentials of children and thereby guide the children to nurture and develop those potentials to maturity. What can be deduced from the constructivists and social constructivists is that knowledge in child development prepares the teacher to teach the child in such a way that the child is prepared to face the challenges of the world. But if for lack of knowledge in child development children are instructed in a way that makes them dependent on others then teaching has not taken place.

Ecological theory (Bronfenbrenner, 1979) on the other hand states that a learner is influenced by the environment in which he/she lives. That is, if the circumstances and conditions in which learners live are not conducive, they will impact negatively on the learners. Ecological theorists are therefore pushing for teachers to understand the living conditions and socialization of children to help in the preparation of their teaching. A child from a community where only the first language is used to communicate should not be expected to immediately use a second language when he/she moves to another community where socialization is in the second language. With an understanding of the background of such a child, a teacher then prepares his/her teaching with that knowledge to meet the needs of that child.

It is obvious from the various theories that teaching is supposed to be done with background knowledge in child development as this knowledge guides the teacher in the selection of instructional methods. In fact it is recorded that many states in America require a course in child development before a teacher is certified to teach at the basic level (Daniels & Shumow, 2003). This is not the case with Ghana Education Service (GES). In the course outlines for *Three-Year Diploma in Basic Education Programme in Colleges of Education in Ghana*, (2009-2012) there is indication that courses like “Child and Adolescent Development and Learning” (EPS 121) and “Teaching Method in Early Childhood (EPS 121) are optional courses. So a trainee-teacher may not do “Child and Adolescent Development and Learning” (EPS 121) but on completion would be posted to where there is need for his/her service irrespective of whether the person can handle that stage of teaching or not; a teacher is a teacher. I also observed that teachers who have done primary education who should have been teaching at the basic schools were either teaching in the Junior or Senior High Schools. The situation is more challenging now with the differences in the forms of teacher education; the diploma holders from the Colleges of Education and the degree holders from the University of Education and University of Cape Coast. One would have expected that teachers who do primary education from the universities would have been the best candidates to teach at the basic schools having specialised in primary education. But that is not usually the case; teachers from the universities prefer to teach in the secondary not the basic schools. As stated earlier this emanates from the identity crisis, teachers in the secondary schools are called tutors which I believe makes them feel better than being called teachers. So a teacher who has done primary education who should have logically gone to the basic school will rather boost his/her identity by going to teach in the secondary school.

The examination of the various theories in support of instructional methods has corroborated the study; the syllabus supports constructivists' theories and using stories as a mode of instruction also falls in line with constructivism.

4.5.2 Interventions on instructional methods

Having experienced various educational reforms, it is recognizable that the Ghana Education Service (GES) would make some interventions in the way teaching is done to adjust to the changes and the consequences of the changes. Three interventions have been identified: in-service training programmes, National Literacy Acceleration Programme (NALAP) and Teacher-Community Assistance Initiative (TCAI).

The Ghana Education Service has over the years been organising in-service training programmes for teachers with the aim of keeping teachers up to speed with changes in education and skills in teaching. Initially, in-service training was targeted at “pupil teachers”, (those who teach but have not had the opportunity to be trained professionally as teachers but have the interest, commitment and passion for teaching). The “pupil teachers” were often trained at workshops to expose them to the processes of teaching. Originally, this category of teachers was mostly found in rural and deprived communities which lacked trained teachers. However the situation changed in the early 1980s when the economic boom in Nigeria saw Ghanaian trained teachers migrating to Nigeria to go and teach. In order to rectify the situation, the phenomenon of “pupil teachers” spread to urban communities. Currently the phenomenon of “pupil teachers” is fading off as there are various avenues like distance learning through which professional qualifications in teaching could be acquired by people who cannot go into residence for regular education.

Periodically, GES organises training programmes either by subjects or ranks; there could be a training programme for language or mathematics teachers or superintendents or principals of education. These programmes keep the teacher on track with policies in education, expectations of educational authorities and current trends in education. It was in view of this that the Municipal Director of Education, Adentan, granted permission for the training workshop on how stories can be used as instructional methods. The training was in line with GES in-service training programme to update teachers on teaching.

Concerns have been raised over medium of communication in the classrooms, especially at the lower levels in public schools (EdQual, 2010). The concerns are that the use of the English language as a medium of instruction at the lower levels of education does not help the children. Failures of pupils have often been attributed to pupils' inability to understand what they are taught in a language that they are not socialised in. In a study on *Language Performance in Science and Mathematics in the Sekondi/Takoradi and Shama Districts of the Western Region* (Owu-Ewie 2012), it was confirmed that pupils performed better when they are instructed in Fante than when they are instructed in English

The concerns of stake holders of education have not gone unnoticed by GES hence the introduction of the National Literacy Acceleration Programme (NALAP) in the 2009/2010 academic year. This programme is meant for the lower primary in the basic schools, that is, from basic 1 – 3. NALAP has been designed such that teachers who teach these classes would combine the local languages with English when instructing the pupils but the first language of the pupils is to be in higher percentage than the English language. Teachers in Basic 1 are to use 80% of the first language of the pupils and 20% of English in instruction; the teacher in Basic 2 is to use 70% first language and 30% English while Basic 3 has 40% of

first language and 60% of English. The distribution is such that as pupils move to the higher classes they are introduced to English more. This is in attempt to prepare pupils to be able to read and write in English since questions in every subject are in English.

NALAP has so far witnessed some appreciable success as an intervention. Reports on its implementation stated that:

“a clear finding from the study is the strong positive response from educators, trained teachers and community members. Although there were a small minority of voices from communities that argued for ‘English Only’ in primary schools, the great majority welcomed a bilingual early grade literacy programme that begins with the language that pupils understand and speak” (GES, 2010:xi)

This is the reaction of stakeholders of education to NALAP, but it also has its challenges as the report further admits that “education officials at the district level, particularly those who were well trained and experienced, head teachers and teachers noted the numerous problems and challenges they face in getting started, but were strongly in favour of the programme”. This is the challenge NALAP has especially in urban communities; teachers who do not speak the first language of pupils are unable to effectively implement this intervention. Sowa Din Memorial “2” Primary School is situated in a Ga community and it is assumed that the first language is Ga so as per NALAP principles, Ga is supposed to be combined with English for instruction in this school. However, out of the fifteen teachers in every stream, only the Ga teacher speaks the language. The majority are Ewes with some Akans and Northerners. Most of the teachers therefore spoke Twi but that is not a fair choice because not all the pupils speak Twi either. This challenge is a draw back in the intervention because in instances where teachers could not express themselves in Twi, they resorted to the English Language. NALAP would work perfectly in communities where there is no multiplicity of languages. A solution for the urban communities could be the selection of teachers who are

multi-lingual to teach in the lower primary classes so that they could meet the needs of majority of the pupils instead of the few who are currently benefiting from the programme.

While the challenges of NALAP are being looked into for solutions, another programme has been introduced; the Teacher-Community Assistance Initiative (TCAI), a collaboration between the Ministry of Education and Innovations for Poverty Actions (IPA) in 2011. TCAI was aimed at instructing pupils according to their levels of intelligence. Thus in a class there could be the A pupils, being the most intelligent, B pupils and so on in a descending order. So a class may have between four and six groups and each of these groups are to be taught by the same teacher differently in the same class. An A pupils group would therefore be taught differently from a B pupils group. There are two categories in this programme; the community assistance initiative and teacher-student initiative. In the first category, volunteers living in communities where schools are located are selected and trained in the module; which is teaching pupils grouped according to their intelligence. The second category concerns the teachers; teachers, it is presumed would be using the module regularly but the community assistants are to visit the schools periodically to teach the pupils probably as a way of sustaining the intervention or as a back-up. The concept was introduced by IPA so the agency conducts training workshops for teachers and the community members to orient them in the concept. Teaching and learning materials on the concept are also provided to facilitate its implementation.

From the various interventions, it is clear that GES welcomes concepts or programmes that will improve teaching and learning. But how feasible are these concepts and programmes? The in-service programme keeps teachers updated on trends in teaching and policies of education. This is a straight forward intervention; teachers get the opportunity to be exposed

to certain skills and knowledge they could not have acquired except in regular institutions. It is convenient, less expensive, accessible and feasible. NALAP on the other hand aims at teaching pupils in languages in which they have been socialised in. The erroneous impression people have is that English is spoken in urban communities therefore children in urban schools should be able to communicate in English. What is usually overlooked is the language of socialization. A pupil may be in an urban community alright but if that pupil is not socialised in the English language he/she will certainly not be able to communicate in it. Granted, that it is a laudable intervention to let pupils warm themselves up gradually into the use of a second language rather than the drastic confrontation with English, but GES lacks the staff strength. As I experienced on the field, teachers would have to be multi-lingual to implement NALAP successfully in cosmopolitan areas since teachers may not speak pupils' first languages. But will GES be able to get only multi-lingual teachers to post to the lower primary schools? In spite of this challenge, NALAP is making some positive impacts. During the testing of the module in Sowa Din Memorial "2" Primary School I asked a pupil to mention some of the causes of water pollution. I spoke in English and the pupil gave the right answer in Twi, a confirmation that when the two languages are used concurrently, pupils will gradually get to communicate in the second language.

Of the three interventions TCAI appears to be the most cumbersome and challenging. This explains why the first phase of its implementation was modified hence the changes in the second phase (Maame Nketia, National Coordinator of TCAI). According to the coordinator presently the "Remedial Learning" process which the second phase concentrated on with the community volunteers is being done in schools in Adjiringanor, Oblogo and Aplaku all in Accra. The first phase of TCAI could not be sustained because while teachers are complaining of large class size, limited contact hours with pupils due to the double-shift, how

do they cope with this method of instruction? The teacher has an hour or less (depending on whether the school operates the double or single shift system) to teach a lesson. Supposing the class has even three categories of intelligence levels, how many minutes will the teacher use to teach each of these groups differently, give three different exercises before proceeding to the next lesson to repeat the same procedure? This will mean teaching fewer lessons to the detriment of the pupils and chastisement of the teacher by inspectors of education. In fact teachers I spoke to could not hide their frustration on how to implement this mode of instruction successfully.

In an interview with Maame Nketia, the National Coordinator of TCAI, she agreed that the challenge being faced by the programme is due to the channel through which it is being implemented. According to the coordinator, Innovations for Poverty Action (IPA) introduced TCAI in Ghana after its successful implementations in India and Kenya. The programme began in 2011 and will end in 2013. The major shortfall, she concedes, is that while India and Kenya allowed Non-Governmental Agencies (NGOs) to do the implementation through volunteers, Ghana did not. Maame Nketia said the Ghana Education Service (GES) indicated that “Ghanaians do not have the spirit of volunteerism” so did not agree for the implementation to be left in the hands of volunteers. The National Coordinator is confident that if the GES had agreed to the original TCAI processes which were done in India and Kenya, there would have been some success.

4.6 Concepts of stories as a mode of instruction

Storytelling as a mode of instruction is not a new phenomenon. As has been established earlier, storytelling has been an old form of instruction before formal education was instituted and its effectiveness in the traditional setting has informed some educationists to adopt it in

formal institutions. Psychologists have found stories useful in instruction because they assist in generating interest in learners and aid in recalling events (Green, 2004). Nursing education also makes use of storytelling as a mode of instruction to emphasise student-centred method of teaching and also to personalise patient care (Cangelosi & Whitt, 2006). Educational research has revealed that the military, medical schools, law and business schools incorporate storytelling to aid in illustrative teaching (Andrews, Hull & DeMeester, 2010). All these documents motivated the study but the most inspiring were concepts designed by mathematics teachers to make the teaching and learning of mathematics interesting and easier (Schiro, 2004, Mastin, 2005). I was inspired by how stories could be used to teach mathematics because it has always been viewed that stories can only be used to teach subjects which lend themselves easily to narration like Religious and Moral Studies, English Language and History. Having succeeded with mathematics gave me the motivation that it would be possible with Science, another subject that students shy away from. If pupils through instruction generate interest in Science in an early stage of their education, it would go a long way to demystify the subject.

Lawson's strategy of thematic narration of *The Wizard Tale* which she used in teaching algorithms in fourth grade is a concept which influenced my choice of linear map over circular map to be able to deal with the issues with double-shift schools. Even though *The Wizard Tale* is a long story which without ingenuity would be said to be inappropriate to be used in the classroom, but by adopting thematic narration, Lawson used nine days to finish it. It means each day she ended her lesson on a theme to continue the next lesson. There is usually the apprehension that double-shift schools have challenges with finishing their lessons due to time factor. Adopting Lawson's strategy and choosing linear map is an

affirmation of the possibility of using stories as a mode of instruction whether the school runs a shift system or not.

Mastin designed the concept of *storigamy*, a combination of stories and the Japanese game origami. This concept was designed by Mastin to assist students generate an interest in mathematics which is generally considered a difficult subject. Unlike Lawson, Mastin did not keep the success of the concept to herself, she organised workshops for mathematics teachers to train them in the use of the concept to make it widespread in the United States. Also in the comparative study of Tanzania and Ghana the researchers organised short professional development workshops for teachers to improve their teaching practices when the researchers detected a shortcoming in the teachers teaching practices (EdQual, 2010). This principle of sharing ideas in the interest of improving teaching practices was in line with my objective to document the module as a guide for teaching Natural Science. I therefore took these clues from Mastin (2005) and EdQual (2010) by organising the training workshop for teachers of Sowa Din Memorial “2” Primary School to learn how to use the concept of using stories as a mode of instruction for sustainability.

Evidence of the analysis of data collected from observation, interviews and documents, indicates that the questions of the study have been answered. The outcome of the analysis is that stories can be designed as a module for teaching Natural Science especially as it falls within the objectives of the CRDD spelt out in the syllabus to “**make pupils curious, creative and critical thinkers**” (*Teaching Syllabus for Natural Science*, 2007, pg ii) and constructivist theory that teaching should be done to “foster inventive, creative and critical thinking” (Piaget, 1964). Which better way can these objectives be realised if not through storytelling, an age long tradition which instruct through creative means. The study also

confirmed that stories can be created from Natural Science text book as demonstrated by the Basic 3 teacher in her teaching using a story as her mode of instruction.

4.7 Chapter Conclusion

This chapter concludes that stories could be used to teach Natural Science because the teaching syllabus of the Ghana Education Service (GES) makes provision for the teacher to do so in preparing his/her lesson notes. Also the result from testing the module shows that teachers could create stories from their text books using their imagination. It has further established that the GES is aware of the challenges with instructional methods hence the introduction of intervention programmes to remedy the situation. These interventions would be more successful if only there could be more coordination between the various units within the Ghana Education Service.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

The purpose of education is to impart knowledge. However, the achievement of this purpose lies in the selection and implementation of instructional methods that are effective for each level. There are several types of instructional methods but their objectives are the same – to impart knowledge to the pupil. Though the onus lies on the teacher to choose a method to teach, the effectiveness of the method and the learning background of the pupils should be taken into accounts. It is undeniable that the main duty of teachers is to get the individual student to learn. It is therefore appropriate for teachers to remove obstacles to learning (Stones, 1966:389). Some pupils listen and learn, others learn by doing while a few learn on their own. Thus appropriate instructional methods must be selected to help the pupils to benefit from the teaching. Storytelling which is a demonstrating method of teaching satisfies the needs of these categories of learners. The preceding chapters have illustrated how possible it is to modify instructional methods in Ghanaian public basic schools to meet the learning needs of pupils provided stakeholders in education will show commitment, love and passion for teaching. The concluding chapter is therefore a summary of the study, limitations, conclusions of the study and recommendations.

5.1 Summary of study

The main objective of the study was to explore the possibility of creating stories as a module for teaching Natural Science in Basic 3 of Ghanaian public schools with reference to Sowa Din Memorial “2” Primary School. In order to achieve this, the study sought to know how creative teachers, especially at the basic level are with their instructional methods and if they

are not what could be done to enhance creative teaching. The questions that guided the study were;

- To what extent can storytelling be used as an effective approach to teaching and learning in public basic schools?
- To what extent can stories be designed as a module for teaching Natural Science in basic 3?
- How can stories be created from Basic 3 Natural Science Text Book?

These research questions enabled the researcher to explore storytelling both as an art and as pedagogy, the teaching syllabus of basic 3, teachers' lesson notes and instructional methods. It was revealed from this exploration that stories can be designed as a module for teaching as may be seen from studies on creative teaching done outside Ghana (Andrew, Hull & DeMeester, 2010, Mastin, 2005, and Arieli, 2007). This study was conducted to give Ghanaian teachers options for teaching amidst challenges of large class sizes, inadequate learning materials and double-shift schooling. The study was explorative so a qualitative single case study was adopted because it serves "local context and needs of the site professional"(Ritchhart, Palmer, Church & Tishman, 2006:2). The study was contextualised from the other studies conducted, which is, modifying instructional methods to meet challenges of the learning environment. This is because Sowa Din Memorial "2" Primary School operates the double-shift system which makes teaching and learning difficult. Using such a school puts the study into perspective. Also interviews with teachers revealed their lack of skills in creative teaching, a discovery which needed a remedy. Even though creativity is mostly inborn, it can also be nurtured. Realising the teachers' handicap in creative teaching, a workshop on how to use stories to teach was organised for the teachers to equip

them with the skill. This way, teachers who are naturally creative will take the opportunity to put their skills to use and those who are not will take the opportunity to acquire the skill.

Formal education in Ghana has been focused on literacy and numeracy (Owu-Ewie, 2008), a legacy from the British colonial rule. The British provided education that was just enough for the Ghanaian to be able to communicate with the colonial masters, take stock of things as clerks and for evangelism (Bening, 1990). Unfortunately, with the advent of independence until now, the emphasis on literacy and numeracy has persisted. Currently, teaching in public schools in Ghana is done to prepare pupils for examinations, thus instructional methods are mostly geared towards rote learning for pupils to pass their examination but not holistic learning (Akyeampong, Prylor & Ampiah, 2006). There have been interventions to enhance teaching and learning but there is still much to be done (NALAP & TCAI Programmes of the Ghana Education Service). Teachers teach the way they were taught, Owu-Ewie (2008) indicates that teachers mostly used the lecture method with occasional blending of discussion, demonstration and role play methods so the problem with instructional methods has to be looked at from the training institutions. This finding is synonymous to Acheampong (2001) on teacher training in Ghana. Thus pre-service teachers are taught with the lecture method so when they also come out to teach no matter the level at which they find themselves, they use the lecture method. Teachers who teach at the training institutions need to go the extra mile from theoretical to practical teaching. Owu-Ewie, a trainer of teachers at the University of Education in an interview revealed that most teachers have content knowledge but lack methodological knowledge; since they were prepared to pass examination to become teachers, less emphasis was on the practical situation in the classroom. Trainers of teachers do agree with their shortfalls but they are also constrained. An Educational Psychology tutor explained that the curriculum does not make room for innovations, teachers have a lot to

teach within a short time, if they teach any other way than what they are doing now, they will not complete their syllabus and students may not be able to answer some questions in the examination. He however agreed that does not excuse their teaching strategies as they have long term effect especially on learners not the teachers.

It has been established from educational research in Ghana (Acheampong, 2001, Acheampong & Stephens, 2002, Owu-Ewie, 2008) that inappropriate instructional methods are used from teacher training institutions which result in the use of inappropriate instructional methods by teachers (EdQual, 2010). However findings from the current study also indicate that teachers' identity, the teaching syllabus and expectations of education inspectors are other factors responsible for the absence of innovative teaching in the classrooms.

I discovered from the study that majority of the teachers are in the profession as a result of circumstances beyond their control not for the love of the job. Some could not qualify for the university which is usually the first choice of every high school graduate so they go to the training college hoping to better their grades later to enter the university. Others are forced to go to the training college because their parents could not afford a university education but since the government gives allowances to pre-service teachers; such people are able to fend for themselves while training to become teachers as well as saving to enter the university. With these motives, most teachers do not have the least intention of developing their career as teachers, rather they become so consumed with the thought of entering the universities to get "better jobs" that creative teaching is seen as a waste of time. They conceded that their methods of teaching were mostly inappropriate, but can one be forced to do what he/she does not want to do? However, I came across a few teachers who became teachers for the love of

the job. Such teachers showed better relationship with their pupils and were willing and enthusiastic to learn something new to improve their teaching skills.

Another discovery was the seemingly cross purpose objectives of the Curriculum Research and Development Division (CRDD) and the Inspectorate Division of the Ghana Education Service (GES). While the CRDD through the teaching syllabus makes room for teachers to be innovative with their way of teaching, the inspectorate division of the GES evaluate teachers' output based on the number of exercises that have been done by pupils. Teachers especially those who have just passed out of training are confirmed through such evaluations. The Ga teacher of Sowa Din Memorial "2" Primary School complained that when she passed out of training, she was using demonstrating teaching and both pupils and head teacher enjoyed her lessons but she later resorted to the lecture method because on the day of evaluation, she was criticised by the inspectors for having few exercises. Thus the fear of not being confirmed compels these teachers to use instructional methods that will meet the expectations of the inspectors even though they admit it is not helping the pupils.

In spite of the seemingly cross purpose objectives of CRDD and GES, teachers who love the job they are doing are ready to embrace interventions in instructional methods to aid their teaching to impart holistic education to learners. This was exhibited by the treatment teacher I purposefully selected for the study. Though she is young both in age and in the service and would have been thought to be making plans to quit teaching for a "better job", she loves teaching so she avails herself for every intervention. At the training session, she volunteered to do the demonstration teaching for the resource person to assess whether the concept has been understood or not. She is also on the NALAP and TCAI intervention programmes. The permission granted by GES for the study to be done and its endorsement of intervention

programmes is an indication that modification of instructional methods using stories are possible in the Ghanaian public schools as it falls within the intervention programme.

5.2 Limitations of the study

The research was not without limitations. First, there was a challenge with time. Teachers interviewed had talked about time as their reasons for using the lecture method. Trainers of teachers said they use the lecture method to be able to satisfy the demands of the curricular while newly trained teachers also use the lecture method especially as they have to do a lot of exercises to meet the expectations of educational inspectors from GES. Also, Arieli (2007:123) states in discussing his research on *The Integration of Creative Drama into Science Teaching* that “both teachers from the treatment classes mentioned that creative drama takes more time, and that is considered a disadvantage.” Lots of time was used by the teacher to incorporate the stories in her lesson notes since that was her first time of doing so. The creation of the story was not a problem but the preparation of a lesson note different from the regular one. Ideally, teachers are to submit their lesson notes to the head teacher to mark before using them to teach. I was therefore expecting her to submit the lesson note for me to see it before the lesson but she could not. In fact teachers have often taught without a prepared lesson note, according to the head teacher of Sowa Din Memorial “2” Primary School, teachers have often submitted their lesson notes after they have taught the lesson, a challenge head teachers are dealing with. It was therefore not an isolated case that the teacher submitted the lesson note after teaching the lesson with the excuse of needing time to prepare the lesson note with a story. Thus much time was used to prepare the lesson notes not in teaching the topic.

The second challenge was not finding existing stories that were suitable for teaching Natural Science. However Schiro (2004) created stories for a mathematics teacher to use in teaching algorithms in the United States. Thus the creation of stories for the study was not out of line with creative teaching.

Finally, it was not possible to do many follow-ups on the teacher to determine the continuity of the concept. The end of term examination was conducted few days after the field work to end the academic year. The teacher could therefore not be observed during the remaining weeks that were used for the examination. When school reopened for another academic year, I realised that the teacher had been assigned to an upper class which does not fall within my study but I observed her incorporating stories in her teaching.

5.3 Conclusions

It has been established from the study that storytelling has been a traditional mode of instruction which continues to be relevant in contemporary education. Dilemma tales have been used traditionally to enhance the thinking skills of community members so is problem – based instruction in formal education.

The study has shown that inappropriate methods of teaching are used in public schools because teachers are mostly doing so to meet target or are apathetic towards the profession. However the study has also revealed that the Ghana Education Service (GES) is making efforts through intervention programmes to remedy the situation. The study therefore falls within the GESs' intervention programme. A lot can however be done to achieve effective teaching in the classrooms if the Curriculum Research and Development Division (CRDD)

and the Inspectorate Division of the Ghana Education Service (GES) are able to reconcile their objectives in the classrooms.

In addition to the policies of the GES, the way teaching is done at the training institutions in Ghana if modified can also go a long way to improve instructional methods especially at the public schools. Trainers of teachers are saddled with heavily packed curricular with limited time to complete. With such a challenge the trainers opt for instructional methods that make it easier for them to complete the curricular. If the Curriculum Development Unit of the Ghana Education Service liaises with the Institute of Education of the University of Cape Coast, the examining body of teacher training colleges, a common ground could be established with regards to curricular and examination.

It is also noticeable from the study that another challenge facing teaching is the entry requirement for training colleges, the major source of supply of teachers. Although instances of lack of funding for university education were sighted as some of the reasons for their choices, majority of teachers revealed that they could not qualify for university education. This means that the entry requirement for admission into the teacher training colleges is lower than that of the universities in Ghana. Since both the teacher training colleges and the universities are tertiary institutions, it would be in order to take a second look at the entry requirements. If the entry requirement into the teacher training colleges is set at par with that of the universities, recruitment into teaching would attract people who are genuinely interested in the teaching profession.

Finally researches on instructional methods in Ghana (UNESCO, 2008, Owu-Ewie, 2008, 2012, EdQual, 2010) have revealed that there is lack of creative and variety teaching. A

random interview with some pre-service teachers of the Accra College of Education made some revelations. In the *Three-Year Diploma in Basic Education Programme in Colleges of Education in Ghana* (2009-2012) it is stated that:

“Teaching strategies which give priority to problem-solving, decision making, and critical and reflective thinking will be adopted. Student-centred and mentoring approaches will be used in some cases. In very few cases, the lecture method or unilateral interaction approach will be adopted. Special emphasis will be placed on practical and tutorial sessions”

However, this seems to be what is on paper but the reality is different. The students lamented that tutors mostly use the lecture method even when they are teaching them instructional methods. My interpretation of the pre-service teachers’ concerns is that they would have wished that their tutors teach instructional methods through illustrations. For instance, using the pre-service teachers as pupils and the tutor as the teacher to demonstrate how teaching is done at the basic level. This, they believe, would make the teaching very practical and easy for them to understand. I also realised during my observation of teaching practices before the training programme that teachers rarely used variety teaching practices. It would therefore be very appropriate if the teacher training institutions take another look at their curriculum and include creative teaching in their teaching methodology course. When this is done, teachers would be in the better position to employ creative and variety teaching in their classrooms.

5.4 Recommendations

The following recommendations are made based on the findings of the study:

- i) There should be a review of the entry requirements into the training colleges. As the training colleges’ status have been upgraded from Post-Secondary to Diploma awarding institutions, raising the entry requirements would not only commensurate

with the difference in certificate but also assist in determining candidates who genuinely want to be teachers.

- ii) The course content of the training colleges should be reviewed to include creative instructional methods to prepare the pre-service teacher to meet the needs in the classroom on completion.
- iii) There should be coordination between the various units within the Ghana Education Service, like the Curriculum Research Development Division and the Inspectorate Division. Their coordination would grant the teacher the liberty to explore various instructional methods in the classroom.
- iv) Intervention programmes for teaching should be planned with teachers so as to make them partners of the programme not participants by obligation. When teachers' views and expertise are sought in developing a programme, they would be receptive to its successful implementation.

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APPENDICES

APPENDIX 1: INTERVIEWS

1) Semi-structured interview guide for trainers and heads of teachers

- a. I would like to know a bit about you?
- b. What do you teach?
- c. How long have you been teaching?
- d. What is the main focus in training a teacher?
- e. What types of instructional methods are taught for the trainee teacher to use?
- f. How much control does the teacher have in the classroom in the selection of teaching instructions?
- g. Is there room for using narrative as instruction in the syllabus?
- h. If yes, is it being used? If no, could it be accommodated?
- i. What do you make of the assertion that academic performances in public basic schools are poor due to ineffective teaching?
- j. Do you have children/wards schooling in the public school?

2) Semi-structured interview guide for teachers

- a. Can you tell me a bit about yourself?
- b. What do you teach?
- c. How long have you been teaching?
- d. What was your entry point into the profession, Post-Middle, Post-Secondary, Diploma, University degree?
- e. Do these entry points have bearings on teaching?
- f. What is the main focus of the teacher in the classroom?
- g. How much control do you have in selecting instructional methods to teach?
- h. What types of instructional methods do you usually use in teaching?
- i. Have you experienced or watched a storytelling session before?
- j. Can you describe its intent on learning for children?
- k. Would you like to use it to teach?
- l. What do you make of the general impression that academic performances in public basic schools are poor due to ineffective teaching?
- m. Do you have children/wards schooling where you teach?

3) Semi-structured interview guide for Circuit Supervisors

- a. I would like to know a bit about you and your career, how long have you been a circuit supervisor?
- b. What criteria are used to appoint a circuit supervisor?
- c. Are you a trained teacher, how long did you teach?
- d. What role does the circuit supervisor play in teaching?
- e. How much control do you have over the teacher?
- f. What is your evaluation of the types of instructional methods used at the Basic Schools?
- g. Is there room for using narrative as instruction in the syllabus?
- h. If yes, is it being used? If no, could it be accommodated?
- i. What do you make of the assertion that academic performances in public basic schools are poor due to ineffective teaching?
- j. Do you have children/wards schooling in the public school?

4) Semi-structured interview guide for pupils

- a. What is your name?
- b. Which class are you?
- c. Do you come to school every day?
- d. What do you want to become in future?
- e. Who is your favourite teacher?
- f. Do you understand when your teacher teaches you?
- g. Have you watched or taken part in storytelling before?
- h. Where did this take place?
- i. Did you enjoy it?
- j. Can you tell me one thing you learnt from some of the stories?
- k. Does your teacher tell stories in the class?

APPENDIX 2: LETTERS

1) Permission letter to Head teacher, Sowa Din Memorial “2” Primary School

Institute of African Studies

University of Ghana

Legon.

1st June, 2012.

The Head Teacher
Sowa Din Memorial “2” Primary School
Mmai Djorn

Dear Madam,

TRAINING IN INSTRUCTIONAL METHODS

I am a graduate student from the Institute of African Studies, University of Ghana, Legon. I am researching into instructional methods at public basic schools on the topic: **STORIES AS A MODE OF INSTRUCTION: A MODULE FOR TEACHING NATURAL SCIENCE IN BASIC 3.**

I wish to be permitted to engage teachers in Sowa Din Memorial “2” Primary School in a two hour training programme in instructional methods in creative teaching. The training programme would be in the last week of June if permission is granted.

I hope to hear from you.

Thank you.

Yours sincerely,

MARGARET KUUSANGYELE

2) Letter to Municipal Directorate of Education

Institute of African Studies
University of Ghana
Legon

18th June 2012

The Director
Ghana Education Service
Adentan District

Dear Madam,

PERMISSION TO ORGANISE TRAINING IN INSTRUCTIONAL METHODS

I am an M.Phil student from the Institute of African Studies, University of Ghana, Legon. I am researching into instructional methods in public schools on the topic: **STORIES AS A MODE OF INSTRUCTION: A MODULE FOR TEACHING NATURAL SCIENCE IN BASIC 3.**

I am seeking for permission to engage teachers of Sowa Din Memorial “2” Primary School in a two-hour instructional methods training programme in creative teaching. The main aim of this training is to equip teachers with skills in creative teaching to complement the existing instructional methods. I hope that the training would help teachers in this school discover some solutions to slow learning pupils.

The programme would be organised on 28th June 2012 if permitted.

Please find attached an introductory letter from my institute.

I hope to hear from you.

Thank you.

Yours sincerely,

MARGARET KUUSANGYELE.

3) Response letter from Ghana Education Service

GHANA EDUCATION SERVICE

Municipal Education Office
P.O. Box AF 2326
Adentan
Greater Accra Region

19th June, 2012.

Ref: GES/GAR/AdM/125
Director: R.A. Keteku (MISS)
Telephone: 0302932792
Email: adeducation09@live.com

LETTER OF INTRODUCTION

I write to introduce to you **Margaret Kuusangyele**, a student from the Institute of African Studies, University of Ghana, Legon who is researching into instructional methods at public basic schools.

Ms. Kuusangyele wants to engage teachers of Sowa Din Memorial “2” Primary School in a two-hour instructional methods training in creative teaching, using stories as a mode of instruction.

The programme would be organised on 28th June, 2012. Kindly accord her the necessary assistance to enable her organise the programme.

The exercise should however, not interrupt the regular contact hours of the school.

Thank you.

CHARLES OPUNI NTIAMOAH
DEPUTY DIRECTOR (HRMD)
FOR: MUNICIPAL DIRECTOR

THE HEAD TEACHER
SOWA DIN MEMORIAL “2” PRIMARY SCHOOL
P.O. BOX MD 525
MADINA – ACCRA

cc: Margarete Kuusangyele
Institute of African Studies
University of Ghana, Legon.

4) Letter of appreciation to Municipal Directorate of Education

Institute of African Studies
University of Ghana
Legon.

3rd July, 2012.

The Municipal Director
Municipal Education Service
Adentan.

Dear Madam,

LETTER OF APPRECIATION

I write to express my gratitude to you for the permission granted me to organise the training programme.

The Head Teacher and teachers of Sowa Din Memorial '2' Primary School were so co-operative which resulted in a successful programme.

Thank you.

Yours sincerely,

MARGARET KUUSANGYELE

5) Letter to Adentan Municipal Assembly

Institute of African Studies
University of Ghana
Legon

19th June, 2012.

The Municipal Chief Executive
Adentan Municipal Assembly
Adentan District

Dear Sir/Madam,

REQUEST FOR INFORMATION ON ADENTAN DISTRICT

I am an M.Phil. student from the Institute of African Studies, University of Ghana, Legon. I am researching into instructional methods at public basic schools on the topic: **STORIES AS A MODE OF INSTRUCTION: A MODULE FOR TEACHING NATURAL SCIENCE IN BASIC 3.**

My study area is the Sowa Din Memorial “2” Primary School which is in Adentan Municipal Assembly. I would therefore need some information on the district regarding its formation, the population, the map of the district and other characteristics to be able to place the school in a proper perspective.

Please find attached a copy of an introductory letter from my institute.

I hope to hear from you.

Thank you.

Yours sincerely,

MARGARET KUUSANGYELE
(0244 732734)

5) Permission letter to parents/guardians of pupils

PERMISSION FOR INTERVIEW

Dear parent/guardian,

My name is Margaret Kuusangyele, a graduate student of the Institute of African Studies, University of Ghana. I am doing a study on: **Stories as a Mode of Instruction: A Module for Teaching Natural Science in Basic 3**. I would like to ask your child/ward some questions on what makes him/her enjoy teaching and how teaching can be made interesting.

It would be exciting to talk with your child/ward and I hope it would be an interesting experience for both of us.

Thank you.

Yours sincerely,

MARGARET KUUSANGYELE

PERMISSION FORM

I _____ give approval for my child/ward to be interviewed.

Parent/guardian's signature/thumb print: _____ Date: _____

APPENDIX 3: PROGRAMME FOR TRAINING

A TRAINING WORKSHOP FOR TEACHERS OF SOWA DIN MEMORIAL “2” SCHOOL

PROGRAMME

THEME

Stories as a mode of instruction

RESOURCE PERSON

Ms Mary Elsie Yirenkyi

Retired lecturer in Drama in Education, University of Ghana

DATE: 28th June, 2012.

TIME: 10am

VENUE: SOWA DIN MEMORIAL SCHOOL

- 9:30 am **Arrival of participants**
- 10.00 – 10:05 **Introduction and Welcome Address:** Margaret Kuusangyele
- 10:05 – 10:35 **How to use stories to teach:** Ms Mary Elsie Yirenkyi
- 10:35 – 10:50 **Discussion:** Ms Mary Elsie Yirenkyi
- 10:50 – 11:00 **BREAK**
- 11:00 – 11:30 Using **stories to teach: A Demonstration:** Ms Mary Elsie Yirenkyi
- 11:30 – 11:40 **Discussion:** Ms Mary Elsie Yirenkyi
- 11:40 – 11:50 **Voluntary Demonstration:** A participant
- 12:00 **Closing Remarks:** Head teacher

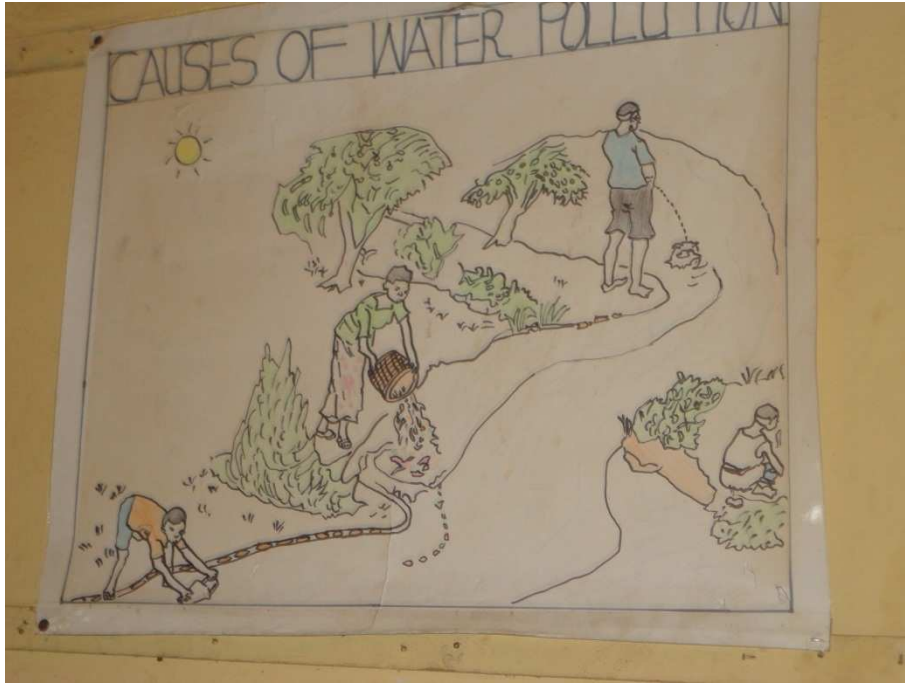
APPENDIX 4: PICTURES



Participants of the training workshop in a group work with resource person supervising



A demonstration teaching by a participant



A teaching aid for the lesson



A warm-up exercise before the lesson



Pupils excited as they do the warm-up exercise



Storytelling time – the teacher narrating a story as a mode of instruction



Pupils engrossed in the story



A pupil answering a question



Role play – some pupils fetching water from a river



While another pupil swims in the same river



Teacher giving notes to complement the story



The head teacher of the school observing the lesson



Learning materials for pupils



A group picture with the class



Interaction with the teacher



Interaction with the head teacher