



# **Primary School Teachers' Perception: A Study on Assessment Components and Its Effects**

**Sharon Campbell-Phillips<sup>1\*</sup>, Deb Proshad Halder<sup>2</sup>, Serlange Campbell<sup>3</sup>  
and Daneil Phillips<sup>4</sup>**

<sup>1</sup>*Department of Education, University of the People, Pasadena, CA, USA.*

<sup>2</sup>*Department of English, Jashore Government Girls' College, Bangladesh.*

<sup>3</sup>*Department of Nursing, College of Science, Technology and Applied Arts of Trinidad and Tobago.  
(COSTAATT), Trinidad and Tobago.*

<sup>4</sup>*Department of Business Management, University of the Southern Caribbean,  
Trinidad and Tobago.*

## **Authors' contributions**

*This work was carried out in collaboration among all authors. Author SCP designed the study, performed the statistical analysis, wrote the protocol and wrote the first draft of the manuscript managed the analyses of the study. Authors SCP, SC and DP managed the literature searches. All authors read and approved the final manuscript.*

## **Article Information**

DOI: 10.9734/AJESS/2020/v6i430184

### Editor(s):

(1) Dr. Velan Kunjuran, University Malaysia Kelantan (UMK), Malaysia.

(2) Dr. E. Seda Koc, Vocational School of Health Sciences, Namik Kemal University, Turkey.

(3) Dr. Bashar H. Malkawi, Professor, College of Law, University of Sharjah, United Arab Emirates.

### Reviewers:

(1) Martina Blašková, University of Žilina, Slovak.

(2) Delfín Ortega Sánchez, University of Burgos, Spain.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/54630>

**Original Research Article**

**Received 13 December 2019**

**Accepted 21 February 2020**

**Published 06 March 2020**

## **ABSTRACT**

This study documented teachers' perceptions concerning the implementation of the Continuous Assessment Component of the Secondary Entrance Examination, and its effectiveness in the teaching and learning process. Specifically, the study sought to gain an understanding of the extent to which teachers are aware of what continuous assessment entails, the challenges that they encounter in its implementation and its importance to both the teaching and learning processes. The participants in this study were six female and two male teachers who varied at different levels of experience and preparation. Through interviews and questionnaires, the researcher guided the study to determine: a) what are the attitudes and perceptions of selected

primary school teachers at my school, concerning the effectiveness of the continuous assessment program as a tool for assessing students, b) what do selected primary school teachers at my school consider to be the challenges that they will encounter in implementing the continuous assessment programme in their respective classes, c) how has continuous assessment affected teacher performance at my school as a result of this process, and d) what support systems do these teachers have that will assist them in the delivery of the program. The study conducted a Mixed Methods study and used the questionnaire and interview instruments to guide the collection of data for analysis. The perceived challenges that emerged were discussed according to the following headings: Benefits of continuous assessment; teachers' perception concerning continuous assessment; attitude towards assessment; curricular challenges; instructional challenges; adequate resources and curriculum reform and effective implementation.

*Keywords: Education; teachers; perception; primary school.*

## 1. INTRODUCTION

Assessment and assessment programs have been given a great deal of attention all over the world in the education system, through much research and implementation. One rationale for these concerns is to assess learners' achievement continuously and provide whatever intervention is needed. It has been found that with the introduction of continuous assessment equal opportunities for academic success for every individual primary school child is promoted, Alausa [1]. The assessment of students' learning in the classroom (both by teachers and by students themselves) is an integral component of the teaching-learning process. Much of this kind of assessment is subjective, informal, immediate, on-going, and intuitive since it interacts with learning as it occurs. Monitoring student behaviour, scholastic performance and responsiveness to instruction are necessary for the improvement of student achievement and their eventual success. Effective assessment is a key component of quality teaching and essential for raising student achievement. This position paper will investigate teachers' perceptions concerning the effectiveness of the implementation of the continuous assessment component of the Secondary Assessment Examination.

### 1.1 Statement of the Problem

The topic of this study is to understand teachers' perceptions concerning the effectiveness of the implementation of the continuous assessment component of the Secondary Assessment Examination on the teaching and learning process. As was stated in the background of the problem, effective assessment is a key component of quality teaching and is essential for raising student achievement. The continuous

assessment component was introduced in primary schools in Trinidad and Tobago to improve the teaching style, strategies and quality of the delivery of the curriculum and improve student learning by using a number of teaching, learning and assessment methods. There is a dearth of literature globally that has supported the gains that can be derived from introducing continuous assessment. There has been tremendous opposition to the introduction of this component into the primary school curriculum by various groups and persons including teachers. They have presented several contentious arguments against its introduction into the primary school curriculum.

### 1.2 Significance of the Study

Creswell [2] contends that the significance section of the study involves the justification of the research problem. Justification means that reasons should be provided for the importance of studying the selected issue or concern.

There has been some focus placed on teachers' perceptions, attitudes and actual practices of continuous assessment outside of Tobago. It is not the same in Tobago, since there is no research that has documented and reflected teachers' perceptions concerning the effectiveness of the implementation of continuous assessment. It may be the beliefs of some persons that studies done in relation to teachers' perceptions concerning continuous assessment and its effectiveness can be considered to be the same for Tobago. The unique and dynamic nature of the Tobago's environment, the way its people are cultured, the historical context that depicts the life and the social setting of each village community would make any generalisation of the results of previous studies done in Trinidad or

internationally unsuitable, inapplicable and unrepresentative of the Tobago educational environment.

It was also important to note that another reason why this study had become so necessary was the fact that the performance of all primary schools in Tobago at the Secondary Assessment Examination (S.E.A.) has been disturbingly low and unacceptable. The statistics from the Tobago House of Assembly's (T.H.A.) Division of Education Youth Affairs and Sport (DEYAS) have revealed that for the period (2007 to 2013), Tobago schools have performed way below the national average when compared to two (2) schools under the Ministry of Education in Trinidad. Forty primary schools have entered students for the S.E.A. examination and the results have shown that students continue to perform poorly at these examinations. These results have to lead the researcher to conclude that there is a need to have a greater understanding of why primary school students are performing so poorly, and what can be done to improve the performance. It is therefore hoped that this study will provide useful data from some primary school teachers in Tobago, relating to their experiences, perceptions, feelings and concerns about continuous assessment and its effectiveness. It is also hoped that by obtaining real data, it can be carefully analysed and interpreted, and I expect the results from this study would be used to adequately motivate, empower and prepare teachers to embrace continuous assessment at my school, and ultimately maximize the outcomes of the educational efforts in the Tobago Education District.

## 2. LITERATURE REVIEW

The purpose of this study was to elucidate how teachers' perception of the Continuous Assessment Component can affect its implementation. The literature review is the selection of available documents (both published and unpublished) on the topic, which contains information, ideas, data and evidence from a particular standpoint to fulfil certain aims or express certain views on the nature of the topic and how it is to be investigated, and the effective evaluation of these documents in relation to the research been proposed [3]. According to Bryant, [4], In attempting to appreciate and explain how teachers view the importance of continuous assessment to the teaching and learning experience in the classroom, it was important to

understand and know what is assessment, how assessment is administered, the advantages and disadvantages of standardized tests, what are the current and new trends adopted in assessment, and the changes that has impacted the curriculum and the challenges to its implementation by teachers.

Assessment is not merely testing [5], it is a process through which the quality of an individual's work or performance is judged [6]. Greaney [7] cited in Awofala and Babajide, [8] defines assessment as any procedure or activity that is designed to collect information about knowledge, attitude or skills of the learner or group of learners. Assessment can be defined as the use of an activity to appraise pupils' performance. Assessment thus consists of techniques you can use to monitor pupils' progress in terms of specific learning outcomes. Kyriacou, [9] also stated that learning outcomes promoted by schools involve helping pupils to develop knowledge, understand, skills and attitudes.

Linn & Gronlund, [10] cited in Hoy & Hoy, [11] defines assessment as any of a variety of procedures used to obtain information about student performance. Linn & Gronlund [10] also stated that assessment can be formal, such as unit tests, or informal such as observing who is emerging as a leader in a group of teachers or students. Assessment can be designed by classroom teachers, or by local, state, or national agencies such as school districts or the Educational Testing Service.

Hoy, et al further identified a list of standards which were articulated by the DfEE [12] for newly qualified teachers to be able to adhere to in assessing students. The following are the list of competencies: Assess how well learning objectives have been achieved and used this assessment to improve specific aspects of teaching that can improve student' performance. The marking and monitoring pupils' assigned class work and homework, providing constructive oral and written feedback, and setting targets of pupils' progress. Assess and record each pupil's progress systematically. Recognise the level at which a pupil is achieving, and assess pupils consistently against attainment targets, and Use different kinds of assessment appropriately for different purposes.

Kyriacou, [9] also noted quite important that the first and most critical question facing you in

assessing pupils' progress is "why". He identified some of the different purposes of assessment as follows:

Anyanwu [13] conducted a study on continuous assessment of students' achievement in the cognitive and psychomotor domains of learning Physical Education in Nigeria. He noted that with the inception of the National Policy on Education, it has become mandatory for all teachers at different levels of education under the 6-3-3-4 system to adopt the methods of continuous assessment in evaluating students' performance in all school subjects, including Physical Education. It was also stated in the study that the policy [14] provides that, "Educational assessment and evaluation will be liberalised by basing them in whole or part on the continuous assessment of the progress of the individual (p.8). It is therefore important to note that Physical Education among other Creative Arts disciplines is critical to students' development.

Barrow and McGee [15] cited in Anyanwu [13] reported that continuous assessment is a method of evaluation that involves a continuous process, for determining the value of the process, an action, a characteristic or device, that include a follow up (p.8). The article devoted its attention to the application of continuous assessment technique in the evaluation of students' performances in Physical Education. Included in the Creative Arts in Physical Education along with other subjects such as Drama, Dance and Music, which can be taught and allow students to express themselves and be assessed. The assessment of the traditional subjects was taught and tested to determine how well the teacher would have taught, whether the students would have learned, what feedback is necessary to be given to the students and what the teacher can do differently.

Greaves et al. [16] argued that the following strategies help younger children's linguistic expression, including their writing. They are all aspects of developing what Greaves and the 'writing community' and what I call a community of creators: Encouraging children to work collaboratively for some time; Allowing children control over their writing processes, which includes giving them time to compose; Use of word processor by children for drafting, editing and re-drafting; Emphasizing a range of audiences for writing (such as for each other, for younger children, for oneself, for parents, for the local community, as well as for the teacher);

Entering into children's imaginative worlds and Listening carefully to the children's views of and reactions to writing.

Awofala and Babajide, [8] stated that in the context of education, assessment can be defined as a predetermined process through which the quality of a student's performance in the three domains of educational objectives (cognitive, affective and psychomotor) is judged. They also mentioned that assessment of students learning of curriculum contents in the area of knowledge, skills, and values is a major pre-occupation of many educational reforms. This is because results from such assessment not only provide feedback regarding the educational progress of students but remain the authentic yardstick for gauging the effectiveness of the teacher, the quality of instruction, and in part the functionality of any curriculum reform. Any form of assessment in my view must be conducted by teachers to gather the information that can be used to determine where the students are at in relation to their academic performance and to provide the necessary feedback. The teacher's assessment of students over a period of time can also provide useful information which is recorded and used to determine how teachers must realign their practice in keeping with the new strategies; to provide the most appropriate instruction to students.

According to 1980 The Handbook on Continuous Assessment by the Federal Ministry of Education, Nigeria states that one reason for the introduction of continuous assessment is to abolish the practice of using the results of one single final examination to determine the achievement of students after learning for a given period. The technique is designed to provide an opportunity for teachers to participate actively in evaluating the performances of their students. Whereas the study was carried out specifically on Physical Education, the following recommendations may well apply across the broad spectrum of the Creative Arts subjects offered in the Continuous Assessment Component.

The arts play a further, important role in education, which is highlighted by Taylor et al. [17] and also by Gardner [18], and which enables the exploration and expression of children's feelings. A useful theory of rationality and feeling, put forward by Best [19], is that children need to be introduced to the conventions and values of any particular art form in order to fully experience

the 'relevant' feelings. However, there are two points embedded in his perspective which I would argue are valuable in the primary classroom. Firstly, that the domains of existing knowledge and achievement are an important and, I would argue, the necessary backdrop to exploring a 'feeling response' to art created by the children themselves and by others. Second, those children's feelings responses are probably deepened and broadened by an understanding of artistic genre and context.

It has been reported in *The Odyssey Project: Fostering Teacher Learning in the Arts*, that throughout the 1990s, faculties of education across Canada developed new partnerships with their stakeholders, such as school boards, community organizations and teacher federations, to deliver programs that are both effective and relevant [20,21]. To improve the teaching of the arts disciplines - dance, drama, music and visual arts - an innovative integrated arts summer program for teachers was initiated in 1997 by the Arts Education Consortium. Teachers undertake creative, artistic activities, and they are encouraged to reflect on the meaning of such experiences for themselves and for teaching their own students. The Andrews: *The Odyssey Project 5* integrated arts strategy has been introduced into the school curriculum to improve learning in non-arts subjects [22], improve educational outcomes [23], develop student potential [24], promote literacy [25], improve the quality of life [26], and foster the transition of students from elementary to high school [27].

Often it takes years for a teacher to feel capable of effectively teaching artistic skills and integrating the arts across the curriculum [28,29]. Indeed, teacher self-efficacy and self-esteem are key to influencing arts to use in teaching, more so than prior art instruction, current artistic practice, or years of teaching experience [30]. However, the demands to improve test scores and deliver a standardized curriculum inhibit teachers' creativity and autonomy in the classroom [31,32]. Limited space, lack of time and few professional development opportunities hinder the delivery of arts programs in schools [33,34].

Integrated Inquiry Andrews, [35,36], a mixed-method, was employed to examine relationships among data from multiple qualitative sources. A reflexive-interpretive process was used to analyze and interpret the data [37]. This study

also reinforces previous research that indicates that engagement in collaborative creative experiences in a peer-supported environment promotes teacher self-efficacy, a valuing of arts experiences, and a willingness to engage their own students in arts experiences [38]. The data collection techniques were quite similar to what I had used in my study and I believe that it was appropriately utilized to gather the data.

This study has considered extensively the critical role of Creative Arts in the newly introduced curriculum and its importance to teachers in providing instruction to their students. Although the challenges of limited space, lack of time, and few opportunities for professional development are continuously preventing adequate delivery of the Creative Arts in the classroom, the benefits to students are inclusive of students' potential being developed, a smooth transition from primary to secondary school is fostered and literacy is promoted which leads to an improved quality of life for students. I agree with the findings of this study because it identifies some of the same benefits and challenges that resulted from my study. Since the study has generally identified most of my findings, then my study can be deemed as having a respectable degree of credibility.

### 3. METHODOLOGY

The Methodology section describes in detail how the study was organized and conducted. This chapter describes the design and specific procedures used in conducting the study [39]. It includes an introduction, the type of design, rationale and assumptions for the qualitative design, data sources (population and sample)-site and sample selections, instrumentation- field testing of the instrument, data collection procedures, data analysis, methods of verification or trustworthiness and limitations of the study. The purpose of this study was to obtain the perception of teachers concerning the effectiveness of the continuous assessment component of the Secondary Assessment Examination, on the teaching and learning process. The structured interview and questionnaire were the modes of data collection, according to Patton cited in Merriam [40]. "We interview people to find out from them those things we cannot directly observe...feelings, thoughts and intentions. We cannot observe how people have organized the world and the meaning they attached to what goes on in the world." (pg.72).

The questionnaire instrument was delivered to all participants of the study by the researcher on May 4, 2015 and they were informed that they would have one week to complete and return them. Respondents were assured that neither their personal identity nor the identity of the school would be released in the study. Participants who had not responded within two weeks received an oral reminder from the researcher, bringing to their attention the deadline date given for completing the questionnaires. By June 11, there was a total of seven completed questionnaires, representing an 87.5 percent response rate.

An interview schedule was made and respondents were rostered based on the classroom timetable and the availability of time. Participants were informed one day before the interview was conducted by the researcher, so they were prepared and weren't taken by surprise. I informed them of the interview on the morning of the scheduled time and proceeded to the room designated, where their honesty, frankness and cooperation were expected in their responses. The interview instrument was distributed on June 4, 2015 and was completed on June 17, 2015. The tape recorder was turned on and questions were asked to the subject until the interview was completed. When all participants were interviewed, their responses were transcribed to be analyzed into specific themes.

The first 12 items of the questionnaire elicited the teachers' bio-metric information. The remaining 23 items sought to draw information from the teachers about their attitudes and perceptions of the Continuous Assessment Component. The seven questions from the interview also sought to obtain the participants' perceptions and attitudes from the participants of the study to form themes.

#### 4. RESULTS AND DISCUSSION

This study was conducted at the Moriah Government Primary School, geographically located on the northeastern part of the island in the Tobago Education District. This school was established in 1961, when the Moravians brought to church and school activities to the island. This school has since been taken over and managed by the government of Trinidad and Tobago. The teaching staff of the school consists of eleven teachers, three males and eight females. Ten of the teachers are trained while one is untrained. Most of the teachers have sought to develop themselves professionally and have obtained degrees in education and other disciplines, up to the masters' level.

The Moriah Government Primary School has sought to provide a productive learning environment for many young people and over the years has produced and continues to produce world class leaders. The school also places considerable emphasis on shaping well-rounded individuals and therefore students are exposed to a broad curriculum and a wide range of co-curricular activities. The students of my school have shown considerable improvement in their academic performance over the last ten years. It, however, has been noted from the results of the Secondary Assessment Examination and the National Test that some of our students continue to produce performances that fall below the national average.

Table 1 to Table 3 shows the number and percentage of students scoring above 90%, 60% and 30% and below by Education districts in the Secondary Examination Assessment performance for the years 2007 to 2013. In comparing these results, they have shown that for some years that the Tobago District had performed worse than the other two education districts in Trinidad.

**Table 1. Number & percentage of students scoring above 90% by education districts**

Districts	No. /%	Years						
		2007	2008	2009	2010	2011	2012	2013
St Patrick	No.	66	71	83	63	25	43	46
	%	<b>3.6</b>	<b>3.9</b>	<b>4.7</b>	<b>3.8</b>	<b>1.5</b>	<b>2.5</b>	<b>2.5</b>
Victoria	No.	293	263	290	247	210	227	188
	%	<b>11.1</b>	<b>10.8</b>	<b>12.2</b>	<b>10.3</b>	<b>8.6</b>	<b>9.7</b>	<b>7.7</b>
Tobago	No.	11	3	11	13	5	5	3
	%	<b>1.3</b>	<b>0.4</b>	<b>1.4</b>	<b>1.7</b>	<b>0.7</b>	<b>0.6</b>	<b>0.4</b>

**Table 2. Number & percentage of students scoring above 60% by education districts**

Districts	No. /%	Years						
		2007	2008	2009	2010	2011	2012	2013
St Patrick	No.	854	892	900	809	877	968	992
	%	<b>46.9</b>	<b>48.9</b>	<b>51.1</b>	<b>49.1</b>	<b>54.2</b>	<b>55.3</b>	<b>54.9</b>
Victoria	No.	1635	1526	1518	1492	1636	1637	1675
	%	<b>62.1</b>	<b>62.9</b>	<b>64.1</b>	<b>62.1</b>	<b>66.7</b>	<b>69.7</b>	<b>68.4</b>
Tobago	No.	305	322	342	307	328	367	372
	%	<b>36.6</b>	<b>40.4</b>	<b>43.5</b>	<b>39.9</b>	<b>42.9</b>	<b>41.7</b>	<b>43.7</b>

**Table 3. Number & percentage of students 30% and below by education districts**

Districts	No. /%	Years						
		2007	2008	2009	2010	2011	2012	2013
St Patrick	No.	241	228	176	174	118	147	153
	%	<b>13.2</b>	<b>12.5</b>	<b>10.0</b>	<b>10.6</b>	<b>7.3</b>	<b>8.4</b>	<b>8.5</b>
Victoria	No.	244	218	203	194	182	131	136
	%	<b>9.3</b>	<b>9.0</b>	<b>8.6</b>	<b>8.1</b>	<b>7.4</b>	<b>5.6</b>	<b>5.6</b>
Tobago	No.	150	113	81	113	77	85	79
	%	<b>18.0</b>	<b>14.2</b>	<b>10.3</b>	<b>14.7</b>	<b>10.1</b>	<b>9.6</b>	<b>9.3</b>

The findings contain the reporting of the results of a study; it is the place where the researcher presents his/her findings. According to Bryant [4], chapter four includes information about the subjects, descriptive statistics, demographics, tables, lists of major themes, the results of statistical analysis, the results of axial coding, and full descriptions of cases. Bryant further maintains that in qualitative study the student is expected to provide a complete picture of the constant comparative analysis done, or the coding pursued to arrive at a set of themes or conclusions about the study.

All of the percentages from the data were rounded off to the nearest whole number for the purpose of reporting the results. The exact percentages are noted in Table 4. Responses that were either "strongly agree or agree" were combined for the purpose of reporting and those responses that were either "strongly disagree or disagree" were also combined for reporting purposes as well. The first combined responses were considered to be a response in the affirmative or the positive degree, and the second combined responses were considered to be negative. Responses that were "undecided" were reported separately because the respondents couldn't make a definite decision.

**Gender of Participants:** As shown in Table 4, the gender distribution was uneven. There was a notable disparity between the number of female teachers (75%) to male teachers (25%) included in the sample.

**Table 4. Showing gender distribution**

Gender	Percentage of participants	No. of participants
Female	75%	6
Male	25%	2

**Research Item 2**

**Age Range of Participants:** As shown in Table 5, these teachers' age range sampled in the study was distributed between 20 and 60 years.

**Table 5. Showing the age range of participants**

Age range	Percentage of participants	No. of participants
20 -24	12.5%	1
25 – 29	12.5%	1
30 – 34	0%	0
35 – 39	25%	2
40 – 45	12.5%	1
46 – 49	12.5%	1
50 – 54	12.5%	1
55 – 59	12.5%	1
Above 59 years	0%	0

**Research Item 3**

**Teaching Level of School:** As shown in Table 6, twenty-five percent (25%) were teaching at the Infant Level, twelve and a half percent (25%) at the Junior school, twenty-five percent (25%) at the middle school and twelve and a half percent (12.5%) each at the Senior Level classes.

**Table 6. Showing teaching levels of school**

Level of school	Percentage of teachers	No. of teachers
Infant School	25%	2
Junior School	25%	2
Middle School	25%	2
Senior School	25%	2

**Teachers' Qualification:** As shown in Table 6, seventy-five (75%) percent of the teachers in the population surveyed held either a Bachelor's degree in Elementary Education or a Masters' degree in Education. Twelve and a half (12.5%) percent of the teachers surveyed possessed the Teachers' Diploma, and twelve and a half (12.5%) percent of the teachers surveyed possessed the minimum requirement for teaching in the primary schools in Trinidad and Tobago.

The results of the data provided by teachers about their qualifications showed that in addition to their academic qualifications, they possessed other professional qualifications as well and that the majority of them could be considered to be quite experienced and knowledgeable in their profession.

#### 4.1 Representation of Findings

##### Question 1

**At secondary school, which Creative Arts disciplines did you take?**

**Creative Arts disciplines Studied:** With reference to the findings, eighty-seven and a half percent (87.5%) of the teachers in the survey reported that they studied Creative Arts subjects at secondary school. From among all the teachers who studied the Creative Arts subjects at secondary school, they at least took one or more of these components. Thirty-seven percent of those teachers surveyed took Physical Education.

##### Question 2

**Did your teacher training expose you to the Creative Arts?**

**Teachers' Exposure to Creative Arts:** Also, one hundred percent (100%) of the participants reported that they were exposed to Creative Arts in their teacher training. Out of all these teachers who responded to the survey, 75% did not feel adequately prepared to teach disciplines in the Creative Arts while 25% of the respondents

reported that the teacher training adequately prepared them.

##### Question 3

**Did your teacher training adequately prepare you to teach disciplines in the Creative Arts?**

**Ranking of Teachers' most favourite discipline:** When teachers were asked in the survey what was their favourite teaching subject, Mathematics ranked first with 63%. Science and Language Arts were ranked second based on teachers' responses. There was one participant who skipped the question.

**Ranking of teachers' least favourite subject:** Teachers who participated in the survey were also asked what their least favourite teaching subject was and the responses varied. Physical Education, Science, Language Arts, Drama and Social Studies were chosen by thirteen percent (13%) of the respondents in each case, while 38% stated that Creative Writing was their least favourite teaching subject. The results revealed that Creative Writing, one of the major subjects in the Continuous Assessment Component was the least favourite teaching subject among most respondents.

**Compulsory subjects and time spent teaching:** Participants were asked to state whether Creative Arts were compulsory for all learners at their school and all teachers responded in the affirmative. They were further asked how many periods they were required to teach every week and various responses were reported. The results revealed that weekly, primary school teachers at my school utilized 36 periods for the teaching of Creative Arts. Fig. 1 shows the periods spent per week by each class teacher in Creative Arts.

#### 4.2 How Primary School Teachers at my School Feel about Creative Arts as Part of the Continuous Assessment Component

**Teachers' views of the importance of Creative Arts:** As shown in Fig. 3, a total of 25% of the participants reported a response of strongly agree to enjoy Creative Arts; 50% reported a response of agree, 13% reported a response of undecided; 13% reported a response of disagreeing and no participant reported a response of strongly disagree. The aggregate response for strongly agree and agree totalled 75% indicating that the majority of teachers enjoyed Creative Arts.

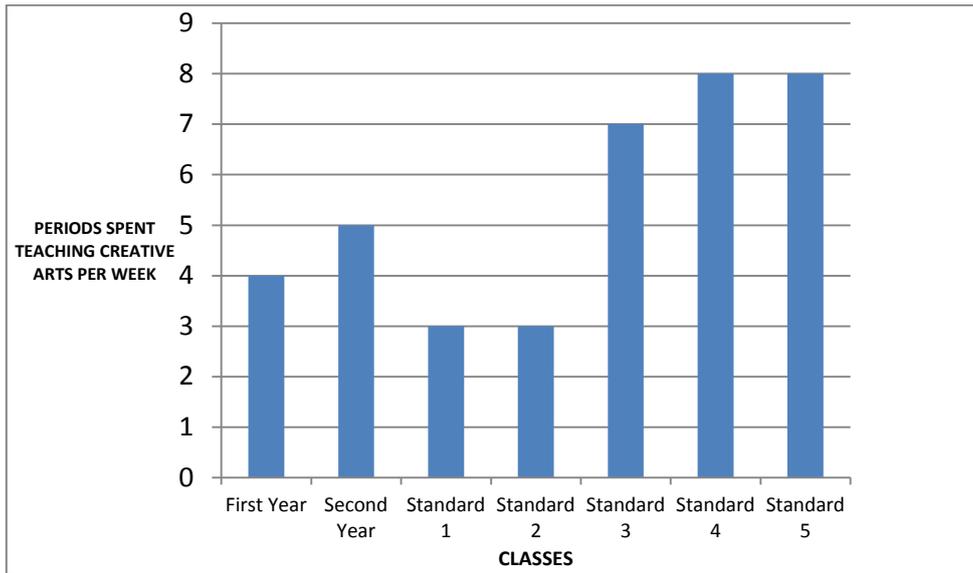


Fig. 1. Periods spent teaching creative arts per week by classes

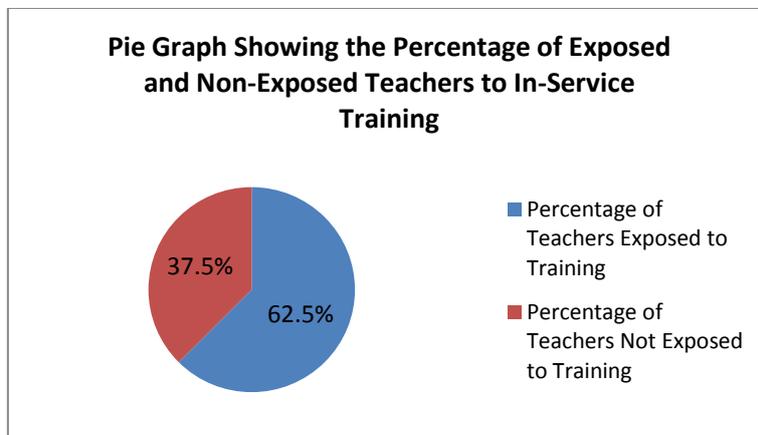


Fig. 2. Cone graph showing percentages of exposed and non-exposed teachers to in-service training

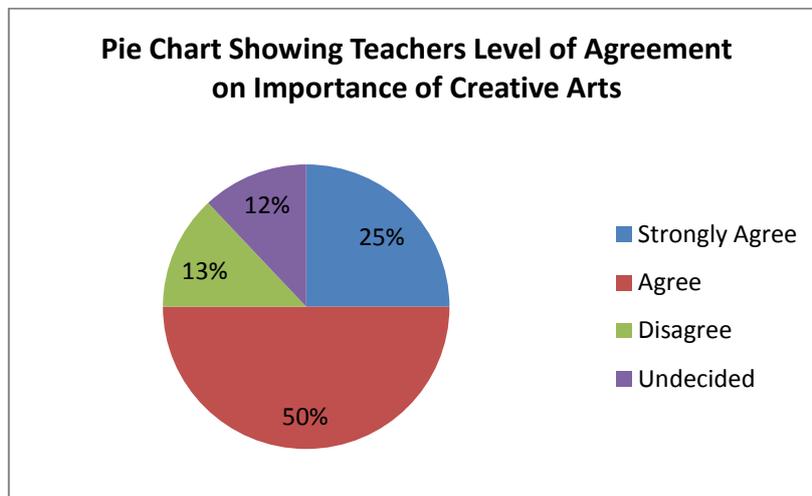


Fig. 3. Showing teachers level of agreement on the importance of creative arts

**Teachers’ Enjoyment of Teaching Creative Arts:** More than half (63%) enjoyed teaching the Creative Arts while 37% did not enjoy teaching Creative Arts, as shown in Fig. 4.

strongly agree and agree totalled (63%) indicating that the majority of participants believed that their appreciation for the arts was consistent with how they approach the teaching of Creative Arts.

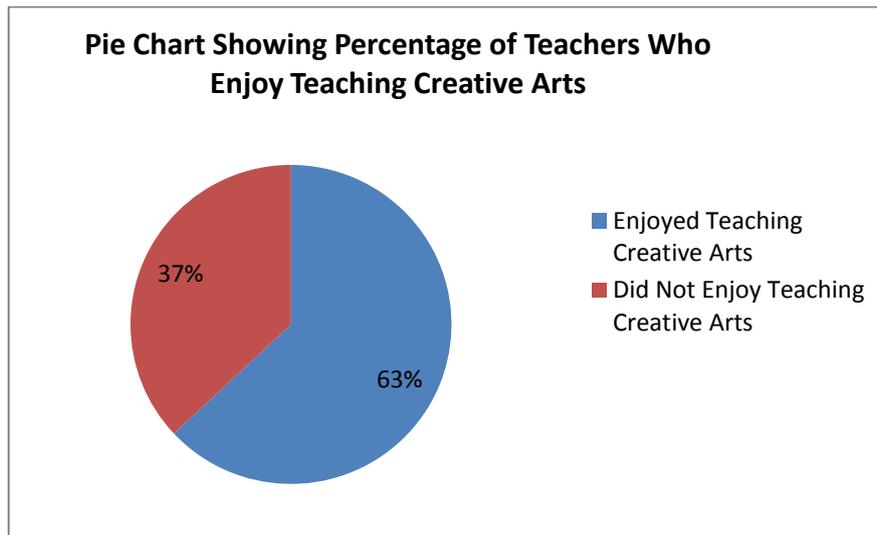
**Appreciation of Creative Arts Consistent with Its Teaching:** As shown in Table 8, (13%) of the teachers reported that their appreciation for the Creative Arts is consistent with how they approach the teaching of Creative Arts disciplines, 50% reported that they agree; 38% reported a response of undecided, and no participant reported a response of disagree or strongly disagree. The aggregate response for

**4.3 The Importance of Teaching Creative Arts to Human Capital Development**

Fig. 5 shows that the majority of teachers surveyed (88%) believed that creative arts teaching in the primary school was important to human capital development in Tobago.

**Table 7. Showing distribution of teachers’ age range, gender, professional and academic qualifications**

Teacher	Gender	Age range	Professional and academic qualifications
A	Male	55 – 59	Teachers’ Diploma and Diploma in Project Management
B	Male	20 – 24	9 O’levels 4 A’ levels Diploma in Construction Information Technology
C	Female	40 – 45	Teachers’ Diploma and Bachelor’s degree in Education
D	Female	45 – 49	Teachers’ Diploma, Bachelor’s degree in Education and Master’s degree in Education
E	Female	35 – 39	Teachers’ Diploma and Bachelor’s degree in Education
F	Female	35 – 39	Teachers’ Diploma and Bachelor’s degree in Education
G	Female	25 – 29	Bachelor’s degree in Education
H	Female	50 – 54	Teachers’ Diploma and Bachelor’s degree in Education



**Fig. 4. Showing percentages of teachers who enjoy teaching creative arts**

**Table 8. Showing teachers’ appreciation for creative arts consistent with teaching approach**

Strongly agree	Agree	Undecided	Disagree	Strongly disagree
12.5%	50%	37.5%	0%	0%

**Relevance of Creative Arts Curriculum to the Present and Future Lives of Students:** As shown in Table 8, thirteen (13%) of the teachers reported a response of strongly agree; 38% reported a response of agree; 25% reported a response of undecided; 25% reported a response of disagree and 25% were undecided. An aggregate response of the teachers who participated for strongly agree and agree totalled 50% indicating that the majority of teachers believe that the Creative Arts curriculum were relevant to students' lives presently and in the future.

**4.4 The Importance of Creative Arts to Students Living a Productive Life**

A total of 50% of the participants reported a response of agree; 13% reported a response of undecided; 25% reported a response of disagree; and 13% reported a response of strongly disagree as shown in Fig. 6. The majority (50%) of the teachers agree that students will lead a productive life without being instructed in the creative arts in primary school while 38% disagree.

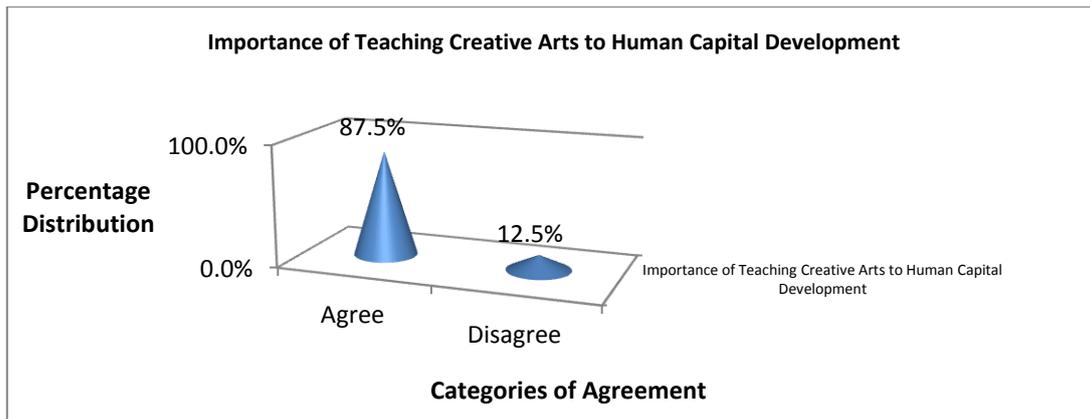


Fig. 5. Showing the importance of teaching creative arts to human capital development

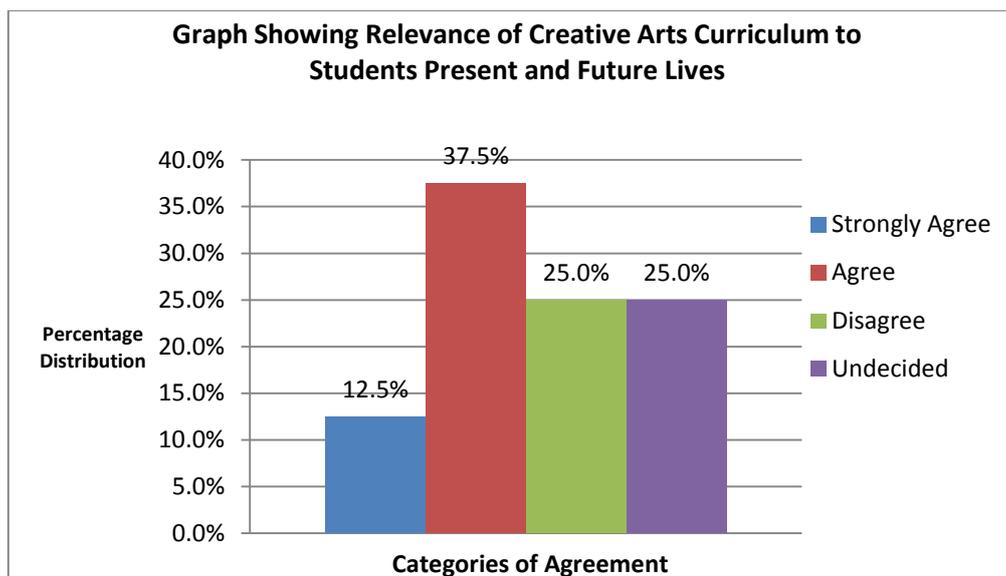


Fig. 6. Showing the relevance of the creative arts curriculum to students present and future lives

Table 9. Showing the agreement on time spent teaching creative arts each week

Strongly Agree	Agree	Undecided	Disagree	Strongly disagree
0%	12.5%	12.5%	62.5%	12.5%
	4	1	1	

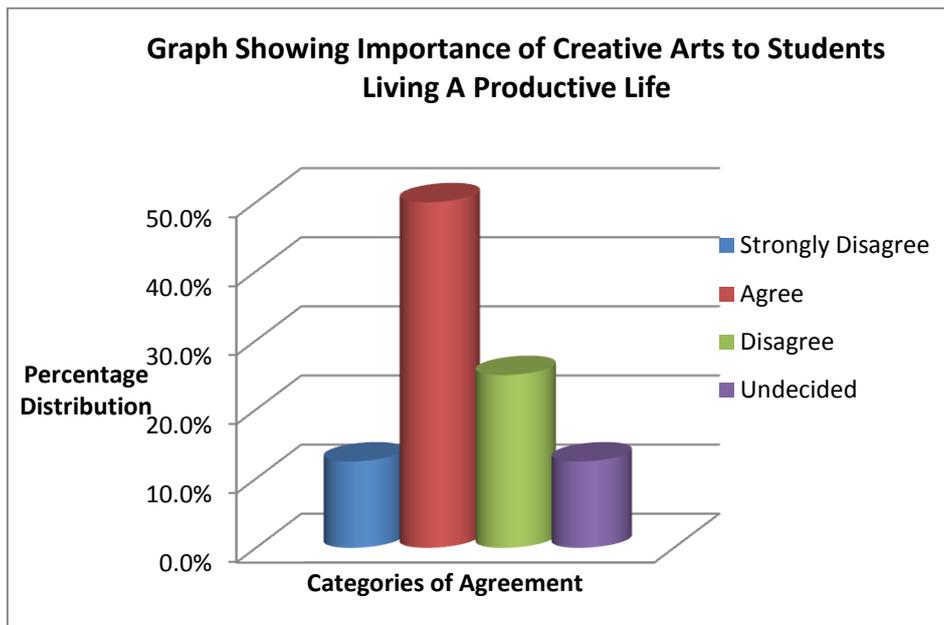


Fig. 7. Showing the importance of creative arts to students living a productive life

#### 4.5 Time Spent Teaching Creative Arts

When teachers were asked if Creative Arts got an equitable share of contact time each week as the other subjects, these were the responses. As shown in Table 9, 13% strongly agree; 13% reported a response of undecided; 63% reported a response disagree; and 13% reported a response of strongly disagree. The aggregate responses for disagree and strongly disagree totalled 76% indicating that the majority of respondents do not believe that creative arts get an equitable share of contact time each week, as other subjects.

#### 4.6 How Primary School Teachers at my School Feel about Teaching Creative Arts as part of the Continuous Assessment Component

**Preparation for teaching Creative Arts:** Teachers generally agreed that when preparing Creative Arts lessons, they must include lesson plan, appropriate resources, well organised activities and an environment conducive to learning. As shown in Fig. 7, 25% strongly agree; 63% agree; 13% were undecided; and none of the respondents disagreed or strongly disagreed.

The aggregate responses for strongly agree and agree totalled 88% indicating that the majority of teachers responded affirmatively to teachers preparing Creative Arts lessons to include a planned design.

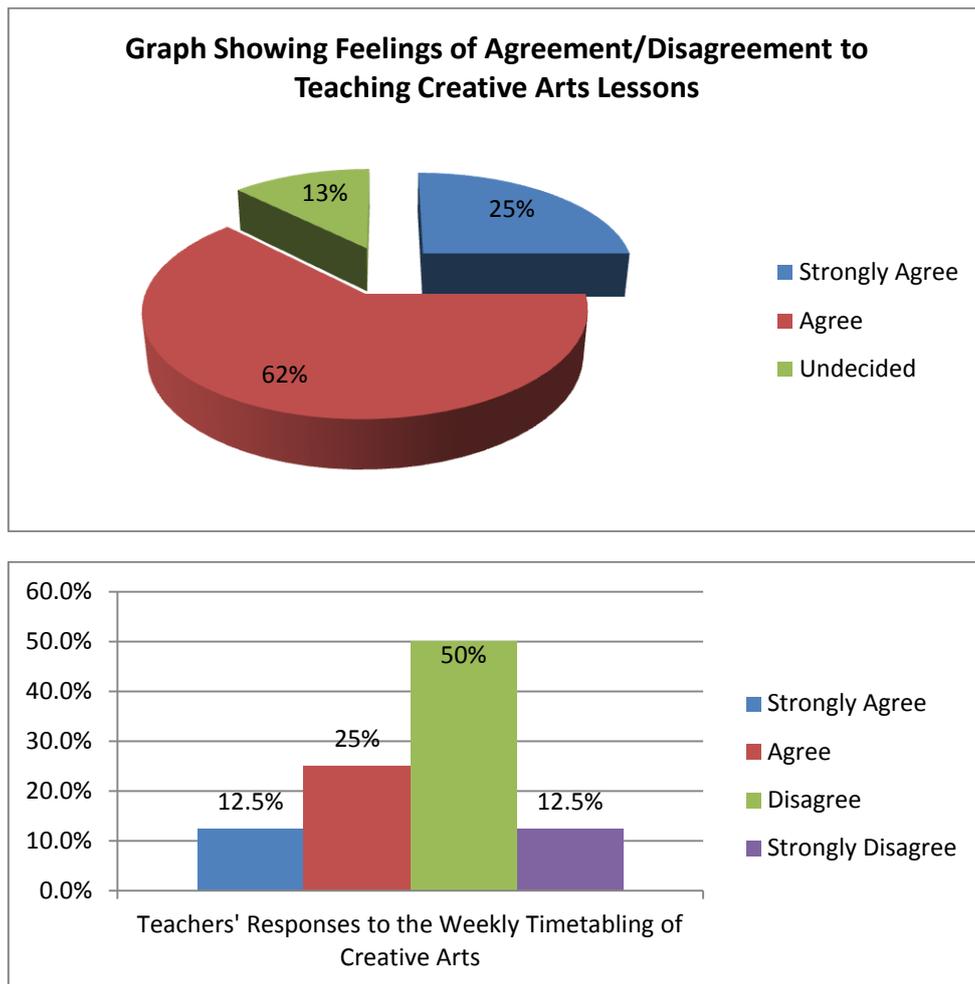
#### 4.7 Participation in Division of Education Hosted Competitions

The survey tried to determine whether under the teachers' guidance, students participated in Creative Arts competitions. As shown in Table 10, 25% strongly agree; 13% reported a response of agree; none of the respondents were undecided; 63% reported a response of disagree; and no respondent strongly disagree.

**Timetabling of Creative Arts:** As shown in Fig. 8, 13% of the participants strongly agree that students are adequately catered for weekly through the timetabling of disciplines in the Creative Arts; 25% agree; 50% disagree; while 13% reported a response of strongly disagree. The majority of respondents (63%) indicated that teachers did not believe that students were adequately catered for weekly through timetabling of subjects in Creative Arts while 38% agree.

Table 10. Showing teachers' responses to guiding students participation in THA hosted creative arts competition

Strongly agree	Agree	Undecided	Disagree	Strongly disagree
25%	12.5%	0%	62.5%	0%



**Fig. 8. Showing teachers' responses to the weekly timetabling of creative arts**

#### 4.8 The Impact of Creative Arts Lessons on Students Thoughtfulness and Expression

Table 11 shows the responses of participants when asked if the Creative Arts lessons teach students to be more thoughtful and expressive, affecting all domains (cognitive, affective, and psychomotor). Thirteen (13%) strongly agree; 50% agreed; 25% were undecided; and 13% reported a response of disagree. Sixty-three (63%) indicating the majority of teachers believe that creative arts lessons teach students to be more thoughtful and expressive, affecting all the domains and 13% disagreed.

**Empowerment of Students through Creative Arts Lessons:** When asked whether the Creative Arts lessons empower students to learn about every day experiences that would be of interest to the learner, as shown in Fig. 9, 13%

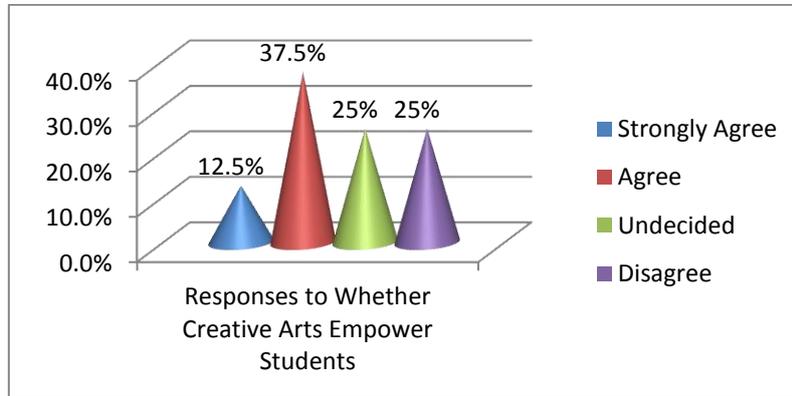
strongly agree; 28% agree; 25% were undecided; and 25% disagreed.

**Reflection of Syllabus in Creative Arts Lessons:** Teachers were asked whether the Creative Arts lessons reflect the requirements of the approved creative arts syllabus. As is shown in Table 12, 25% strongly agree; 25% agreed; 38% reported a response of undecided; and 13% disagreed. The results showed that the majority (50%) of the respondents believe that their lessons in creative arts reflect the requirements of the approved creative arts syllabus; while 13% disagreed.

**Improved Student Performance:** The survey sought to find out whether student' performance has improved in the traditional subject areas as a result of teaching the Creative Arts. As shown in Table 12, 13% strongly agreed, 63%of the respondents agreed; 13% were undecided; while 13% of the respondents disagreed.

**Table 11. Showing the impact of creative arts lessons on students thoughtfulness and expression**

Strongly agree	Agree	Undecided	Disagree	Strongly disagree
12.5%	50%	25%	12.5%	0%



**Fig. 9. Showing whether creative arts empower students**

**Table 12. Showing whether students' performance improved as a result of receiving instruction in creative arts**

Strongly agree	Agree	Undecided	Disagree	Strongly disagree
12.5%	62.5%	12.5%	12.5%	0%

**4.9 Primary School Teachers Perceptions of Factors that Militate Against Teaching Creative Arts**

**Inadequate Resources**

**Teachers Responded to the Following Statements:** Insufficient resources/materials and supplies were a barrier to teaching Creative Arts. As is shown in Fig. 10, 75% of the teachers surveyed responded in the affirmative, while 25% believe that there is enough.

**Lack of Curriculum Time:** As shown in Table 13, 63% of the participants surveyed believe that they lack adequate time to teach Creative Arts, while 38% did not agree that a lack of curriculum time was a factor in preventing them from teaching Creative Arts.

**Curriculum Overload:** When respondents were asked about curriculum overload, 100% responded that it is very important and it can be a barrier to teaching Creative Arts.

**Physical Space and Equipment:** As shown in Table 14, 87.5% of the respondents reported that they lack physical space and equipment for teaching Creative Arts, while 12.5% did not

agree that lack of physical space was a barrier to teaching Creative Arts. Thirteen percent believe that physical space was least importance in teaching Creative Arts.

**Table 13. Showing whether teachers lack of curriculum time affected teaching creative arts**

Adequate Curriculum Time	62.5%
Inadequate Curriculum Time	37.5%

**Table 14. Showing the percentage of participants who responded**

Participants Who Agree that Physical Space and Equipment was a barrier to Teaching Creative Arts	87.5%
Participants Who Disagree that Physical Space and Equipment was a barrier to Teaching Creative Arts	25%

**Class Size:** The respondents in the survey reported on the size of the class in terms of the number of students in the class, as a factor in affecting the teaching of Creative Arts. Table 15 shows that 63% believes that a large number of students in a class can be a barrier to teaching Creative Arts while 38% did not feel that a large

number of students in the class would prevent them from teaching Creative Arts.

**Table 15. Showing the responses to class size as a barrier to teaching creative arts**

Percentage of Participants Who Agree that a Large Number of Students in a Class Can be a Barrier to Teaching Creative Arts	62.5%
Percentage of Participants Who Disagree that a Large Number of Students in a Class Can be a Barrier to Teaching Creative Arts	32.5%

while 38% believe it is not so important and would not affect their practice.

**Table 16. Showing teachers' perception of support provided for teaching creative arts**

Perception of Support Provided to Teachers to Encourage Teaching Creative Arts	75%
Perception of Support not Provided to Teachers to Encourage Teaching Creative Arts	32.5%

#### 4.10 Primary School Teachers' Perceptions of Support to Encourage Teaching Creative Arts

**Perception of Support to Encourage Teaching Creative Arts:** Teachers who were participants in the survey were asked to respond to statements about their perceptions on support that is provided to encourage teaching Creative Arts. As shown in Table 16, (75%) believe that there is need for extensive training programmes to be conducted to ensure that teachers are well prepared and equipped to teach creative arts while 25% of these respondents did not believe that these training programmes would affect how they teach Creative Arts.

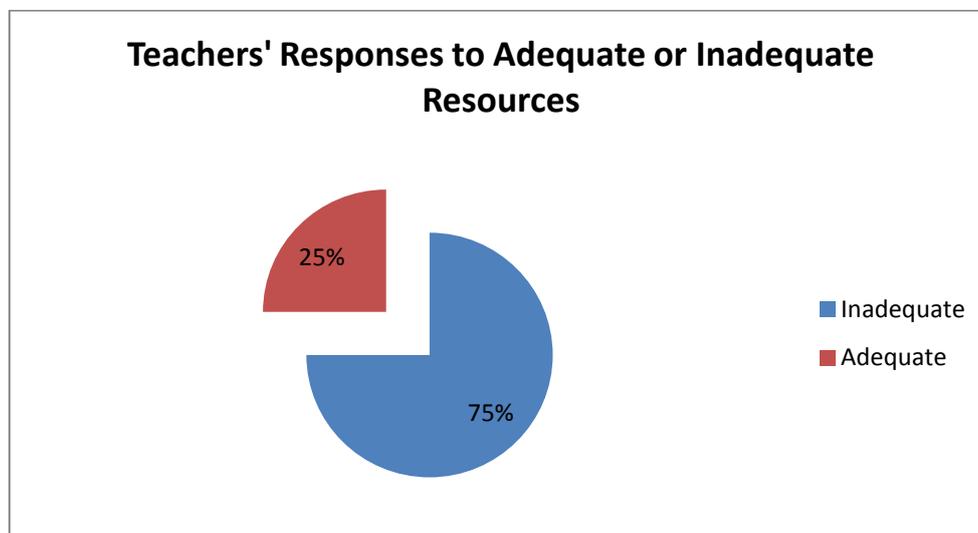
**Mandatory Continuous Training of Teachers:** Table 17 show that 63% the respondents felt that mandatory training in content and methods would improve their teaching of Creative Arts,

**Table 17. Showing whether mandatory training improve the teaching of creative arts**

Mandatory Continuous Training Supports the Teaching Creative Arts	62.5%
Mandatory Continuous Training Do not Supports the Teaching Creative Arts	37.5%

**Introduction of Specialized Creative Arts Teachers:** When teachers were asked in the survey about the introduction of specialized creative arts teachers, all teachers (100%) surveyed responded that specialist teachers would be very important to creative arts teaching.

**Survey Responses to Likert Scale Items:** A **Likert scale** is a rating **scale**, often found on survey forms, that measures how people feel about something. An effective **Likert scale** include a series of questions that you ask people to answer, and ideally 5-7 balanced responses people can choose from. It often comes with a neutral midpoint.



**Fig. 10. Showing teachers' responses to adequate or inadequate resources**

**Table 18. Showing responses to likert scale items**

<b>Strongly agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly disagree</b>
25%	50%	12.5%	12.5%	0%
2	4	1	1	
0%	62.5%	25%	12.5%	0%
	5	2	1	
12.5%	50%	37.5%	0%	0%
1	4	3		
25%	62.5%	12.5%	0%	0%
2	5	1		
12.5%	37.5%	25%	25%	0%
1	3	2	2	
0%	50%	12.5%	25%	12.5%
	4	1	2	1
0%	12.5%	12.5%	62.5%	12.5%
	1	1	5	
25%	62.5%	12.5%	0%	0%
2	5	1		
25%	12.5%	0%	62.5%	0%
2	1		5	
12.5%	25%	0%	50%	12.5%
1	2		4	1
12.5	50%	25%	12.5%	0%
1	4	2	1	
12.5%	37.5%	25%	25%	0%
1	3	2	2	
25%	25%	37.5%	12.5%	0%
2	2	3	1	
12.5%	62.5%	12.5%	12.5%	0%
1	5	1	1	

## 5. ANALYSIS AND FINDINGS OF QUALITATIVE INTERVIEW DATA

### 5.1 Research Question 1

**What are your views on the Secondary Entrance Assessment (S.E.A.) Continuous Assessment Programme?**

#### Views of Respondents on SEA Programme:

As shown in Fig. 11, all of the participants responded to this question and 75% of them indicated that the programme is a very good initiative and would be beneficial and effective to all students especially those who are not academically inclined, while 25% didn't agree with the majority position taken.

### 5.2 Research Question 2

**Do you think that the Continuous Assessment Programme will assist in improving pupils' academic performance?**

Respondents Evaluation of Whether or not CAC will improve students' academic performance.

A number of the participants indicated that the Continuous Assessment Component will assist in improving students' academic performance. As shown in Fig. 12, 88% of the participants reported that the Continuous Assessment Component will assist in improving pupils' academic performance.

As shown in 4.14, 13% of the participants reported that the Continuous Assessment Component will not assist in improving pupils' academic performance.

### 5.3 Research Question 3

**To what extent do you feel fully prepared as a teacher to train pupils for this Continuous Assessment Programme? Discuss.**

#### Preparedness of Respondents to Train Pupils for the Continuous Assessment Programme:

All of the participants responded to this question and as is shown in Fig. 13, 88% indicated that they don't feel fully prepared to train pupils for this Continuous Assessment Programme. The participants reported similar perceptions

regarding the need for the Division of Education in Tobago to provide training for teachers. Thirteen (13%) percent responded that they feel prepared to train pupils.

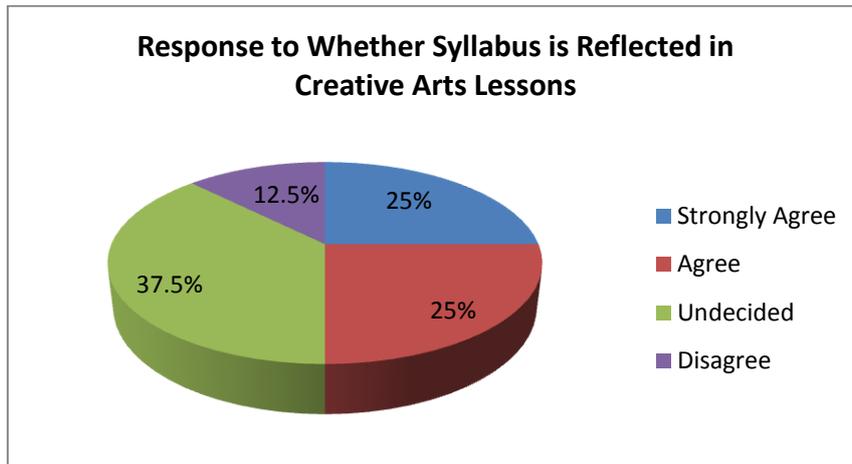


Fig. 11. Showing whether the syllabus is reflected in creative arts lessons

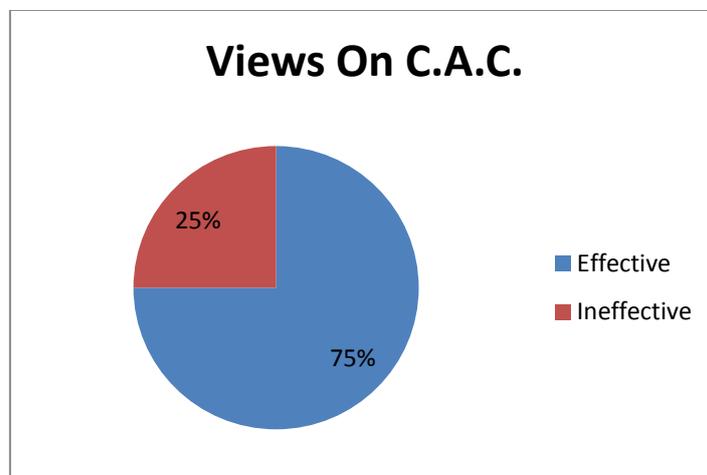


Fig. 12. Showing the views of the respondents on the continuous assessment component

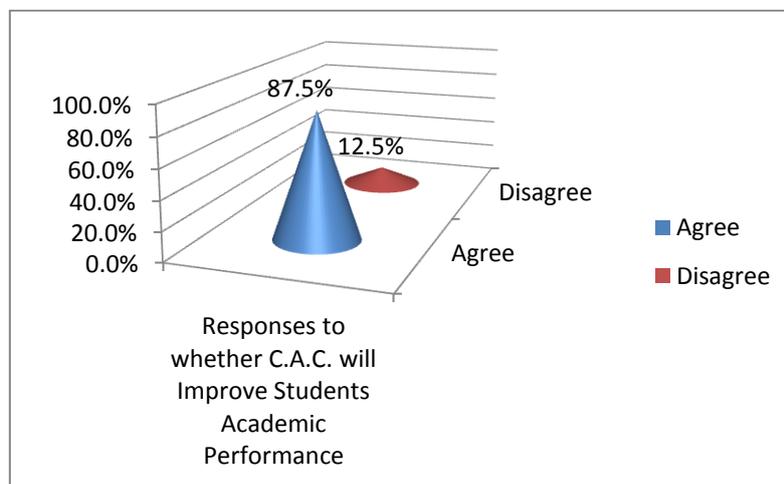


Fig. 13. Showing whether or not CAC will improve students' academic performance

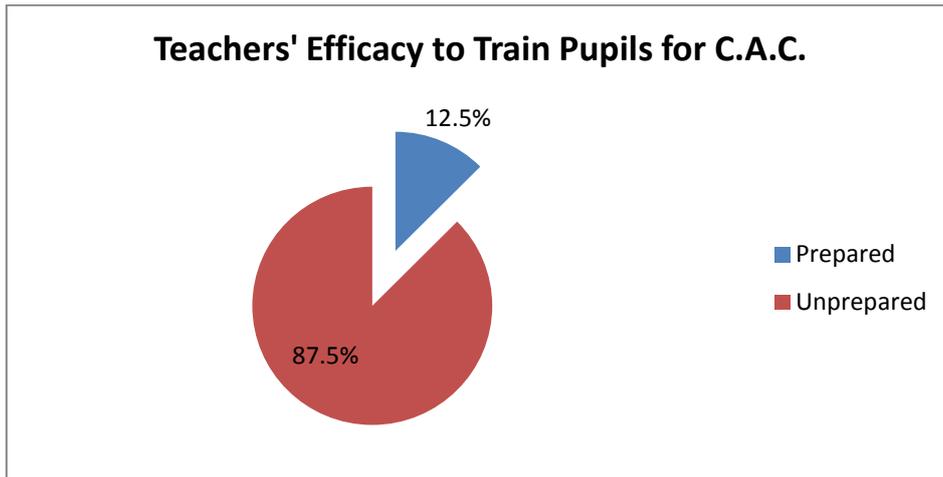


Fig. 14. Showing teacher' preparedness to train pupils for the continuous assessment programme

#### 5.4 Research Question 4

##### What is your opinion of other teachers' views on the Continuous Assessment Component?

Respondents Opinion of Other Teachers Views on Continuous Assessment.

As shown in Fig. 14, 25% of participants opined that the workload is too much and with the overloaded curriculum, an unduly heavy burden is placed on teachers to complete their planned programme of work, defeating the stated purpose of assisting student to achieve academic excellence.

As shown in Fig. 15, 50% of the participants also reported that the programme is very stressful and impacts negatively on teachers' ability to perform at their optimum in the delivery of the curriculum, to be effective and productive.

Twenty-five (25%) of the participants as shown in Fig. 15 held the common perception that the policymakers and the Ministry of Education and Tobago House of Assembly officials did not initiate proper implementation procedures in introducing the Continuous Assessment Component of the Secondary Entrance Assessment. They believe that they rushed it into the curriculum without proper planning and implementation.

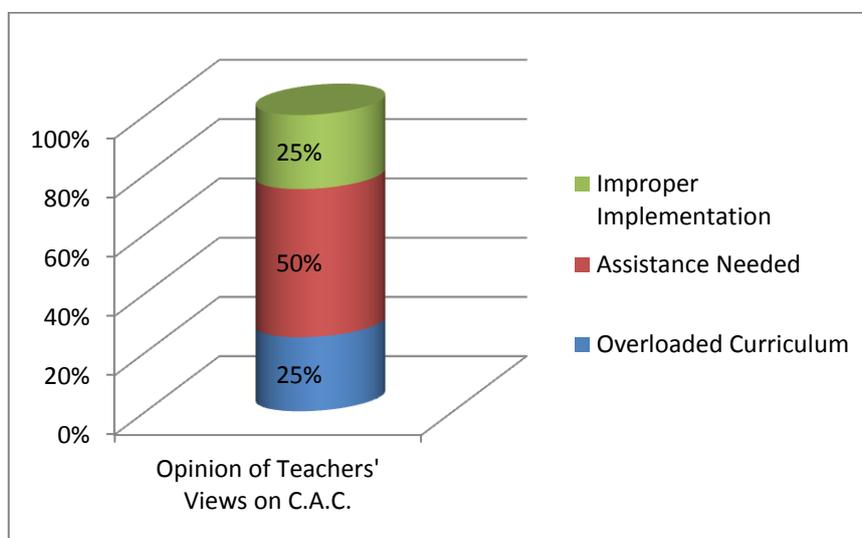


Fig. 15. Showing respondents opinions of other teachers views on the continuous assessment component

### 5.5 Research Question 5

**What level of input, if any, should pupils have on the way they would like to be assessed?**

**Input of pupils on How They Would Like to be assessed:** As is shown in Fig. 16, 88% of the participants believe that students input should only be opinion-based and those opinions can be considered to determine if there are any merits or they are useful for planning and choosing the appropriate assessment type.

Thirteen (13%) percent of the participants indicated that students should not have a say in determining how they should be assessed or what type of assessment should be considered when testing them. They also believe that most of the times they don't even have the

understanding of what has to be done so how can students determine how they would like to be assessed.

### 5.6 Research Question 6

**From your knowledge of and experience with the education system, would you suppose that teacher will have a substantial role in formulating the assessment matrix?**

**Teachers' Role in Formulating Assessment:** All of the participants responded to this question and 75% as shown in Fig. 17 indicated that teachers must have a substantial role in formulating the types of assessment that are administered to their students, while 25% disagree.

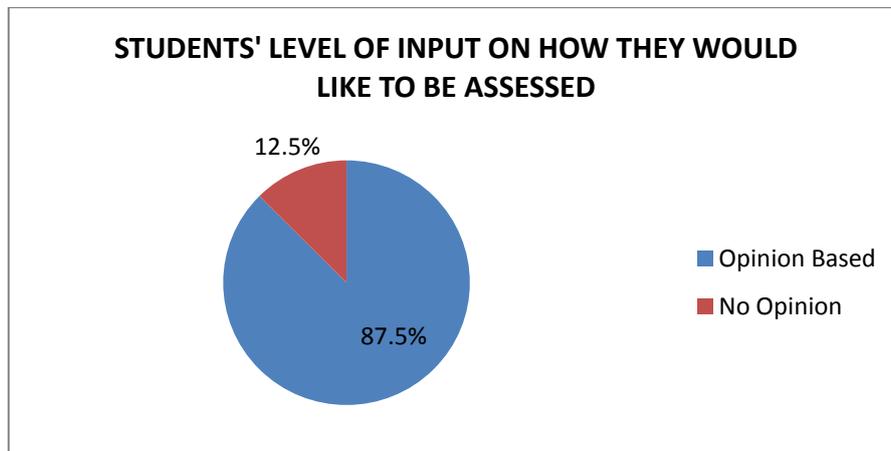


Fig. 16. Showing the level of input students should have on how they would like to be assessed

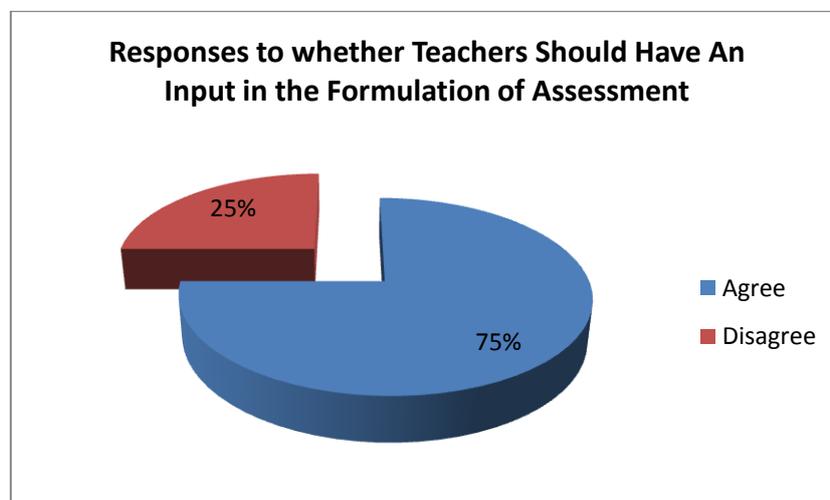


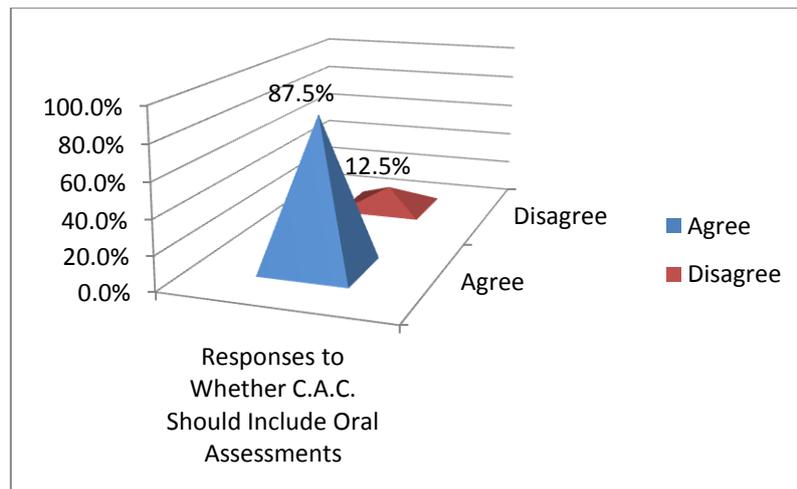
Fig. 17. Showing whether teachers should have a input in how assessment for students is formulated

### 5.7 Research Question 7

**In light of many students inability to positively cope with and perform well during written examinations, would you be bold enough to suggest that the Continuous Assessment Component be structured to include oral questions and answers? Explain**

Respondents Views on the Inclusion of Oral Assessment in the CAC.

All of the participants responded to this question and 88% of them indicated that the Continuous Assessment Component should be so structured to include oral questions and answers while 13% did not agree.



**Fig. 18. Showing whether the continuous assessment component should include oral assessment**

### 6. CONCLUSION

Studying teachers' perceptions concerning the effectiveness of the implementation of the Continuous Assessment Component revealed that this programme is an excellent one, which can provide opportunities for students to improve continuously over time; by assessing them throughout the period of instruction. All participants in this study expressed the importance of assessment to the teaching and learning process; and that these benefits gained from the introduction of the Continuous Assessment Component will assist students in the other areas of the Primary School curriculum and their personal development as individuals. Although the views of the participants are directly related to their school, their suggestions for improvements in the implementation of this programme must be considered. The views of these teachers also reflect their knowledge and perceptions of how the programme should be implemented, and how they should be involved to make the process more meaningful and productive.

Teachers' implementation of continuous assessment as part of their instruction may help students to achieve quality education, develop innovativeness and a sense of competence, and get opportunities for independent as well as life-long learners [41]. The objectives of this study sought to obtain a greater awareness and understanding of what and how primary school teachers at my school felt about Creative Arts and its importance in the Continuous Assessment component of the Secondary Entrance Examination. The study also sought to get an indication of selected teachers' attitudes and perceptions at my school concerning the effectiveness of the Continuous Assessment Component as a tool for assessing students. In addition, the study sought to ascertain what selected primary school teachers at my school consider to be the challenges that they will encounter in the implementation of the Continuous Assessment Component in their respective classes. One of the objectives of the study was to get the views of teachers on how continuous assessment has affected teacher performance at my primary. It was also the

objective of this study to find out what support systems do these teachers have that will assist them in the delivery of the programme.

In order to accomplish the set objectives mentioned, it was necessary to conduct structured interviews and present questionnaires to primary school teachers at my school who were the participants of the study. After the data were collected, it was analysed to find similarities, differences and trends that resulted in themes being formed. It seems quite evident from the participants and the literature available that teachers' involvement is quite necessary and important to introducing curriculum changes because teachers are in the classroom and their involvement in any effort to improve students' performance; is hinged on the teachers acknowledging the importance of what is being done. Throughout the study, participants echoed the sentiments of the need for continuous and extensive workshops, which would provide training for teachers and ensure their competent and skills are improved to effectively instruct students in their classrooms; thereby creating a community of learners who can take their place in society.

It is hoped that the information gathered from this study will assist the policy makers in the Ministry of Education in evaluating this programme, and instituting changes as were mentioned to make certain the programme become more meaningful and relevant to teachers and students. It is also hoped that it would provide a platform for teachers at my school to build on, as they seek to accept the changes in education in Trinidad and Tobago and in particular their institution, making the difference in our students' lives.

## CONSENT

As per international standard or university standard written participant consent has been collected and preserved by the author(s).

## COMPETING INTERESTS

Authors have declared that no competing interests exist.

## REFERENCES

1. Alausa Y. Continuous assessment in our schools: Advantages and problems; 2006. [Retrieved August 31, 2015]

2. Available:[http://www.nied.edu.na/journals/journal9/Journal 9 Article 2.pdf](http://www.nied.edu.na/journals/journal9/Journal%209%20Article%202.pdf)
2. Creswell JW. Qualitative, quantitative and mixed methods approaches; 2008.
3. Hart S. Learning without limits. McGraw-Hill Education (UK); 2004.
4. Bryant M. The portable dissertation adviser. Thousand Oaks, California: Corwin Press; 2004.
5. Osokoya I. Writing and teaching history: A guide to advanced study. Ibadan: Laurel Educational; 1996.
6. Mwebaza M. Continuous assessment and students' performance in A' level secondary schools in Masaka district. Lecture presented in Makerere University, Kampala; 2010.
7. Kellaghan T, Greaney V. Using assessment to improve the quality of Education; 2001. [Retrieved August 31, 2015]
8. Awofala A, Babajide V. Examining attitude towards continuous assessment practices among Nigerian Preservice STM teachers. Journal of Education and Practice. 2013; 4(13).
9. Kyriacou C. Essential teaching skills. Nelson Thornes; 1998.
10. Linn RL, Gronlund NE. Measurement and assessment in teaching (8th ed.); 2000.
11. Hoy A, Hoy W. Instructional leadership: A learning centre guide. Boston: Allyn and Bacon; 2006.
12. DfEE UK. Excellence in schools. The Stationery Office London; 1997.
13. Anyanwu S. Towards an effective continuous assessment of students' cognitive and psychomotor skills in physical education; 1990. [Retrieved August 31, 2015] Available:[http://www.unilorin.edu.ng/journals/education/ije/sept1987/towards an effective continuous assessment of students' cognitive and psychomotor skills. pdf](http://www.unilorin.edu.ng/journals/education/ije/sept1987/towards%20an%20effective%20continuous%20assessment%20of%20students'%20cognitive%20and%20psychomotor%20skills.pdf)
14. National Policy on Education (Rev. ed.). Lagos: Federal Government Press; 1981.
15. Barrow H, McGee R. A practical approach to measurement in physical education (3<sup>rd</sup> ed.). Philadelphia: Lea & Febiger; 1979.
16. Greaves MF, Hariri G, Newman RA, Sutherland DR, Ritter MA, Ritz J. Selective expression of the common acute lymphoblastic leukemia (gp 100) antigen on immature lymphoid cells and their malignant counterparts. 1983;628-639.

17. Taylor RJ, Andrews W, Rosenthal JT, Carpenter B, Hakala TR. Dr matching in cadaveric renal-transplantation with cyclosporine. In *Transplantation Proceedings*. 1985;17(1):1194-1196.
18. Gardner WA. *Cyclostationarity in communications and signal processing*. Statistical Signal Processing Inc Yountville Ca; 1994.
19. Best. *Lecture*; 1992.
20. Gurney P, Andrews B. *Building bridges: A case study of policy development in teacher education*. Edmonton: Kanata Press. 1998;50-59.
21. Gurney P, Andrews B. *Restructuring faculties of education: State of the nation*. *International Journal for Leadership in Learning*. 2000;4(1).
22. Amber N, Strong B. *Arts in the classroom: What an elementary teacher can do?* Washington D.C.: National Endowment for the Arts; 1981.
23. Allison J. *Jeffco Program*. *Journal of Music, Technology and Education Journal of Music, Technology and Education*. 1978;64(5):63-66.
24. Carter C, Adams J. *Arts and learning: Partners in educational process*. *Studies in Art Education*. 1978;19(3):25-32.
25. O'Brien B. *Learning to read through the arts and humanities: A reading program and an art program*. Lecture presented at 22nd Annual Meeting of the International Reading Association, Miami; 1977.
26. Kristen J. *Integrated arts for the handicapped: A workshop for teachers*. Lecture presented at The International Congress of the European Association for Special Education, Tel Aviv; 1983.
27. McVey M, Wilson M. *The Ottawa board of education integrated arts transition years pilot project, 1991-1992*. Ottawa: Ottawa Board of Education; 1992.
28. Patteson A. *Amazing grace and powerful medicine: A case study of an elementary teacher and the arts*. *Canadian Journal of Education*. 2002;27(2-3):269-289.
29. Uptis R, Smithrim K, Soren B. *When teachers become musicians and artists: Teacher transformation and professional development*. *Music Education Research*. 1999;1(1):23-36.
30. Oreck B. *The artistic and professional development of teachers: A study of teachers' attitudes toward and use of the arts in teaching*. *Journal of Teacher Education*. 2004;55(1):55-69.
31. Amabile T. *Creativity in context*. Boulder, Colorado: Westview; 1996.
32. Gordon E. *Education and justice: A view from the back of the bus*. New York: Teachers College Press. 1999;119-136.
33. Baum S, Owen S, Oreck B. *Transferring individual self-regulation processes from arts to academics*. *Arts Education Policy Review*. 1997;98(4):32-39.
34. Stake R, Bresler L. *Custom and cherishing: The arts in elementary schools: Studies of U.S. elementary schools portraying the ordinary problems of teachers teaching music, drama, dance, and the visual arts in 1987-1990*. Urbana, Illinois: Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign; 1991.
35. Andrews DW. *Tests for parameter instability and structural change with unknown change point*. *Econometrica: Journal of the Econometric Society*. 1993; 821-856.
36. Andrews B. *The birth of reflexive inquiry*; 2008. [Retrieved August 31, 2015]
37. Holland R. *Reflexivity*. *Human Relations*. 1999;52(4):463-484.
38. Wiggins J, Wiggins R, Ruthmann A. *Collaborative creating and pre-service generalist teachers' emergent musical self-efficacy*. Lecture presented at 14<sup>th</sup> International Seminar of the Music in School and Teacher Education Commission (MISTEC) in University of Granada, Granada; 2004.
39. Roberts JM. *Monetary policy and inflation dynamics*; 2004.
40. Merriam S. *Qualitative research and case study: Application in education*. San Francisco; 1998.
41. Yigzaw W, Hossain F, Kalyanapu A. *Impact of artificial reservoir size and land use/land cover patterns on probable maximum precipitation and flood: Case of Folsom Dam on the American River*. *Journal of Hydrologic Engineering*. 2013; 18(9):1180-1190.

## APPENDIX

### Consent Form

#### Participant Consent Form

**Title of Project:** Teachers' perceptions concerning the implementation of the continuous assessment component of the Secondary Assessment Examination on the teaching and learning process.

**Name of Researcher:** Sharon Campbell-Phillips

**Participant Identification Number for this project:** \_\_\_\_\_ **Please initial on the line**

1. I confirm that I have read and understand the information sheet/letter dated 12th January, 2020 for the above project and have had the opportunity to ask questions. \_\_\_\_\_
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. \_\_\_\_\_
3. I understand that my responses will be made anonymous before analysis. I give permission for members of the research team to have access to my anonymous responses. \_\_\_\_\_
4. I agree to take part in the above research project. \_\_\_\_\_

\_\_\_\_\_  
Name of Participant Date Signature  
(or legal representative)

\_\_\_\_\_  
Name of person taking consent  
Date Signature  
(if different from lead researcher)

*To be signed and dated in presence of the participant*

Sharon Campbell-Phillips \_\_\_\_\_  
Lead Researcher Date Signature  
*To be signed and dated in presence of the participant*

Copies:

*Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet and any other written information provided to the participants. A copy for the signed and dated consent form should be placed in the project's main record (e.g. a site file), which must be kept in a secure location.*

#### Questionnaire Instrument Used To Collect Data

##### INSTRUCTIONS:

- The questionnaire you are about to complete is aimed at collecting information on your perceptions concerning the effectiveness of the implementation of the continuous assessment component of the Secondary Assessment Examination, on the teaching and learning process at your school.
- **NB: Your responses will be reported anonymously, so please give your answers as candidly and truthfully as you can.**
- You will be responding to most of the statements or questions on a scale of 1 to 5 ranging from strongly disagree to strongly agree. Place a tick under the number/description (1-5) that represents your opinion the best, OR, rate the statements as the instructions have stated.

### HOW DO YOU FEEL ABOUT THE CREATIVE ARTS?

Rank the following statements by placing a tick under the appropriate column.

Statements or Questions	5= Strongly Agree	4= Agree	3= Undecided	2= Disagree	1= Strongly Disagree
14) I enjoy teaching creative arts subjects.					
15) My appreciation for the creative arts is consistent with how I approach the teaching of creative arts subjects.					
16) Creative arts teaching in the primary school is important to human capital development in Tobago					
17) The contents of the creative arts curriculum are relevant to the students' present and future lives.					
18) My students will lead a productive life without being instructed in creative arts in the primary school.					
19) In my classroom creative arts gets an 20) Equitable share of the contact time each week, as other subjects.					
21) I enjoy creative arts					

### HOW DO YOU FEEL TEACHING THE CREATIVE ARTS?

Rank the following statement by placing a tick under the appropriate column.

Statements or Questions	5= Strongly Agree	4= Agree	3= Undecided	2= Disagree	1= Strongly Disagree
20) When I prepare creative arts lessons, I must include the following design: (lesson plan, sourcing materials, organizing the activities and learning environment).					
21) Under my guidance, my students participate in Drama, Arts and other Creative Arts Competitions hosted by my school, the Tobago House of Assembly and other organizations by entering projects and pieces.					
22) My students are adequately catered for weekly through timetabling of subjects in the creative arts area.					
23) My creative arts lessons teach students to be more thoughtful and expressive, affecting all the domains (cognitive, affective and psychomotor)?					
24) My creative arts lessons empower my students to learn about everyday experiences that will be of interest to the learner?					
25) My creative arts lessons reflect the requirements of the approved creative arts syllabus?					
26) Students' performance has improved in the traditional subject areas, as a result of teaching the creative arts.					



---

---

---

6. At secondary school, which creative arts subjects did you take? (Tick all that are applicable to you.)

- Dance
- Drama
- Physical Education
- Character Education
- Others \_\_\_\_\_ (please state)

7. Did your teacher training expose you to the creative arts?

**YES**                      **NO**

8. Did your teacher training adequately prepare you to teach subjects in the creative arts?

**YES**                      **NO**

9. What is your favorite teaching subject? \_\_\_\_\_

---

---

10. What is your least favorite teaching subject? \_\_\_\_\_

---

---

11 (a) Are subjects in the creative arts compulsory for learners at your school?

**YES**                      **NO**

(b) If 'yes' how many periods of creative arts are you **required** to teach every week?

1      2      3      4      5      other: \_\_\_\_\_

12. Were you exposed to any training in the creative arts since your teacher training experience?

**YES**                      **NO**

---

---

---

© 2020 Campbell-Phillips et al.; This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

*Peer-review history:*  
*The peer review history for this paper can be accessed here:*  
<http://www.sdiarticle4.com/review-history/54630>