

**EXPLORATION INTO EFFECTIVE USE OF PEDAGOGIC APPROACHES AND
ADEQUACY OF ACTIVITIES IN TEACHING AND LEARNING RESOURCES
USED TO DEVELOP CREATIVE WRITING SKILLS IN UPPER PRIMARY
CLASSES IN VIHIGA COUNTY, KENYA**

BY

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THE DEGREE OF DOCTOR OF PHILOSOPHY IN ENGLISH
LANGUAGE EDUCATION**

SCHOOL OF EDUCATION

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DECLARATION

DECLARATION BY THE CANDIDATE

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DECLARATION BY THE SUPERVISORS

This thesis has been submitted for examination with our approval as university supervisors.

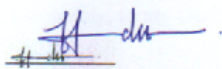


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DEDICATION

This work is dedicated to teachers of English who surmount varied challenges to shape writing competence in learners from diverse backgrounds.

ABSTRACT

Creative Writing (CW) entails the artistic use of written language to conceptualize, explore and record experiences in a unique way. It is a language skill required by a learner for personal and academic development. However, it is highly complex especially to Second Language (L2) learners of English. English is both a subject and a language of instruction in Kenya yet over 62% of learners lack basic writing skills. According to the Kenya National Examination Council (KNEC), learners fail to achieve writing competence at the end of primary course. The performance of CW in Vihiga County, which is measured through imaginative composition writing in Primary schools, has been on a downward trend from 2014 to 2017 compared to the neighbouring counties. Over 60% of these learners score below the pass mark. Despite the complexity of CW and its underperformance, there is a dearth of information on CW in the county. Nationally, research has established that 60 % of teachers find it difficult to teach CW while 75% of learners find it boring. These have implications for pedagogy, learner's writing enthusiasm and the quality of learning activities which ultimately determine the quality of CW. The purpose of this study was to investigate the effective use of product, process and genre approaches and the quality of activities used in CW pedagogy in upper primary classes. The objectives of the study were to explore the effective use of pedagogic approaches in the development of CW skills, assess the quality of CW activities in English Textbooks and Teachers' Guides, explore the challenges experienced in the use of CW approaches and to assess the quality of CW in upper primary classes. Archer's Theory of Reflexivity which views writing as reflexivity, internal and external conversations guided the study. The study used qualitative exploratory research design and the study area was Vihiga County. The data collection tools were Lesson Observation Schedule, Interview Schedule, Document Analysis Guide and a Standardized Test whose validity and reliability were tested through triangulation and rich and thick descriptions. From Class 6-8, 30 lessons in 10 purposively selected schools were observed, 30 teachers interviewed, 80 scripts of purposively sampled Class 8 Standardized Test were analyzed. Class 6, 7 and 8 CW activities in textbooks and Teachers' Guides were assessed. Data from Interview and documents were analysed thematically. Data from Observation schedules and standardized tests were analysed using content analysis. The key findings were ineffective use of CW approaches due to teachers' inadequate knowledge of the approaches, low quality and inadequate CW activities in textbooks and Teachers' Guides. The challenges experienced in the use of CW pedagogic approaches were lack of CW reference materials rich in these approaches, poor grounding in CW in lower classes and inadequate training in CW pedagogic approaches. The quality of CW was low with 70% of learners scoring below the pass mark. The study recommended effective use of CW pedagogic approaches, in-servicing of teachers on CW instruction, reviewing CW activities in pupils' and teachers' books and intensifying CW teaching in lower classes. The results are useful to teachers of English and the Kenya Institute of Curriculum Development which reviews the curriculum.

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LIST OF ABBREVIATIONS AND ACRONYMS

CW	Creative writing
KICD:	Kenya Institute of Curriculum Development
KNEC:	Kenya National Examination Council
KCPE:	Kenya Certificate of Primary Education
L1:	First Language
L2:	Second Language
NACOSTI:	National Commission for Science, Technology & Innovation
TTCS:	Teachers Training Colleges.
TSC	Teachers Service Commission

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Durga and Rao (2018) observe that globally, writing is a very important mode of communication given that more communication is transmitted through writing than any other type of media. It involves more than writing words on paper. Writing is the final stage in the complex process of communication. It begins with 'thinking' with the intention of leaving no room for doubts (Groenewegen, 2008). According to Lindsay and Paul (2006), writing is part of the language learning process and it has varied purposes. For example, we write to practice and to reinforce language. In the classroom, learners are involved in different writing activities to develop their writing skills as part of the language learning process.

There are two broad categories of writing: creative writing (CW) and functional writing. CW involves dialogues, conversations, plays, poetry anecdotes and stories while functional writing includes: reports, book reviews, scientific experiments, articles, letters, speeches, notes and notices among others. CW is highly imaginative while functional writing is factual (Gathumbi, 2008 p. 59). In Kenya, CW typically refers to imaginative composition writing, which is the focus of this study. Imaginative writing is the use of written language to conceptualize, explore and record experiences in such a way as to create a unique symbolization of them (Gichema, Kirisikoi, Mwangi, & Nyaa, 2011; Khan & Akter, 2011).

According to Cheung (2016), achieving good composition is a complex and difficult task for both native and non-native speakers of English because it is demanding and complex. Eliwarti and Maarof (2014) further argue that writing is a difficult skill for many learners. It involves more than putting sentences together in a language that is grammatically correct and appropriate.

The complexity of CW makes learners' writing unsatisfactory even though the main aim of CW is to help learners express their feeling and thoughts in an original, fluent and interesting way. The writing should not be boring, repeated and monotonous (Temizkan, 2011). Additionally, De Glopper, Hulstijn, Schoonen, Stoel and Van Gelderen (2011) argue that the complexity of writing is in its nature. This nature demands a grammatically, lexically and syntactically correct and well-organized composition. Although the writing task is difficult, it is more complex and demanding when writing is in another language different from the native language as in the case of the Kenyan learners.

Consequently, Cheung (2016) and Gathumbi and Masembe (2005) argue that learners do not achieve high degree of correctness in continuous writing (compositions). In L2 situation, the low degree of correctness in writing skills is attributed to the difficulty of the CW skills and learners' difficulty in understanding the requirements of CW in English. There are many activities that should be done at the same time during writing. This makes writing complex and difficult. For instance, while expressing ideas, students need to think about the appropriate vocabulary, the spelling of the words, the style, as well as the correct structure of good English sentences. These activities have to be done effectively because in writing, we do not get an audience and immediate feedback hence we have to get it right the first time (Hadfield & Hadfield, 2008).

Other than the nature and complexity of CW skills, there are a number of factors responsible for the students' low ability in writing performance. Among them are the approach used by the teacher in CW writing instruction, the materials discussed in the classroom, the strategy used by

the students in writing, etc. Al-Khasawneh (2009) argues that several studies reveal that low achievement in CW is caused by many factors such as:

- (1) The complexity of the language itself which includes vocabulary, organization of ideas, grammar, spelling, referencing.
- (2) The environment which includes few opportunities to practice English and culture.
- (3) Methods of teaching English which includes the strategies of instruction, using L1 in L2 English classes.
- (4) Teachers' low proficiency in English.
- (5) Lack of writing practice in educational institutions.

Based on the revelation above, it can be concluded that L2 learners' problem in CW skills can be caused by several factors: the curriculum, the approach used by teachers in writing instruction, and the teachers' lack of ability in writing instruction (Eliwarti & Maroof, 2014). The present study focused on the approach, the challenges associated with the use of the CW approaches, the quality of CW activities in the Textbooks and Teachers Guides used and finally the assessment of the quality of CW in Vihiga County in order to address the CW difficulties.

Despite the writing complexities and difficulties, CW is considered the most important language skill that students require for their personal development and academic success (Gecaga, Indangasi, Mukulu, Mwangi, & Okanga, 2006). Rao (2007; 2017) points out that writing strengthens students' learning, thinking and reflects on their academic performance. Affirming Rao's position is Ahmed (2010) who notes that competence in writing helps students perform well in all their academic programmes. Moreover, being proficient in writing in English enables students to be professionals and action researchers in the future. Learners enjoy self-expression and learn to convey needs in messages and other communication from within as they get

grounded in their writing skills. They become more self-reliant (Kiarii, 2016). Furthermore, Durga and Rao (2018) argue that naturally, students with good writing skills are always successful at expressing their ideas and reaching their goals. Therefore, learners should develop the writing skills for their multiple benefits and success in life. In view of the aforementioned, the importance of writing in Kenyan classes at all levels cannot be underestimated.

In Kenya, one of the objectives of the primary English curriculum is for all pupils to acquire sufficient command of English in spoken and written forms to enable them communicate fluently, independently and accurately in everyday life (KICD, 2017. p. 37). Pupils are also expected to acquire writing skills to express own ideas meaningfully and legibly in English (KICD, 2017). Upper primary school learners are exposed to both functional and CW. However, much emphasis is on CW which is evaluated formatively and summatively (Gathumbi, 2008; KNEC, 2015). Of all the items under writing, Njuguna (2012) observes that composition writing in primary schools in Kenya receives much emphasis compared to other English language skills. It is the only way of evaluating written competence in learners at the end of the primary course. Learners are expected to write a composition which carries 40% of the total English KCPE score. The other three skills of language; listening, speaking and reading, take the remaining 60% of the total KCPE score. The learners are expected to creatively express themselves using their imagination and figurative language. Although such importance is attached to CW, it has remained challenging to upper primary learners over years. Commenting on KCPE English composition themes, Gitogo (2018) posits that English composition is one of the areas that give KCPE candidates, parents and teachers sleepless nights. It is considered challenging. In addition, it determines the final grade a learner attains in English subject which ultimately affects their transition from primary to secondary schools.

Globally, most studies in CW are based in Western countries (Yi, 2010). The literature available on L2 CW can generally fall into three main categories (ibid). The first category is about the pedagogically oriented descriptions and discussions of L2 CW tasks. Secondly is the social constructivist view and socio-cultural frameworks approach to CW and thirdly, the utilization of CW as a convenient research instrument particularly for eliciting narrative writing extracted from L2 children (Hagood & Skinner, 2008). In the first category, there are pedagogically oriented descriptions and discussions of L2 CW tasks for stimulating students' interests and motivation in writing for language learning or writing development purposes. Such studies focus on task design, procedures of implementation in language writing classroom, and students' interactions and performances (Burton & Carroll, 2001).

The central point in the first categories of studies is stimulating students' interests and motivation in writing for language learning or writing development purposes through CW tasks. These studies focused on journal and academic work and tasks that can stimulate the learners' interest and motivation in writing. The present study was enriched from the tasks point of view which can be embraced to enhance creativity in Kenyan classes. This study looked into the adequacy of CW activities in the English textbooks and teacher's guide which are the key teaching and learning resources in Kenya. Despite the contribution made by these studies, CW is still challenging to learners. There is therefore need to investigate CW pedagogy in upper primary classes because at this level, learners are expected to write creatively through the guidance of their teachers.

The second area of CW studies adopts a social constructivist view and socio-cultural frameworks (Hull & Katz, 2006). It approaches CW practices as meaningful social actions and situated activities. These studies set out to explore creative writers' construction of various identities (ibid). This was achieved by examining the surrounding communities in which the writers' creative literacy practices are embedded. The writers' social actions, engagement with social relations and resources throughout the writing process are considered too (Graves & Maguire, 2001; Hagood & Skinner 2008; Hull & Katz, 2006; Vasudevan, Schultz & Bateman, 2010 & Yi, 2007). In addition, the interactions between writer identity and certain aspects of the creative literacy products (discoursal, semantic, syntactic, or thematic, etc.) are often investigated.

Along this social constructivist view and socio-cultural frameworks line, there are the exclusively text focused L2 identity studies. The studies scrutinized the discoursal and/or ideological representations of writer 'voice immigrant writers' autobiographies produced in particular eras and contexts (Pavlenko, 2007). CW studies falling under this second area are influenced by a socio historical perspective. They often focus on socially marginalised English-speaking writers (Hull & Katz, 2006), or immigrants living in an English-speaking context (Hagood & Skinner, 2008; Yi, 2007), or both (Vasudevan, Schultz & Bateman, 2010). Research of this type investigates CW as an empowering tool through which L2 speakers may actively construct and perform their social or ethnic identities, negotiate authorial stance, improve cultural understandings, and develop their social participation and presence (Yi, 2007).

The second dimension is a deviation from the Kenyan perspective in which socio-culturally, CW promotes harmonious co-existence among the peoples of Kenya. This enhances understanding

and respect for own and other people's cultures (Kenya Institute of Education (KICD, 2016). Learners who deviate from the societal moral values expected in their CW are penalized by Kenya National Examinations Council (KNEC) by denying them some marks (KNEC, 2015). In this respect the learners' freedom to construct and perform their social and ethnic identities and their authorial stance are curtailed thus going against the demands of this approach. Besides, the current study explored how Kenyan upper primary learners write creatively based on the theory and pedagogic approaches they are exposed to. In Kenya, writing as an empowering tool is embodied in the broad objectives of education (KICD, 2010).

The third category of studies utilises CW as a convenient research instrument. In this regard, it aims at eliciting narrative writing extracted from L2 children or relatively low-proficiency L2 learners (Ellis & Yuan, 2004). Considering CW's capacity to capture affective dimensions, poetry and diary writing have been utilised to gain insight into L2 individuals' personal and emotional responses to dramatic incidents (ibid) or to their lived experiences (Kerlinger, 2004). This category of studies contributed a lot to this study as it utilised CW to elicit narrative writing among L2 learners. Ellis and Yuan (2004) and Hanaoka (2007) looked at CW in a broad sense to include poetry and journals but this study focused on CW and specifically composition writing in upper primary classrooms. CW captures the learners' affective dimension by enabling them express their lived experiences and imagination in a new and unique way.

In Asia, a number of studies have been carried out in CW; however, most of these studies were conducted in secondary schools. Manian (2010) investigated the influence of L1 grammar on L2 writing of Tamil secondary school students from Malaysia. The findings indicated that students constructed sentences with errors because of the differences in grammatical rules between their

Malay (L1) and English. It was recommended that students need to understand the differences between the two languages. Teachers also need to make students aware of the appropriate grammar to be used while writing in (L2).

Another area of interest for teachers in (L2) writing, linguists and researchers is students' errors (Darus & Subramanian, 2009). These two studies in Malaysia focused on the influence of grammar in writing. Grammar is an important aspect of CW as it influences the accuracy of a written text. Accuracy is a key scoring area in CW. It goes beyond grammar and encompasses tenses, subject verb agreement, right vocabulary, the right flow and sequence of events. In addition, accuracy brings into perspective correct punctuation, correct spelling of words, legibility of handwriting, format, the right setting of title, introduction, body and conclusion. The focus on grammar is influenced by the product approach to writing which aims at learners producing error free scripts and is still common in L2 classrooms (Tribble, 2009).

The teacher's main role in product approach is to instill notions of correctness and conformity (Klimova, 2014). However, other than accuracy, fluency and creativity are integral aspects of CW. Therefore, beyond products, it is vital to look into the effective use of CW pedagogical approaches in teaching CW. The approaches dimension enhances achievement of the rubrics of a creatively written text. They affect the learning and teaching outcome in any field. Sengupta (2000) affirms the need for correct choice of an approach arguing that the approach a teacher uses in writing instruction has measurable effects on the quality of the students' written products.

In Kenya, studies have been conducted in CW both at primary and secondary level. However, most of these studies were conducted in secondary schools (Eyinda & Shariff, 2010; Nthiga, 2010; Okwara, 2012). Learners at secondary school level are deemed to be linguistically

competent compared to those at primary level. The secondary school studies generally recorded a declining achievement in essay writing (Ahmed, 2010). The Kenya National Examination Council (KNEC) observed that the performance in 2010's Kenya Certificate of Secondary Education (KCSE) examination revealed students lack of creativity in writing; a requirement for question one which usually tests creative writing (KNEC, 2010). The candidates also wrote essays which were irrelevant and failed to sustain the interest of the reader besides making frequent construction errors. They also demonstrated poor spelling and punctuation. The problems highlighted by KNEC affect creativity, accuracy and fluency negatively thus making learners CW unsatisfactory (KNEC, 2010; 2015).

When product, process and genre approaches are adequately utilized, they address the issues of creativity, accuracy and fluency. KNEC (2015) recommended that teachers should adequately teach students all aspects of essay writing and provide adequate practice in essay writing for students. These aspects of essay writing entail accuracy, fluency and creativity which are similar to the scoring areas at upper primary level. They can be molded through the CW pedagogic approaches in the classroom; the focus of this study. Researchers have also been pre-occupied in finding reasonable explanation for occurrence of errors in (L2) writing. The approaches employed in CW pedagogy in L2 classrooms have received little attention yet they determine the quality of texts written (Cheung, 2016).

Writing in L2 classes is faced with diverse challenges. Farooq (2012) conducted research in Saudi Arabia on opinions of second language learners about writing difficulties in English language. Results of the study indicated that students faced a lot of difficulties in L2 writing due to lack of vocabulary, poor spelling, L1 interference and poor understanding of grammatical structures.

In Kenya, Ahmed (2010) carried out research on students' problems with cohesion and coherence in essay writing. The findings of the study revealed that problems students face with regard to cohesion and coherence were due to: lack of motivation among students, teachers' use of traditional teaching techniques such as lecturing, reading aloud and teacher demonstrations which were frequently indifferent to students' needs. Eyinda and Shariff (2010) carried out a study to investigate the teaching of writing in L2 classroom in secondary schools in Kenya. The findings of the study indicated that most teachers dominated in the classroom interaction and that teacher centered methods such as lecturing, question and answer were utilised. Although teachers used a variety of learning and teaching activities in their writing lessons, most of the activities gave teachers overwhelming control of the class proceedings. Teachers faced challenges such as: lack of knowledge, skills and interest to teach writing, inadequate teaching and learning resources, large classes and lack of learners' interest in writing.

Koross (2012) researched on the use of oral language approaches in developing writing skills in English language among students in Rift Valley secondary schools in Kenya. The findings of the study revealed that problems found in schools were associated with students' attitudes, teachers' methodology of teaching, inadequate instructional materials and inability of learners to express themselves orally. This, hindered development of competence in writing among students. Ouma (2005) researched on the relationship between achievement, motivation and performance in English composition writing among secondary school students. He observed that students with integrative motivational orientation in language learning, also known as intrinsic motivation, perform better than those with instrumental orientation (extrinsic motivation). More so, the use

of process approaches to composition writing led to better results than product-oriented approaches.

Another study by Okwara (2012) investigated factors related to achievement in written English composition among secondary school students. These factors were: the professional training of English teachers, availability of learning resources such as class textbooks, class readers and school libraries, school type, education of older siblings and the performance of students in the Kenya Certificate of Primary Education Examination. The findings revealed that problems students face with regard to composition writing were due to: lack of motivation among students, teachers' use of traditional teaching techniques such as lecturing, reading aloud and teacher demonstrations which were frequently indifferent to students' needs. To solve the writing problems, there is need for a new CW pedagogy. Gathumbi and Masembe (2005) observes that teachers of writing are dissatisfied with the traditional approaches and a quest into the inquiry of new approaches has been aroused. The present study responds to this call by fronting the use of product, process and genre approaches to CW and examining the challenges experienced in the use of these approaches. Of all the studies conducted on the challenges of CW, none of them looked into these three principal approaches and the challenges associated with their use. In these approaches are embedded aspects creativity, fluency and accuracy. The interactive and collaborative nature of these approaches can enhance CW competence when effectively utilised.

One of the major weaknesses in written compositions in (KCPE) since 2011 is the weak sentence structures (KNEC Newsletter, 2017). The candidates also failed to use variety of sentence structures and patterns to avoid monotony and redundancy in order to make their compositions

interesting. Besides weak sentence structure, monotonous and boring compositions, Kiarii (2016) commenting on written compositions reveals that written compositions in her study did not attain 50%. Generally, over (60%) of the learners scored below the pass mark which is 20 out of 40 marks. This notwithstanding, (70%) of the teachers believed that composition writing, especially the vocabulary, was difficult to teach and assess.

A study by Adhiambo (2012) on factors affecting pupils' achievement in composition writing established that English composition mean score was below the expected average. The low achievement was due to inadequate frequency of assignments and teacher activities which lacked emphasis on written work. Inadequate teaching and learning materials were cited as other contributing factor. With the revelation about teachers' perception of CW and the persistent underperformance in CW in the aforementioned studies, there is need to focus on CW pedagogy in terms of the writing approaches employed by the upper primary teachers of English in order to enhance CW competence. This study therefore explored the effective use of the three principal CW approaches, the adequacy of CW activities in the learning and teaching materials, the challenges associated with the use of CW pedagogic approaches and finally established the quality of CW in upper primary classes.

Kalemesi (2016) conducted a study in Emuhaya Sub County, Vihiga County on the role of pictures in teaching English composition writing in upper primary schools. Using an experimental design, she focused on class seven both in private and public schools and established that teachers rarely taught compositions using pictures due to time constraints. Low achievement in composition writing was recorded. While the study enlightens on the importance of using pictures in teaching composition writing, the appropriate approach in which picture usage could be incorporated was not within the study's scope. More so, it focused only on class

seven learners. However, the current study looked into the approaches used in upper primary classrooms in teaching compositions in Vihiga County through exploratory design. It traced composition writing from Class 6-8 in the selected public schools because the primary school syllabus is spiral (same topics throughout the course with each encounter increasing in complexity and reinforcing previous learning). The spiral syllabus influenced the need to establish the development of composition writing from Class 6 to 8 because learners are expected to write creatively. Lastly, Kalemesi (2016) is the only study in Vihiga County addressing CW and it looked into the use of pictures in teaching composition. However, the current study looked at product, process and genre approaches in teaching CW in order to explore the approaches that foster CW. Picture composition is a sub set of genre approach.

KICD (2010) aims at upper primary learners writing a continuous prose of narrative, a simple letter, a short dialogue and a few other types of prose. The written items should be accurate, fluent, relevant and imaginatively original (KNEC, 2015). For competence in CW to be achieved, there is need to effectively utilise appropriate pedagogic approaches because lack of suitable learning approaches in writing results in low motivation and achievement for students (Lo & Hyland, 2007; Yang & Allison, 2003). Despite this aim, Sure and Ogechi (2009) found out that by class eight, in Kenya, some students are unable to communicate effectively in written English. Learners fail to achieve the aim of writing in upper primary school. Considering that the language of instruction is English, it significantly impacts students' success in other areas (Muthwii & Kioko, 2001). Unlike other examination papers, English composition is not a multiple-choice test and calls for a candidate's creativity in writing. Despite the pivotal role attached to composition writing in the Kenyan curriculum, and the research studies conducted in

CW, primary schools learners lack basic writing skills (Kalemesesi, 2016; KNEC Newsletter 2010, 2011, 2012, 2013, 2014). Nationally, there is a decline in composition performance for four consecutive years. This calls for interrogation of CW pedagogy. Of interest is the performance of CW in Vihiga County which is low and has been on a downward trend from 2014-2017 compared to neighbouring Siaya, Kisumu and Kakamega Counties as seen in Table 1.

Table 1 KCPE National Mean Performance (%) Result in English Composition

Year	2014	2015	2016	2017
National English language (%) mean	47.64	49.98	50.52	47.62
National English composition score (%) mean	41.45	41.38	40.25	39.60
Vihiga County English language (%) mean	46.67	47.98	49.06	49.87
Vihiga County composition score (%) mean	36.56	35.31	34.78	33.98
Siaya County Composition Scores (%)	36.68	35.60	34.92	34.00
Kisumu County Composition Score (%)	37.12	35.98	35.21	34.22
Kakamega County composition Score (%)	38.42	35.58	34.87	34.17

Source: Kenya National Examination Council (KNEC); 2017

Approaches to teaching writing over the last few decades have seen major changes According to Ibrahim (2013), there are three principal writing approaches. The first one is the product approach. It is concerned with form which emanates from the purpose of writing. The purpose of writing dictates the language choice the writer makes. Secondly is the process approach. It concentrates on the writer who communicates the purpose through various writing processes. Finally, is the genre approach that pays attention to the reader who is to get the message of the writer (Christie & Martin, 2000). Badger and White (2000) investigating the Process Genre

Approach theoretical model for teaching writing skills established that effective teaching approach for writing needs to integrate the insights from product, process and genre approaches. Since every approach has its enablement's and constraints as revealed by Archer (2007; 2012), integration of the approaches fills in for the limitations of the approach in use.

In South Africa, Khanyile (2015) looked into the practice relating to genre-based teaching through which teachers can be informed on how to use genres in their teaching such as compositional reports, discussions, and expositions. These texts were investigated according to purpose, schematic structure, organization of information, and language components. The study findings support the view that the genre-based approach can make a positive impact to learners' writing skills. Khanyile (2015) has contributed a lot to the present study by giving insight on the importance of genre approach to writing. However, the study was conducted in high school unlike the present study which focused on upper primary in Kenya because this level remains unresearched. The underlying philosophy and guiding principle in genre-based approach is relevant to learners at all levels. Again, with the combination of interactive tasks, addressing challenges learners face and embracing genre approaches to writing, creativity, fluency and accuracy which are enhanced.

Tangpermpoon (2008) claims that by integrating the three approaches, the strengths of each approach can successfully complement each other. Teachers are enabled to develop students' written competence by providing appropriate input of knowledge and skills in the writing process. Gathumbi and Masembe (2005) further highlighted that the integrated approach to language teaching aims at maximizing meaningful communication and classroom interactions in meaningful situations. It fosters holistic learning such as sharing of information, experiences and

development of values. It gives language skills their most meaningful, practical and relevant application while at the same time, giving the student the necessary tools for learning. With the amalgamation of the three approaches being seen as a solution to poor CW skills, different approaches can be utilised for the development of different aspects of a creative text. While process approach helps learners generate organised content (Steele, 2004), genre approach infuses creativity and originality in the writing (Ibrahim, 2013) and the product approach enhances accuracy in the piece of writing. These aspects are vital to CW as elaborated in section 2.2 because they focus on the form, the writer and the reader which are instrumental in CW.

It is also important to note that except for Gathumbi and Masembe (2005), the rest of the studies were conducted in Western countries which have different socio economic and socio-cultural dispositions hence the need for similar studies in Kenya. Ochako (2019) argues that the instructional approaches are important variables in effective teaching because they enhance learning of imaginative writing. In addition, Sengupta (2000) notes that the approaches teachers use in writing instruction have measurable effects on the quality of the students' written products. Out of several CW pedagogic approaches, process, product and the genre approaches are the three principal approaches that enhance CW hence a need for such a study in Vihiga County.

CW approaches are a key component in writing pedagogy. However, many pre-service teachers are trained as teachers of English subject and not writing. Writing is treated as one of the language skills but it receives little attention. Lee and Schallert (2008) and Cheung (2011) say many teachers of English are trained as English Language teachers, rather than writing teachers.

These teachers are unaware of the various approaches to teaching English writing in L2 contexts. Therefore, many teachers learn how to teach writing through imitating favourite writing teachers, or through mentorship by senior colleagues in the workplace (Cheung, 2016). Nevertheless, it may be beneficial for teachers to have a systematic understanding of different approaches to teaching writing to enhance CW skills.

For any meaningful learning to take place, relevant and appropriate teaching and learning materials must be available. Francisca (2012); Minae (2004); Omulando (2009); Ouma (2005) and UNESCO (2000) noted that availing the teaching and learning resources particularly books is a valuable way of improving results. Textbooks enable pupils to follow the chronology of content presentation. They therefore enhance the understanding of the lessons. Textbooks are at the heart of the language learning and teaching process and they are the gateway not only to the linguistic elements of a specific language but also to its cultural norms (Azizifar, Khoosha & Lotfi, 2010). The teaching and learning of English writing skills largely depends on the availability of materials (Grossman & Thompson, 2008). Teaching resources in the whole process of teaching are important to the learning of any subject. The teaching and learning materials make learning more enjoyable and interesting to the students because they provide practical experience which stimulates self-activity and creativity among students. The materials also provide tangible foundation for abstract thoughts thus reducing pointless word responses from students (Nyamubi, 2016). According to Kapoli (2001) authentic resources assist the learners in exploring the verbal communication in everyday life that is customized to meet their needs and interests.

Teaching and learning resources have a bearing on students' motivation and achievement in (L2) composition writing (Grossman & Thompson, 2008). To enhance performance, the Government

of Kenya has endeavored to reach a ratio of 1:1 learner textbook provision in all subjects. Regardless of the government's effort to supply enough textbooks to learners, CW performance is still unsatisfactory. Research has focused on the availability of these teaching and learning resources. It is however important to examine the adequacy of CW activities in textbooks and teachers guides and the approaches therein rather than availability alone. More so, the studies on teaching and learning materials in CW referred to in this study were conducted outside Vihiga County. The focus of this study is informed by Gathumbi and Masembe (2005) who pointed out that good writing materials should be learner-centered rather than teacher-centered. The learner centeredness of these activities in the textbooks was assessed. Resources should allow students to be creative and provide stimulating activities that focus students' attention on the writing skill to be learnt. They should be task-based, that is, they should use purposeful tasks to motivate students' learning and make them see the usefulness of writing (Gathumbi, 2008).

1.2 Statement of the Problem

In Kenya, English is a compulsory and examinable subject. It is used as the medium of instruction, an official, business and government language. Creative writing (CW) competence in English is measured through imaginative composition writing. At the end of primary school course, learners are evaluated summatively to gauge levels of achievement in writing. CW takes 40% of the total score in English subject and should be performed exceptionally well. The performance determines entry into higher institutions of learning. However, writing is a complex cognitive activity especially to L2 learners due to its nature and demands. It is not an innate ability but rather a skill that takes years of training to achieve competence.

Pedagogical approaches and the learning and teaching materials are among the key factors that enhance CW training development and performance. These factors ultimately affect the quality of CW. Lack of suitable learning approaches result in low motivation and achievement for students. More so, every approach has its enablements and constraints. They therefore have unique challenges associated with their use which need to be looked into in order to limit their constraints and enhance their enablement in CW development. In Vihiga County, CW remains challenging as the county's performance is on a downward trend. Over 70% of learners score below the pass mark.

In a bid to remedy the situation, the government of Kenya improved the supply of English textbooks to a ratio of 1:1. Textbooks provide the necessary input for classroom lessons through different activities for developing CW competence. Despite the government's input to avail sufficient textbooks, the importance attached to CW skills and continued learners' under performance in CW, there are few studies nationally and in Vihiga County addressing CW. Specifically, the effective use of CW approaches and the adequacy of CW activities in textbooks which nurture creativity have not been looked into. The approaches and activities have to graduate in complexity to develop higher order skills and be aligned with the three principal CW approaches in order to culminate them to rounded application in different types of writing. Moreover, the specific challenges associated with the three principal CW approaches in developing CW skills remain unresearched hence the need for the present study.

1.3 Purpose of the Study

The purpose of this study is to explore the utilisation of CW approaches in the learning and teaching CW in English Language in upper primary classes in Vihiga County, Kenya. The adequacy of CW activities in learning and teaching materials and the challenges associated with the use of the three pedagogical approaches were explored. The three factors affect the quality of CW. Investigation into CW pedagogy is low and this study will inform classroom practices in terms of approaches and the quality of CW activities in textbooks that will enhance CW.

1.4 Research Objectives

The study objectives were as follows:

1. To establish the effectiveness of the use of pedagogic approaches in teaching CW in English in upper primary classrooms.
2. To explore the quality of CW activities in the upper primary teaching and learning textbooks.
3. To assess the challenges experienced in the use of the product, process and genre approaches in upper primary classrooms.
4. To assess the quality CW skills in upper primary classes.

1.5 Research Questions

1. How effective are CW pedagogic approaches used in developing CW skills in upper primary classes?
2. What is the quality of CW activities in the upper primary teaching and learning textbooks?
3. What are the challenges associated with the use of the CW pedagogical approaches in upper primary classes?
4. What is the quality of CW in upper primary classes?

1.6 Significance of the Study

This study investigated the effectiveness of CW approaches in the learning and teaching of CW in upper primary classrooms in Vihiga County. In addition, the study sought to establish the quality of CW activities in textbooks and Teachers Guides as a means to recommending enrichment of these activities in order to enhance CW skills. Studying the development of CW in rural schools highlighted the challenges associated with the development of CW in such contexts and exemplified the pedagogic shortcomings for remediation. Mastery of composition writing improves overall performance in English and other subjects and it is therefore worth of exploration.

The findings highlighted the current practices and proffered ways of improving the pedagogy of creative writing. The study findings offer guidance to teachers of English on the various approaches of teaching writing and highlighted the challenges that hinder the development of creative writing skills. The teachers who find it difficult to teach CW will be enlightened on the effective use of approaches to improve their teaching. The study also helps curriculum developers on the content and activities to be considered for teaching writing in upper primary. These facilitated the recommendation of ways of improving CW among Kenyan upper primary learners which enhances creativity and originality in CW. The results inform educational institutions like KNEC in designing proper evaluation procedures in CW, TTCS and KICD in dispensing a proper curriculum in CW to the pre-service teachers.

1.7 Scope of the Study

The study was concerned with effective use of CW approaches in upper primary classes in public primary schools in Vihiga County. The study was limited to public primary schools only and specifically upper primary classes which are Class 6, 7 and 8. According to the Ministry of Education, the upper primary is divided into two: mid upper (Class 4-5) and the upper primary (Class 6-8). Class 6-8 learners and teachers were selected because of the spiral nature of the primary syllabus and expected linguistic competence at this level. Furthermore, at this level, learners thinking and writing are in line with their mental maturity compared to other classes. Other than class 8 lessons being observed and their teachers interviewed, they were expected to write a composition because of the expected linguistic competence. In addition, CW summative evaluation is usually at Class 8 level. Furthermore, the Class 8 that wrote compositions was taught by the same teacher in Class 7. Class 6 learning materials were assessed, their CW lessons observed and teachers interviewed to enable the researcher experience and document what goes on at this level. The changeover of teachers of English at the end of class 6 was a school feature which the researcher could not manipulate. There was need to establish practicability of the pedagogical interaction learners have learnt from Class 6 - 8. Again, their preparation at Class 8 is geared towards terminal examinations. This study considered the performance of this class very instrumental to the composition writing in KCPE. To achieve this, standardised tests were used to examine the CW skills of the candidate class. The test took the form and structure of KCPE question which accounts for 40% of the total English subject. The CW activities in textbooks were assessed due to the teachers' reliance on these learning materials. Specific challenges associated with the use of product, process and genre approaches were investigated because the utilization of these approaches in Kenya is an area that has received little attention. The findings

from the County are generalisable to other counties due to the objectivity and rich contextual descriptions provided by the methodology that was used.

1.8 Limitations of the Study

- i. The study focused on public schools and not private schools.
- ii. The study did not use students instead they were used by teachers during lesson observation and administration of a test to the candidates.
- iii. Class 6 teachers did not carry their learners through Class 8.
- iv. Reluctance and unwillingness from some of the upper primary teachers of English to be observed during their teaching of CW.
- v. Objectivity in awarding scores to learners' compositions may be subjective due to the teachers' individual perception and discretion. To enhance objectivity on scoring on the learners' CW, the researcher used KCPE composition examiners who coordinated the marking scheme that was in line with KCPE composition scoring guidelines as seen in appendix (viii).

1.9 Basic Assumptions of the study

The study assumed that all the public primary schools in Vihiga have:

1. Trained and qualified teachers and they use the English text books and guides vetted and approved by Kenya Institute of Curriculum Development.
2. Teachers are honest and can give information on challenges learners face during CW instruction.

1.10 Theoretical Frame work

The study was guided by the theory of reflexivity (Archer, 2007; 2010). It highlights the importance of both the concerns of the individual and the social structures or ‘expected’ ways of acting in a particular context. Reflexivity involves deliberating about possible courses of action, deciding what might be feasible at the time of writing and then choosing a way forward. This entails the learners’ act of choosing a storyline, characters, language, creativity and designing a relevant story based on the input statement given. The social structures involve learners’ collaboration on a particular topic of writing. The teacher facilitates the collaboration. The learners’ act of writing down what has been discussed captures their individual concerns. The expression is unique and determined by one’s linguistic competence. The effects of these choices constitute a form of learning as this new knowledge is woven in the next course of action in the writing process.

Effective individual writers are seen as active decision-makers and designers of text who mediate their own concerns and considerations. The concerns and considerations involve interests, emotions, beliefs, creativity, priorities, language and cultural resources and capabilities. They stretch to their particular circumstances like the school curriculum and assessment requirements, teacher and text type expectations. Archer suggests that we have ‘internal conversations’ in which we reflect upon and weigh up (multiple) possible options, taking internal and external considerations into account. The causal powers of these external or objective structures are exercised as enablements and constraints, and even the anticipation or perception of particular enablements or constraints can serve as a deterrent or an encouragement (Archer, 2007). Although students’ writing decisions are conditioned by social expectations, the teacher and text

type expectation will guide the writing practice; which approach to use, the CW aspect to develop, the writing activity to expose learners in order to produce a text.

This study embraced Archer's three important aspects of the theory, that is, reflexivity, internal conversations and external considerations unto which the objectives of the study were hinged. Reflexivity has three important components namely: deliberating possible course of action. For every creative writer, this is the foremost step before putting pen to paper. Based on the title, context and relevance of the story, either through product, process or genre approaches, one must plan for possible course of action which entails focusing on the areas considered in the awarding of marks in CW. These areas include: accuracy in communication, fluency and creative imagination in the use of language. The learner and the teacher need to focus on key aspects of composition like characterization, plot and length which have to be brought out fluently, accurately and creatively.

The second important aspect of reflexivity is deciding what is feasible. Considering the three approaches- product, process and genre approach- they promote various aspects of CW. Therefore based on the aspect under instruction, the teacher can decide on the most appropriate approach. For example, product approach enhances accuracy, process approach stresses on the writing process hence it develops fluency while genre approach enhances the rubrics of specific genres hence learners gaining control over a specific type of writing including CW. The third item under reflexivity is suggesting solutions to constraints encountered.

The second aspect of reflexivity is internal conversations and whereby one discerns the situation and the possible choices, reflects and deliberates on them (Ryan, 2014). The decisions we make and the responses we have when we write are constituted in internal conversations by three Ds: Discernment, Deliberation and Dedication (Archer, 2007). Discernment occurs when we identify something of concern to us - a priority for now in our writing, such as the desire to develop fluency or accuracy in writing. Deliberation involves weighing up all of the mitigating factors, including our personal views, motivations and emotions, along with contextual factors, social norms and possible effects of our decisions. The writer should sift through and decide what to concede or what to change or what is worth doing. Dedication is the point where the writer decides if she is capable and willing to follow through, she decides on action or inaction – either of which could lead to change or to maintaining the status quo in the conditions around writing in this context. Different people will move through these moments in different ways. In contextually congruent or static situations, learners have less need to reflexively weigh up their options and make the right choice of what should be included in the creative piece of writing. The highly structured situations could be a limitation because learners are limited in their choices.

The aspect of external conversation is the last aspect of reflexivity and it entails enablements and constraints. Enablements advance the CW process while constraints inhibit the process and pose challenges to the learner. The enablements are embedded in the approaches of writing which on one hand, they can motivate the learner to write creatively and on the other hand, they are restrictive as seen in the limitations of each one of them under section 2.2.1-.2.2.3. Making oneself the object of study through reflexivity as mentioned above is a powerful way to

interrogate the decisions one makes and the ensuing effects or implications. Whilst writers have agency to weigh up the personal and the structural considerations to make decisions that represent self in different ways at different times, they are also enabled or constrained in these choices by the contextual conditions. If writing contexts are too constrained in terms of time, engagement in subject matter, creativity, and flexibility of genre and style, this has clear implications for CW outcomes hence the need to utilise the three approaches during the CW pedagogy.

Archer (2012) suggests that we tend to develop and practice a particular mode of reflexivity, which may change at different times in our lives, but often stems from our experiences growing up. These modes are 1) communicative reflexive, 2) autonomous reflexive, 3) meta-reflexive, and 4) fractured reflexive. For communicative reflexives, decisions need to be confirmed and completed by others before they lead to action. For example, constant checking in with the teacher or peers about CW decisions or following the teacher's instructions and structures without personal style or input. Autonomous reflexives, on the other hand, are clear about their pathway and goal and their deliberations lead to direct action. For example, setting a writing plan and following it no matter what might develop in the process or through interactions with others. This is commonly witnessed in the process approach to writing. Meta-reflexives tend to critically analyse past deliberations and actions by them and others to make decisions that will best serve the common good. For example, meeting the expectations of the teacher and rubrics of CW while at the same time expressing oneself in your style exhibiting originality. Fractured reflexives, however, cannot use their deliberations to lead to purposeful action. Deliberation only serves to distress and disorient them, and they can't work out how to put things right or make

effective decisions. For example, learners who are overwhelmed by language requirements or the perceived enormity of the CW task. Each of us can adopt all these modes at some point and in some contexts, but Archer argues that we generally have a dominant mode. Understanding our mode of reflexivity is a crucial step in becoming self-aware.

1.11 Operational Definition of Terms

Approach:	The procedure of teaching and learning used to realize an accurate, fluent and creatively written composition.
Enablements	Factors that encourage learners to write creatively.
Class:	A group of learners taught together at a particular level of formal learning in primary schools.
Constraints	Factors that deter learners from engaging in writing creatively.
Creative writing:	Using written language to express and explore experiences in an original, unique and interesting way. Usually referred to as imaginative composition at primary school level.
Creative writing activity:	A learning tasks used in the learning and teaching of CW.
Effectiveness:	The capacity of the approach or instructional material to achieve the intended purpose (help learners achieve creative writing competence) through proper use of the steps and requirements of each approach.
First Language L1:	Mother tongue, the language acquired at home.
Investigation:	A careful examination of the facts about pedagogical approaches in creative writing
Learning:	A process that involves the acquisition of CW knowledge, skills, values and attitudes from given sources through study.
Mastery:	This is the expression of knowledge and understanding of creative writing requirements and expectations in English.
Method:	The general principles, pedagogy and management strategies used for classroom instruction.
Pedagogy:	Teaching methods encompassing both teaching and learning activities and classroom interactions that enhance development of CW skills.
Quality of activity	An adequate and well elaborated CW task and exercise to develop CW skills.
Second Language L2:	This is the language which a child learns after the acquisition of the first language. English is the second language to most Kenyan school children.
Teaching strategy:	The methods used by the teacher to deliver CW material in order to help learners write creatively.
Upper Primary:	Class 6, 7 and 8 of the primary school cycle in Kenya.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

As mentioned earlier, creative writing (CW) is a craft that exhibits originality through artistic and deliberate use of language to create something new (Mwangi, Maina, Kihara, Zurovac, & Gathara, 2011). It has to be molded through the appropriate pedagogic approaches. The current classroom practice in CW is therefore examined in an effort to bridge the gap between theory and practice and thus enhance CW pedagogy (Cheung, 2016). In this chapter, literature generally related to CW pedagogy is reviewed and specifically to establish the key principals and mechanisms underlying the effective use of CW approaches. The adequacy of CW pedagogical activities in the upper primary teaching and learning resources and the challenges experienced in the use of the CW approaches in upper primary classes are explored. These factors ultimately affect the quality of CW in upper primary classes.

2.2 Pedagogical Approaches in Teaching Creative Writing

The modern language teacher does not follow one rigid approach, but applies the principled eclecticism approach – fitting the method to the learner, not vice versa (Freeman, 2001). This means choosing the techniques and activities that are appropriate for each particular task, context and learner, with a focus on helping learners become independent and inspired to learn more. Teaching approaches are key factors that determine the way a learner understands the lesson (Cheung, 2016; Ochako, 2019). If the teachers fall short of the teaching approach, they end up with poor learning outcomes. The CW learning and teaching objectives will not be attained by both the teacher and the student.

According to Eliwarti and Maroof (2014), students' problems in writing skills might be caused by several factors such as: the curriculum, the approach used by teachers and the teachers' lack of ability in writing instruction. The approach used in writing instruction is one of the factors this study focuses on. Attention is drawn to the three principal approaches; the product, the process and genre approaches to writing. The utilisation of appropriate writing approaches results in well written, coherent and balanced compositions (Cheung, 2016). Therefore, CW training should begin from lower classes as it graduates in complexity to upper classes. Adas and Bakir (2013) echo the need of CW training from lower classes by noting that CW approach should be grasped from lower educational level, since student writing enthusiasm depends on writing approach employed. This premise informed the need to trace CW pedagogy from Class 6-8 to ascertain the quality of CW in upper primary classes.

To determine the approach that will offer the best results in creating an introductory CW lesson, a review of instructional design models is necessary. It is also helpful to first examine traditional ways in which CW has been taught in order to determine what has and has not been successful in the past. For example, Blythe and Sweet (2008) indicate that a collaborative "studio" or "workshop" approach is not necessarily a poor one and that within such a setting, students can learn from experts as well as each other, leading to a continual feedback loop that allows for mastery learning. However, such critique cycles can also lead to the homogenisation of ideas, and approaches that ask students to study pieces of writing and imitate. The imitation can lead to stunted creativity without the guidance of an excellent teacher (Blythe & Sweet, 2008). An integration of the best aspects of appropriate approaches may be a way to limit these pitfalls. Hasan and Akhand (2011) argue that implementing different writing approaches to help students

achieve the desired writing goals in each stage of writing and to eventually produce an excellent product.

Danyah, Nadia and Wafa'a (2018) examined the effects of different approaches to teaching writing in English as a Second Language (L2) students' writing performance. The results revealed that implementing a new approach to writing instruction that combines different approaches can be effective. For example, Matsuo and Bevan (2002) state that the essential advantages of process-genre-based approaches over other writing approaches is that emphasizing the notion of genre in writing promotes not only linguistic skills and self-expression but also rhetorical awareness. Therefore, using process-genre approach will help students develop their knowledge of various texts types such as essays, narratives and business letters. In addition, various organisations of text development such as description, narration, exposition, evaluation, argumentation and composing process are developed. Students are able to study the relationship between purpose and form for a particular genre as they use the recursive processes of prewriting, drafting and revising. Badger and White (2000) propose that Process-Genre approach provides the situation to help students identify the purpose and consider the field, mode and tenor of the text they are about to produce. Texts within the genre (in this case expository writing) will be selected by the teacher who also then encourages students' research into the genre (Tribble, 2009).

Clark (2012) argue that good writing skills require training since prior research has proven writing is an important part of the school curriculum. However, most students are usually apprehensive toward writing activities, and writing instruction remains an area of low interest for those students (ibid). Besides, lack of suitable learning approaches in writing results in low

motivation for students (Lo & Hyland, 2007). To solve these problems, Lipstein and Renninger (2007) suggested the need for a better understanding of how to develop a suitable learning approach or authoring tool to enhance students' writing. Teaching writing has seen numerous approaches and methods crossing its way since the early eighties. The focus has shifted from sentence structure and grammar drills to usage and text organization. Richards (2005) argues that from the beginning of the 19th century, different language teaching approaches have been applied and that teachers and linguists have periodically sought to improve language teaching methods. The teaching of writing was essentially based on the notion of controlled or guided composition. It prevailed from the mid-1940s to the mid-1960s, and in the mid-1960s. However, teachers began to doubt the efficiency of the controlled composition. This led to a focus on 'rhetorical functions' which stated that the work was not to be done at the sentence level, but at the discourse level (Obondo, 2007; Richards & Rodgers, 2001). Since then, the focus was on the paragraph and the composition and their types of development such as description, narration, argumentation and exposition.

As a result of different changes in viewpoints toward writing practice and its important role for second language learning, various pedagogical approaches have been proposed by different researchers (Matsuda, 2003). In addition, a number of theories to support teachers' actual teaching and understanding of L2 writing have been proposed too. The theories are seen as parts of a jigsaw and the purpose of a new theory is not to replace the old one but to act as a complement (Hyland, 2003). Matsuda (2003) points out that the approaches include writing as: sentence-level structure, discourse-level structure, a process, and language use in context. All these dimensions of perceiving writing are complemented by the product, process and genre approaches to writing. Regardless of the shift and changes in viewpoints towards eclectic

approach to writing, CW still poses a challenge to L2 learners. Many teachers of English are not confident to teach creative writing. Cheung (2016) argues that, achieving good composition is a complex and difficult task for both native speakers and non-native speakers of English. More so, many pre-service teachers are trained as English Language teachers, rather than writing teachers (Cheung, 2016). Many teachers learn how to teach writing through imitating their favourite writing teachers, or through mentorship by senior colleagues in their workplace (ibid). Nevertheless, it will be beneficial for teachers to have a systematic understanding of different approaches to teaching writing.

Ochako (2019) in her study on “Approaches of Teaching Imaginative Composition,” recommends organisation of more workshops and updates on the teaching approaches for teachers of English. The importance of workshops and updates on approaches as advocated for in the study emerged from the process approach focused on. The present study goes beyond process approach and focuses on product, process and genre approaches. Eliwarti and Maarof (2014) argue that three approaches are popular, holistic and that they encompass aspects of accuracy, fluency and creativity. In addition, the synthesis of these three approaches improves CW.

2.2.1 The Product-Oriented Approach

According to Groanwegan (2008), traditional approaches to teaching writing focus on the product. In other words, the emphasis is on the production of neat, grammatically correct written text. The emphasis is on grammatical correctness and adherence to given models or guidelines. Tribble (2009) claims that product approach, is a traditional text-based approach used in textbooks today. Regardless of the dominance of product approach in the teaching and learning

materials, Kenyan upper primary learners still experience difficulties in creative writing (KNEC Newsletter, 2016). Grammar; an aspect of accuracy in composition writing, is a key component as one of the scoring areas in KCPE. However, grammatical accuracy is problematic to L2 learners as revealed by Manian (2010) and Darus and Subramanian (2009). Looking at accuracy in CW, the examiners are expected to carefully assess tense, subject-verb agreement and grammar, use of right vocabulary, right flow and sequence of events, correct punctuation and spelling of words, legibility of hand writing and format and the right setting of the title, introduction, body and conclusion (KNEC, 2015). All the aspects under accuracy play a crucial role in making the composition aesthetic, readable and enjoyable hence the need to embrace the product approach to enhance accuracy.

The major limitation of product approach is imitating models which inhibit writers rather than liberating them (Widiati, 2016). There is little or no opportunity for students to add any thoughts or ideas of their own. The inevitable consequence is that little attention is paid to the ideas and meaning of student writing, what it communicates to the reader, the purpose and the audience (Hasan & Akhand, 2011; Klimova, 2014; Shehadeh, 2011; Widiati, 2016). Over-emphasis on accuracy and form can lead to serious “writing blocks” and “sterile” and “unimaginative” pieces of work. The originality and creativity of the written text is compromised. Matsuda (2003) observes further that the product approach to writing emphasizes the composed product rather than the composing process. Tribble (2009) further posits that the analysis of discourse into words, sentences, and paragraphs; the strong concern with usage (syntax, spelling, punctuation) and with style (economy, clarity, emphasis); are also emphasized instead of the process of writing.

A model text is important because it gives a clear idea about the organisation of words and sentences. Steele (2004) argues that Product Approach consists of four stages. The stages may never be utilised during creative writing instruction. The failure to use the stages in product approach results in weak creatively written texts. Familiarization is the first stage where students study model texts and then the features of the genre are highlighted. Controlled writing is the second stage which consists of controlled practice of the highlighted features usually in isolation. The third stage is Guided writing which is the most important stage where the ideas are organised. The organisation of ideas is as important as the control of language and more important than the ideas themselves. The fourth stage is Free writing which is the end product of the learning process. Students choose from the choice of comparable writing tasks. To show that they can be as fluent and competent users of the language, students individually use the skills, structures and vocabulary they have been taught to produce the product, such as story.

From the four stages of product approach, it can be concluded that the weaknesses of product approaches are that process skills, such as planning, drafting and revising are given a relatively small role, so that the knowledge and skills that learners bring to the classroom are undervalued (Badger and White 2000). Teachers therefore need to remember utilise the four stages in product approach and realize that accuracy in grammar alone in composition is limiting. Fluency in correct word order, sentence connections and paragraphing and correct development of ideas, creativity and originality in language use must be infused in imaginative compositions (KNEC, 2015). Therefore, relevant approaches that enhance the other aspects (process and genre approaches) have to be utilised at the opportune stage to enhance good composition writing.

Before the development of the process approach to writing, researchers saw writing as a finished product. The most important component of good writing was linguistic knowledge rather than linguistic skill (Eliwarti & Maroof, 2014). Broadly speaking, a product-oriented approach is concerned with the final result of the writing process (Hasan & Akhand, 2011). Badger and White (2000) mention that ‘product-based approaches see writing as mainly concerned with knowledge about the structure of language. The advantages of the product approach cannot be denied because of the linguistic knowledge it supplies the learners with. It recognizes and satisfies the students’ needs in terms of rules and structures through imitation of a model. After all, imitation is one efficient way among others through which we can learn. Under some particular circumstances, there could be no other way except imitation to communicate some special structures (ibid).

The learning and teaching of writing in Kenya has been dominated by the product approach. The focus is on the students’ final piece of writing rather than on how it was produced (Gathumbi, 2008). Today there is a realisation that in the recent past, writing was evaluated on the basis of the final product and on grammatical accuracy. Very little attention was given to the whole process of writing (Storch, 2005). Actually, neither teachers nor students were interested in the process of generating ideas. From this observation, scholars like Silva and Leki (2004) claim that the product approach to writing does not pay attention to the reader or the purpose of writing. The reader in product approach is the teacher and the context is the classroom. According to Zamel (1983), the product approach helps students in the beginning stages to develop and improve their grammatical accuracy. However, it neglects writing processes such as planning and outlining a text and collecting ideas. Therefore, the teachers and the textbooks should not be

solely confined to product approach if CW competence has to be realised in upper primary classes.

Ibrahim (2013) argues that in the last twenty years, many changes have been witnessed in the learning and teaching of writing. Researchers began to explore what goes on in individual writers' heads while composing using the product oriented approach. Reflecting the view of writing as a process, writing instruction over the past two decades gradually changed from the traditional teacher directed-product oriented approach- to a more process oriented approach. However, this exploration was in Western contexts and L2 teachers of English are trained in the same approaches which may not be workable in L2 classes. Ong'ondo (2009) and Trudell and Schroeder (2007) argue that another challenge the English language teachers face is the fact that they are usually trained in Western approaches and methods of language teaching, some of which are not relevant to the classes they will teach. They posit that "pedagogical realities in many African classrooms often prohibit the application of these teaching methods due to contextual limitations in resources and large class sizes. It should not be assumed that the approaches to writing which have been popularised in the West will succeed in making independent writers in an African social and linguistic context." There is need therefore for teachers of English to contextualise the use of creative writing approaches. The contextualisation can be achieved through conducting research on process, product and genre approaches in order to determine their application and suitability.

2.2.2 The Process Approach

The process approach of the early 1980s brought up new concepts and principles in the field of teaching writing. Ibrahim (2013) argues that it shifted the attention from the traditional view of looking at writing purely as a product to emphasize the writing process. He further says that process approach depends on giving students time to work on what they want to write, going from pre-writing activities to final drafts (Widiati, 2016). The past forty five years brought significant changes in writing research and in the approaches to teaching writing. Until the 1970s, most studies of writing were about the written product (Tribble, 2009). During this decade, the focus shifted from product to process, and the main reason for this change was the new awareness that each piece of writing had its own history and followed its own developmental path (Flower & Hayes, 1981). Thus, ‘although Emig (1971) is rightly credited with originating process pedagogy in composition, it is important to recognize that the late 1960s witnessed an intellectual shift in many fields toward process’ (Williams, 2003. p. 100). The process approach was proposed by Flower and Hayes (1981). It was not, however, universally accepted by teachers with writers such as Reid (1984) arguing that “it did not address issues such as the requirements of particular writing tasks. p. 37.”

Process writing is one of the approaches that have been found to be effective in the teaching of writing by research reviews of international evidence (Andrews *et al*, 2009; Clearinghouse, 2012; Gillespie & Graham, 2010; Santangelo & Olinghouse, 2009). A process oriented viewpoint in creative writing sheds light on the complexity of writing by highlighting the processes and steps the learners engages in and which are not usually in linear progression (Rao, 2016). Besides, the objective of the process approach is to make the student aware of, and gain

control over, the cognitive strategies involved in writing. It operates at the level of the individual's specific needs (Harmer, 2007). In this context, Caudery (2003) explained: in the early seventies, communicative teaching methodology and work on functional/notional syllabuses directed teachers' attention more firmly towards the specific needs of the individual learner hence making the writing process learner centered. p. 57.

According to Mwangi *et al.* (2011), the nature of creative writing demands one putting ideas and feelings about a particular topic on paper using imagination freely. This free and imaginative way of putting down one's idea encompasses: creating situations, events and characters out of your imagination or present existing ones in a new way which enhances the complexity of CW. Therefore, there is need to adopt the process approach in teaching due to its ability to enlighten learners on cognitive strategies involved in writing and its operation at the individual's specific needs (Hyland, 2003). This new trend in the teaching of writing mainly stresses writing as a process and de-emphasizes writing as a product. With the rise of the process approach, the central focus is no longer on the finished text, but on the steps that make up the act of writing (Durga & Rao, 2018). The steps used in the literature are setting goals, generating ideas, organizing information, selecting appropriate language, drafting, revising, writing, editing and publishing (Kroll, 2003). Some important stages and activities of the process approach to writing that take place in L2 classes such as pre-writing, drafting and revisions could be made through feedback from the teacher or from peers.

Process approach demands that learners realise what they consider as a final product is just the beginning in the process of writing. Learners must always keep in mind that it is possible to

improve writing. They need to go through different stages like finding new ideas, new words or new sentences, and revising before writing. Besides, with the process approach, the learner is not expected to write on a given topic in a restricted time, and wait for the teacher to correct his paper. The learner writes a first draft, shows it to the teacher or to another student, reads it again, enriches it, and revises it before writing the final draft. So, when adopting this approach, the teacher gives his students enough time to not only get more ideas but to express them in new language forms as well. This approach places the tasks of revision on the students through making them read and rewrite. Moreover, it gives them opportunities to review, clarify and reorganise what they have written on their own.

In contrast with the product-based approach, the process-based approach encourages students to write as much as possible without worrying about mistakes. The focus is on fluency rather than accuracy. After the learners have generated a story, they can improve on its accuracy at the editing process. This makes the process writing approach the best alternative for primary school learners as they are yet to develop their writing competence. Despite the significant and beneficial pedagogical changes of teachers' orientation to writing associated to process writing, some interests have been expressed about the ways in which the approach is actually practiced in the classroom.

According to Ibrahim (2013), the writing process has been criticised for presenting writing as a linear sequence of planning, writing, revising and publishing despite the theoretical recognition of writing as a recursive process. Secondly is the failure by process approach to recognize that the different genres of writing required for different socio-rhetorical purposes require different

strategies to accomplish their goals. Moreover, (Badger and White, 2000) criticize process writing procedures for the failure to sufficiently deal with linguistic knowledge such as grammar and organization of the content. Even though editing as a final process addresses some mechanical features of language, they are mainly concerned with the skills of processing ideas like planning and drafting. Lastly, the process approach presumes that writing proficiency takes place only with the support of the repeated exercise of the same writing procedure.

Process approach has some limitations in spite of its popularity. The main concern is that it pays less attention to grammar and structure, and puts little importance on the final products (Tribble, 2009). The next weakness is because of too much concern on the process; writing can become impractical and unnecessarily long in class. The emphasis on multiple drafts can make the work on a particular text boring to students, especially when they know that the audience is still the teacher. In addition, the approach can suggest that writing is inevitably a long process, in which a text is gradually refined (Durga & Rao, 2018).

Badger and White (2000) also argue about the disadvantages of process approaches. They posit that it is disadvantageous when all writing is produced by the same set of processes and the kind of texts writers produce and why such texts are produced is given less importance. Offering learners insufficient input particularly about linguistic knowledge to write successfully affects CW too. However, with the stages of writing in process approach, the learner is not expected to write on a given topic in a restricted time and wait for the teacher to correct his paper. The expectation is for them to write a first draft, show it to the teacher or to another student, read it again, enrich it, and revise it before writing the final draft. Upper primary teachers can utilise the

procedure to help the learner generate a story through peer learning and infuse creativity in the story using genre based approach. Genre based theory of writing and writing pedagogy was therefore subsequently proposed with a view to improve the dominant process writing approach.

2.2.3 The Genre Approach to Creative Writing

Genre approach is considered to be a recent development of the three approaches focused on in this study. There are strong similarities between genre and product approaches (Harmer, 2007). In some ways, genre approach can be regarded as an extension of product approach (Badger & White, 2000). Paltridge (2004) explains that it focuses on teaching particular genres such as essays, assignments, and other pieces of writing that students need to produce in academic settings. For assignments and academic settings in Kenya, CW is examined and caters for 40% of the learners' KCPE score in English subject. Most importantly, regardless of some composition scholars (Andrew & Romova, 2012; Hasan & Akhand, 2010; Lin, 2010) claiming a wide applicability of genre-based approaches in various educational settings, there are still significantly limited studies (if any) conducted to empirically investigate the application of the genre-based approach in L2 CW classrooms. This approach looks at writing as a social, creative and procedural way of composing a text (Martin, Mansour, Anderson, Gibson, Liem, & Sudmalis, 2003).

According to Martin *et al.* (2003), genre is “a staged, goal-oriented social process” (p. 7). It is “Social” because people take part in genres with other people; just as learners have to write creatively with an audience in mind, “goal-oriented” as genres are used to have things done; that is communicating to your audience in a new, pleasant and interesting way, “staged” since it consumes a few steps to achieve the goals wanted thus it can be accomplished in a few minutes

as opposed to the process approach. The proponents of genre approach to teaching writing like Ibrahim (2013) has argued that it is more effective for learners to advance their writing skills in second language since it helps free students from their severe worries over writing. For a learner to imagine and compose an interesting piece of writing, they need to be free from any worry to enhance the flow of creative thoughts (*ibid*). The view of language as occurring in particular cultural and social contexts is another important aspect of genre approach and thus, language cannot be understood outside its context (Kim & Kim, 2005; Ibrahim, 2013). The view is important in CW because the learner is expected to compose a story with characters grounded in a certain social, cultural, political or economical environment as dictated by the title or the input statement given.

Genre approach has several advantages. It is very beneficial because it brings together formal and functional properties of a language in writing instruction and it acknowledges that the use of a sample model for learners to imitate promotes creative writing. Kim and Kim (2005) recommend that it is meaningful for writing instructors to tie the formal and functional properties of a language together in order to facilitate students' recognition of how and why linguistic conventions are employed for particular rhetorical effects. Therefore, an assigned genre seems to serve as an influential tool for both the learning and teaching of writing for both students and teachers. In addition, the genre approach encourages students to participate in the world around them (Kim & Kim, 2005). The participation enables them to comprehend writing as a tool that they can utilise and realise how writers manage content to promote logical organisation. It also allows students to become more flexible in their thinking and eventually to realize how authors organize their writings Hyland (2003). Furthermore, Ibrahim (2013) has indicated that the genre

approach is more suitable for learners at beginning or intermediate levels of proficiency in a second language rather than those at advanced levels. It releases students from deep anxieties about their writing tasks. The foregoing assertion makes it an appropriate approach for upper primary classes.

Despite genres' beneficial roles in helping learners to produce written work with confidence, it underestimates the skills required to produce content, and it neglects learners' self-sufficiency (Byram, 2004). The genre approach not only places too much emphasis on conventions and genre features but also is less helpful for students in discovering the texts' true messages due to the targeted aspects of the specified genre. Likewise, if teachers spend class time explaining how language is used for a range of purposes and with a variety of readers, learners are likely to be largely passive. Bawarshi (2000) pointed out that, at its best, it helps learners to identify and interpret literary texts, while at its worst; it interferes with the learners' creativity (p. 343). Bawarshi's concern is echoed by (Hyland, 2008) who postulates that genre approach in teaching CW has also been criticized for stifling creativity by imposing models on students since the students are automatically guided very much to imitate models and are only provided with very little practice on developing linguistic skills. This concern means that students may end up writing genres as meaningless reproductions thus failing to achieve the objective of CW. Teachers therefore need to be creative in its utilization to avoid dominating classroom interaction and over-relying on models in order to avoid stifling learners' creativity.

In accordance with this, Badger and White (2000) further argue that the negative side of genre approaches is that they undervalue the skills needed to produce a text and see learners as largely

passive. However, the genre approach allows students to be exposed to the plurality of genres and meaning through which students still have chances to develop their creativity from the varied textual and linguistic features they are exposed to in the genre approach. Thus, if the genre approach is to remain true to the fundamental nature of genres, then teaching in the genre approach should include a final step in which students are encouraged to break the style of the existing genre and let it evolve (Ibrahim, 2013. pp. 8-13). Similarly, genre awareness is also important since genres are connected with “the communicative purpose, roles and the culture in which they are found” (p. 12). Therefore, students in class should be aware of the ways genres are constructed and the teacher should provide “language awareness activities” which lead to improved CW.

In conclusion, no single approach is adequate in itself to adequately develop CW skills hence a need for the combination of the three approaches in teaching CW. Hyland (2003) clarifies that “the strengths of one might complement the weaknesses of the other” (p. 23). Badger and White (2000) explain that the weaknesses of product approaches are that the cognitive skills such as “planning a text” are of minor roles, and that the learners’ “knowledge and skills” are underestimated (p. 157). But their strengths are that they admit the learners’ need for linguistic knowledge about texts and that imitation is a method through which people can learn. The weaknesses of process approaches, Badger and White expound are that they take it for granted that writing is produced by certain processes, giving less importance to the other kind of texts writers produce and the reason for producing such texts. Besides, they do not provide learners with sufficient linguistic input to help them write effectively. The strengths of these approaches

are that they know the importance of the writing skills and the learners' skills they bring with them - their role in developing "the writing ability" (p. 157).

According to Badger and White (2000), the weakness of genre approaches is that they underestimate the skills used for producing a text and view learners' role as highly "passive" (p. 157). But their strength is represented in acknowledging that writing is tied to "a social situation", showing "a particular purpose", and can take place through conscious "imitation and analysis" (p. 157) hence, it is clear that there is a need to include the insights of product, process, and genre approaches and adapt an approach, which combines the three approaches.

2.3 Creative Writing Activities in the Text books and Teachers' Guides

Textbooks are at the heart of the language teaching and learning process and they are the gateway to the linguistic elements of a specific language (Azizifar, Khoosha & Lotfi, 2010). In view of the aforementioned stance, Byrd (2001) reports that most teachers depend on textbooks often as a required tool because they provide content and activities of what happens in the classroom. Regardless of this pivotal role textbooks play in language pedagogy, Yu and Reynolds (2018) observe that little importance is being given to the examination of English composition textbooks and writing tasks (activities). The severely limited number of empirical studies that have been conducted have only focused on L2 writing activities at undergraduate and post graduate writers (Cho, 2014; Maher, Regina, Anne, Leonardo & Christopher, 2013; Mateos, Villalón, De Dios & Martín, 2007).

The types of tasks being given to high school and primary school L2 writers have not been considered. More so, these limited studies were situated in the Western countries which have

different learner writing needs and pedagogical orientations. Deppeler, Loreman, Smith and Florian (2015), David (2015) and Harold (2015) view CW as fiction that may contain elements of fantasy and go outside the bounds of normal professional, journalistic, academic, or technical forms of literature. This view requires students to imagine a particular historical or fantastic situation and write the rest of the story. CW cuts across all levels of learning and its underlying philosophy and principles are applicable at all levels. This similitude in CW philosophy and principles prompted an investigation into the CW tasks at primary school level which has received the least attention over years (Cho, 2014).

The textbook is a book used as a standard source of information for formal study of a subject and an instrument for teaching and learning (Graves, 2000). It should therefore be regarded as one of the many sources teachers can draw upon in creating an effective lesson and may offer a framework of guidance and orientation. More so, it provides confidence and security for an inexperienced teacher who finds adapting existing textbooks challenging. Textbooks give great contribution in the teaching learning process in terms of content through the teaching and learning activities.

Several studies conducted on textbooks investigate the teachers' and learners' views on some aspects and issues related to English writing activities. Students' interactions and teacher's feedback during writing lessons are prominent factors in developing students' writing skills. (Cumming, Gass, Hudelson, Hudson & Master, 2013; Hyland & Hyland, 2006; Shehadeh, 2011; Storch, 2005; Vegas & Devercelli, 2016). According to Kapoli (2001) authentic resources assist the learners in exploring the verbal communication in everyday life that is customized to meet their needs and interests. This can only be possible when textbooks have adequate and quality

CW activities tailored towards the enhancement of CW pedagogy and customised to enhance the learner's CW competence. The activities therefore need to nurture creativity and higher order skills in CW and they have to be aligned with the three principal approaches-product, process and genre- in order to culminate in rounded application in different types of writing.

The most important aim of the CW activities is helping students in expressing their feeling and thoughts in original, fluent, interesting way instead of writing boring, repeating and monotonous writings (Temizkan, 2011). In creative writing, 'writers are engaged in their imaginative world having a dialogue with their writer self' (O'Rourke, 2005. p. 7). It is this unique symbolisation of experience that gives evidence of originality. Textbooks are considered as central to teaching and learning. Their quality is a determining factor in enhancing or diminishing the quality of a language program. Furthermore, Cunningsworth (1995) explains that material development has multiple roles in ELT and can serve as:

A resource for presentation of materials.

A resource for activities of learners' practice and communicative interaction.

A reference source for learners on grammar, vocabulary and pronunciation.

A resource of stimulation and ideas for classroom language activities.

A syllabus (where they reflect learning objectives which have already been determined.)

A source for self-directed learning or self-access work; and

A support for less experienced teachers who have yet to gain in confidence.

The roles that contributed to this study are: a resource for activities of learners' practice and communicative interaction; a resource of stimulation and ideas for classroom language activities;

a syllabus (where they reflect learning objectives which have already been determined) and support for less experienced teachers who have yet to gain in confidence.

Most research conducted on teaching and learning materials in English focus on the importance of text books in enhancing language competence or the influence of these textbooks on the teaching of English language. An example of these studies and their contribution is a study by Richards (2001) who points out that textbooks are key components of language teaching. They serve as the basis for much of the language input learners receive in a language. The content of English language textbooks influences what teachers teach and learners learn. Richards views are substantiated by the views of (Lee, 2004) who argues that any textbook has a very important and positive part to play in teaching and learning of English. Lee (2004) and Richards (2008) state that textbooks provide the necessary input for classroom lessons through different activities, readings and explanations. Thus, textbooks will always survive on the grounds that they meet certain needs. For teachers, textbooks provide content and learning-teaching activities which shape much of what happens in the classroom. Furthermore, they argue that teaching materials like textbooks help to define the goals of the syllabus and the roles of teachers and learners within the instructional process.

Richards (2008) arguments give great insights into the need and importance of textbooks in the teaching of English language. Two important aspects he looks into related to this study are the content of English language textbooks and how they influence what teachers teach and what learners learn. However, Richards looks at how they influence the English language skills in general. Regardless of Richards' insights, Teachers of English in upper primary in Kenya have

continued to grapple with the inadequacy of creative writing and sketchy content in the text books. More so, Richards (2007) views the textbooks as the ones providing structure to writing activities. In Kenya, the form and structure of the text book is derived from the syllabus. None of the literature reviewed focused on the CW activities in these course books and their adequacy in enhancing creative writing competence. The CW activities stipulated in the syllabus and how specifically the CW content in these textbooks influence the learning and teaching content have not been looked into hence the need for the present study.

The importance of CW activities in textbooks is well captured by Ubogu (2004) who postulates that textbooks facilitate the pupils to trail the teacher's order of presentation. They assist in understanding of the lessons. Furthermore, the quantities of time students are provided for instruction always have a positive consequence on their accomplishment. Students that take a large percentage of their time in learning activities enhance their skill and knowledge. These learners raise their chances of learning the skills more than students who spend less time in such activities (Nannyonjo, 2007). Consequently, the provision of sufficient learning materials and teaching aids with adequate and appropriate CW activities enhance competence in CW. Additionally, Francisca (2012) attests to the fact that little children are able to understand conceptual ideas if they are provided with enough resources and practical experience (pedagogical activities) with the event that they are to comprehend. Thus, a variety of teaching materials with varied CW activities enhances the ability of the students to grasp the content.

In preparation to teach CW, teachers should ask themselves if the CW task is appropriate to the needs of the learners, whether it is within the reach of the learners and whether the learners find

the task enjoyable. If these needs are met, the task engages the learners fully and makes them less apprehensive during the CW exercise. In addition, Hyland (2015) observes that there are numbers of ways in which teachers can bring the task to the level of their class. The teacher can grade the task in the by limiting the length of the written material to be produced. Other ways of adapting the task are: increasing the amount of class preparation for the task, provide guidance on the final form of the written work and encouraging learners to collaborate in the actual process of writing. In addition, the teacher can allow cross checking between the draft stage and the writing of the final product, limit the complexity of the writing task itself and demand that the task be completed either slowly or quickly (Yunus *et al.*, 2013). Any combination of the above methods can be used to bring the task to the level of the class and all these strategies are encompassed in the product, process and genre approaches. These strategies provide teachers with ways of organizing their work in the class (Yunus *et al.*, 2013). Therefore, if they are embraced in the Kenyan classroom, the complexity of the CW task to L2 learners will be limited.

Nannyonjo (2007) posits that the quantities of time students are provided for instruction always have a positive consequence on their accomplishment. Students that take a large percentage of their time in learning activities premeditated to enhance their skill knowledge raise their chances of raising those skills more than students that spend less time in such activities (*ibid*). These activities are only found in the teaching and learning resources that both the teacher and the learner interact with. This study therefore focuses on the CW activities in writing in upper primary classes and the approaches they ascribe to and how they develop creative skills among upper primary learner in Vihiga County.

2.4 Challenges of Creative Writing Pedagogy

Harris (1997) argues that ‘writing is not an innate natural ability but is a cognitive ability’ (.p 79) and has to be acquired through years of training or schooling. Therefore, teaching writing should be done actively and explicitly in a developmental sequence. We can use multi-sensory teaching to incorporate all the senses in a fun and engaging way, ensuring that all children learn regardless of learning style or background (Smith & Wrigley, 2015). In developmental sequence, we teach the easiest skills first, and then build on prior knowledge. The teaching sequence takes advantage of child development and brain research to promote effective learning and good habits hence the need to trace how composition writing is progressively developed in upper primary classrooms (class 6-8).

Approaches to CW pedagogy are unique in shaping certain aspects of CW like accuracy, fluency and creativity (Ibrahim, 2013). In their uniqueness to enhance CW skills are bound to be unique challenges associated with each approach. This dimension of looking at challenges associated with CW pedagogy remains unexplored in Kenya. Ong’ondo (2009) observes that most studies on methodology and approaches in teaching English are situated in Western countries and may not be suitable for the Kenyan classes. This therefore informs the premise of looking into these approaches and their challenges in order to inform CW classroom practices in Kenya. Looking at studies conducted in CW pedagogy and the challenges thereof, their scope does not cover the aforementioned as seen in the studies.

Archibald (2001) observes that teaching has an effect on the students’ ability to reflect on their writing and to produce more effective and appropriate texts in L2 language. Teaching creative

writing using the correct approaches therefore gives rise to appropriate compositions. On the other hand, Myles (2002) argue that the ability to write well is not naturally acquired from the environment through exposure to the language. He argues that writing is learned or culturally transmitted as a set of practices in formal instructional setting. These practices are embedded in the various approaches of teaching writing. The teacher therefore ought to choose and adopt a particular approach to CW based on the aspect being taught. This is because every approach has its advantages and limitations. For example, while the product oriented approach enhances the use of the correct form of language the process approach enhances organization-the right flow and sequence of events.

Byrne (2000) postulates that writing is learned through a process of instruction. The learner is expected to master the written form of the language and to learn certain structures that are not common in speech but which are vital for effective written communication. He further observes that conscious effort must be made to equip language learners with writing skills which will enable them to organize their ideas so that a reader who is not present and even known to them can understand. In support of this observation is Mustafa (2009) who believes that if creative writing is taught effectively, it can provide learners with an opportunity for skill building, communication and expression. In addition, Tangpermpoon (2008) asserts that teaching writing skills to L2 students is a challenging task for teachers because developing this skill takes a long time to realise the improvement. It was therefore in the interest of this study to establish the teaching of CW progressively in the primary upper classes (6-8). The pedagogic approaches teachers employ in CW classrooms, the challenges associated with the use of these approaches and the adequacy of CW activities in Textbooks and Teachers' Guides were explored. The

approaches and quality of writing activities affect CW hence the need to establish the quality of CW in Vihiga County.

Morley, Macfarlane and Philip (2014) argue “the process of CW itself is fundamentally and typically uncertain” (p. 1) while Wandor (2012) asserts “the revisions to CW in a workshop setting is procedural and based on the practice of piecemeal, symptomatically prescriptive adjustments to fragments of writing” (p. 57). It is interesting therefore that McLaughlin (2013) defines ‘creative writing in all its forms as a research methodology’ given individuals must strategically select and deploy ‘an integrated set’ of creative practices” (p. 50).

CW relies on the preparedness of teachers to teach (Blake & Shortis, 2010; Milton, Rohl & House, 2007; Reid, 2009; Thompson, 2010); a preparedness which many classroom teachers may/do not have; and that there exists an ongoing debate as to whether or not creative writing is actually teachable (Donnelly, 2012; Morley & Neilsen, 2012; O’ Reilly, 2011; Wandor, 2012). This ongoing debate connotes the difficulty and challenges of creative writing pedagogy. Richard (2008) argues that from a pedagogical point of view, techniques for improving writing will include practice in writing by the very teachers who are teaching it. In other words, teachers will need to be seasoned writers in themselves, not only of literary and fictional genres but in informational and argumentative genres too. They will not only be able to produce final products in this range of genres but also to reflect on and model the processes of writing in the classroom. (p.14). This sounds right but it also sounds fairly daunting, especially if you are a primary school teacher expected to cover a wide number of subject areas.

Writing is the most complex skill among the skills of English language especially for second language (L2) learners. Schoonen, Van Gelderen, De Glopper, Hulstijn, Simis and Snellings (2003) posit that the complexity of writing is in its nature, and this task is even more complex and demanding when writing is in another language different from the native or mother tongue. It is demanding as suggested by Criollo (2003) who says that creative writing is one of the most demanding tasks in education. The same sentiments are echoed by Hamadoche (2010) who argues that CW is a complex and difficult skill to develop especially to L2 learners. This calls for curriculum implementers to interrogate the approaches used in helping learners produce a grammatically, lexically and syntactically correct and well organised composition based on the difficulties that learners exhibit in their compositions over years. Mwangi *et al* (2011) argue that on the whole, in creative writing, you will be expected to create something new, something of your own, and something that reflects your individuality. The CW expectations may not be achieved because of the focus by teachers in L2 classes. Yunus *et al* (2013) say that a great deal of the writing that occurs in the foreign language classroom is not primarily concerned so much with developing writing skills as with reinforcing the teaching of particular structures.

According to (Brookes and Marshall, 2004; Gunning, 2005), imagination and originality are valued more than the standardisation of thought and truthfulness in CW. While assessing the student for CW, they are given space to fabricate the content. The main purpose is always to evaluate their CW and cognitive skills. If the students are restrained, they will not be able to maintain the originality of their work and the creativity might be compromised as well (Richards, 1990). In view of this, the study explored creative writing scripts in Class 8 and their levels of achievement in CW competence.

2.5 The Quality of Creative Writing in Kenyan Upper Primary Classrooms

In Kenya, learners are exposed to creative writing which is evaluated formatively and summatively both in primary and secondary schools. The learners are expected to creatively express themselves using their imagination and figurative language. However, one of the major weaknesses in written compositions as cited by Kenya National Examination Council since 2011 in Kenya Certificate of Primary Education (KCPE) Newsletter is the weak sentence structures (KNEC, 2016). The candidates also failed to use a variety of sentence structures and patterns to avoid monotony and redundancy to make their compositions interesting. These weaknesses can be associated to inappropriate choice of pedagogic approaches during classroom instruction whose outcome has been failure to attain the CW pass mark. Approaches like process writing approach aids the learners to organize their thoughts by identifying main and supporting ideas in a sentence which translates to a well written paragraph using varied sentence structures (Stroqpmquist, 2007). Sengupta (2000) affirms the need for correct choice of an approach arguing that an approach a teacher uses in writing instruction has measurable effects on the quality of the students' written products.

There are four language skills taught in the English language. The skills include: listening (or reception of signed information), speaking (or production of signs), reading and writing. The objective of the primary English curriculum expects all pupils to acquire sufficient command of English in spoken and written forms to enable them to communicate fluently, independently and accurately in everyday life (KICD, 2010). Pupils are also expected to acquire writing skills to be able to express own ideas meaningfully and legibly in English, to convey information and to communicate effectively (*ibid*). However, Ofsted (2009) points out that globally, the writing

standards in primary schools are considerably low. The writing objective of primary English curriculum has therefore not been met.

A study by Adhiambo (2012) on factors affecting pupils' achievement in composition writing established that English composition mean score was below the expected average due to inadequate teaching and learning materials, inadequate frequency of assignments and teacher activities lacked emphasis on written work. While the Kenyan government has come in strongly to solve the problem of inadequate teaching and learning materials in school, this study aims at establishing the adequacy of CW activities in terms of approaches in the teaching and learning materials supplied. Furthermore, the issue of inadequate frequency of assignments and teacher activities lacking emphasis on written work can be addressed if teachers embraced appropriate approaches like genre-based approaches, process and guided writing approaches which are rich in writing activities.

A number of studies in L2 writing have been carried out by different researchers. Research into the teaching of writing skills has revealed that there are certain teaching approaches that enhance students' proficiency in L2 writing. Eyinda and Shariff (2010) carried out a study to investigate the teaching of writing in an L2 classroom in secondary schools in Kenya. The study revealed that most teachers dominated talk in the classroom interaction thus not opening up dialogic space for learners to engage in knowledge building. The study further established that the teaching methods used were mainly teacher centered such as lecturing and closed question requiring simple factual answers. In addition, the study further found out that although teachers use a variety of teaching activities in their writing lessons, most of the activities used gave teachers

overwhelming control of the class proceedings. Given that CW is a learner centered activity, teacher domination in classroom activities denies learners opportunities for independent thought and execution of high order skills such as those required in CW. Other challenges that teachers face include: lack of knowledge, skills and interest to teach writing, inadequate teaching and learning resources, large classes and lack of learners' interest in writing. From the findings of the study, it was recommended that teachers need to explore the use of learner centered activities such as peer editing, role play and group discussion to enhance learners writing skills. Such activities are embedded in the three principal approaches, that is, the product, process and the genre oriented approaches to writing.

Ouma (2005) did a research on relationship between motivation, performance and achievement in English composition writing among secondary school students. He found out that students with integrative motivational orientation in language learning, also known as intrinsic motivation, perform better than those with instrumental orientation (extrinsic motivation). He also established that use of process approaches to composition writing led to better results than product oriented approaches. To establish the existence of any relationship, students' performance in the achievement test in composition was correlated with their motivation level as obtained from both the questionnaire and Thematic Appreciation Test. Results from the study indicated that though students were highly motivated in composition writing, there was no significant correlation between motivation as obtained through self-attributed motives and performance.

Secondly, self-report questionnaire required self-reflection and students tended to overrate the effort they invest in writing practices, which might not be commensurate with their actual performance in writing task. He also attributed the overrating of the effort by learners to other factors like intervening personality, school and instructional variables that account for performance in composition writing. The study recommended that teachers should explore and use a variety of techniques in motivating students in writing. The advocacy for the use of process approach enriched the present study. The process approach is collaborative, learner centered and the teacher guides the learner through every stage of writing (Tribble, 2009). It gives learners confidence in writing because of the steps and the guidance from the teacher. Other than the contributions by Ouma (2005) on process approach, the present study explored the use of the three approaches; product, process and genre approaches. The exploration of the three approaches was informed by the fact that every approach has limitations which can be addressed by integrating approaches. Badger and White (2000) stated that combining the two approaches in writing can be effective in enhancing the writing skills of students.

Provision of feedback on students' written essays has also been a subject of considerable amount in second language writing research. Nthiga (2010) carried out research in second language pedagogy on teachers' feedback practices in Kenya secondary school classroom. The findings showed that error feedback plus teacher written comments were the most commonly used feedback provision methods. In addition, the teacher feedback was largely in form of directives generally highlighting weaknesses in the learners' compositions and that it laid more emphasis on aspects of grammar and spelling compared to other features such as creativity, content and coherence. The findings also revealed that workload, teachers' attitudes, examination policies in schools and lack of training on how to respond to learner writing influenced teachers' feedback

practices. The study recommended that there is need for better preparation of teachers in regard to providing feedback which goes beyond errors on students' written compositions by suggesting ways of improving quality of their writing.

Students' errors in L2 writing is another area that has been of interest among teachers, linguists and researchers in ESL writing. Darus and Subramanian (2009) investigated the types of errors made by form four students in Malay in their L2 written work. The study found out that the errors were basically grammatical. The students' written work also revealed relatively poor vocabulary. Learners made errors in applying sentence structure rules in English language. They concluded that the students had problems in acquiring grammatical rules in English language. From the findings of the study, the study recommended that teachers ought to emphasize mastery of various grammatical rules of L2 by students.

A similar study was conducted by Farooq (2012) on opinions of second language learners about writing difficulties in English language. The study established that students faced a lot of difficulties in L2 writing due to poor vocabulary, poor spelling, L1 interference and poor understanding of grammatical structures. On declining achievement in written compositions, KNEC commenting on the performance in 2010 KCSE examination revealed that students lacked creativity, wrote essays that were irrelevant and failed to sustain the interest of the reader. Candidates also made frequent construction errors, demonstrated weaknesses in spelling and punctuation. It was recommended that teachers should adequately teach students all aspects of essay writing, as well as provide adequate practice in essay writing for students. Researchers have also been pre-occupied in finding reasonable explanation for occurrence of errors in L2

writing. Ahmed (2010) carried out research on students' problems with cohesion and coherence in essay writing. The findings of the study revealed that problems students face with regard to cohesion and coherence were due to: lack of motivation among students, teachers' use of traditional teaching techniques such as lecturing, reading aloud and teacher demonstrations which were frequently indifferent to students' needs in the development of writing skills.

Research has also been carried out on strategies of enhancing the development of students' writing skills.) researched on the use of oral language approaches in developing writing skills in English language among students in Rift Valley secondary schools in Kenya. The findings of the study revealed that problems found in schools were associated with students' attitudes, teachers' methodology of teaching, inadequate instructional materials and inability of learners to express themselves orally. This, hindered development of competence in writing among students. From the findings of the study, recommended that teachers should be innovative in teaching oral skills by using classroom interactive activities such as; debate, discussions, storytelling, dialogues, role plays and speech (oral presentation) in order to develop students' writing competence.

From the preceding studies, there is evidence of low quality and achievement in CW because the CW problems learners exhibited range from grammar, cohesion and cohesiveness, fluency and creativity; all which account for CW competence. Meeting the needs of today's society with qualified individuals requires the application of an educational approach aiming to develop creativity, inquisitiveness and critical thinking instead of existing systems which discourage students from thinking for themselves. In addition, though some of these studies reviewed were conducted in secondary schools and outside Vihiga County, the concerns and mechanisms of

CW from these studies and be adapted and accustomed to upper primary learners who are experiencing difficulties in CW. In addition, the focus of the studies was on the use of activities to motivate and improve learners' CW and the challenges of teaching CW. However, the present study examined the current CW practice in Kenyan primary schools, approaches employed in teaching CW and ways of improving the same.

From the reviewed literature, it is evident that writing is an important skill that students require for their academic and personal advancement. However, it has been noted that learning to master writing skills is a problem most students face at all levels of the learning because of the nature and complexity of writing skills to L2 learners. Research in L2 writing has revealed various approaches for effective teaching of writing skills. Process oriented approaches to teaching writing skills have been proven to be more successful than product oriented approaches. However, these studies focused mainly on secondary school learners who are expected to have a higher linguistic competence compared to primary learners. The studies also focused either on product or process approaches in isolation. In this study, the researcher explored the use of product, process and genre approaches in enhancing CW in upper primary classes. This was informed by the fact that each of the approaches develops a number of scoring areas in composition writing namely: accuracy, fluency and creativity. Researchers have also established that the appropriate and adequate teaching and learning materials enhance acquisition of writing skills. However, little has been done to assess the CW activities in the teaching and learning resources especially the textbook which has always been the major resource to both the teacher and the learner. It is therefore on these gaps that the present study was hinged on

In summary, based on the four objectives of the study: to establish the pedagogic approaches used in CW in English in upper primary classrooms, to determine the adequacy of CW activities in the upper primary course books, to explore the challenges of CW approaches and explore the quality of creative writing in upper primary classes, the researcher has in detail reviewed literature on the various approaches of creative writing to teaching, highlighting their strengths and weaknesses with an aim to establish the approaches used in CW classrooms and their effectiveness. What informs the choice of the approaches used in upper primary classrooms since writing enthusiasm depends on the approach employed. Most importantly, a review of the CW activities and the approaches thereof in the English course books and syllabus was done to establish if they are in tandem with CW demands. They are the main guides to both the teachers and the learners and their contribution cannot be ignored. This went a long way in helping the researcher proffer ways of improving creative writing in upper primary classrooms in Kenya.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter deals with research design and procedures that were used to collect data. The focus is on design, study area, sample size and sampling procedures, development of research instruments and methods of data collection. Data from the observation schedule and sections of the interview schedule addressed objective one which is about investigating the effectiveness of pedagogic approaches in teaching CW in upper primary classrooms while document analysis data and sections of the interview schedule addresses objective two about the quality of CW activities in the upper primary textbooks and Teachers' Guides. The third objective on challenges experienced during the use of CW pedagogical approaches in upper primary classes is addressed with data from the interview schedule. Finally, the quality of CW in upper primary classes is addressed by data from the standardized test administered to Class 8.

3.2 Research Design

The objectives of the study were achieved through a qualitative exploratory research design which enables the research to gain insight in the perspectives of the participants; or to explore the meaning they give to a phenomenon; or observe a process in depth (Patton, 2002). These objectives are stated using verbs such as explore, assess, describe and discover as advocated for by Creswell (2014) who posits:

Use exploratory verbs that convey the language of emerging design. These verbs tell the reader that the study will do the following: Report (or reflect), describe the essence of the experience, discover, seek to understand and explore a process. Use these more exploratory verbs as

nondirectional rather than directional words that suggest quantitative research, such as affect, influence, impact, determine, cause, and relate... (p. 186).

For qualitative research questions, Creswell (2014) suggests that the researcher should use open-ended questions... and the typical qualitative central questions are 'how' and 'what'. (p. 186)

Swedberg (2014) argues that exploratory research consists of an attempt to discover something new and interesting by working your way through the research topic (p. 2). He postulates further that exploratory research takes a number of different forms depending on the goals and means of research. The first form is a topic that has not been researched before being given tentative analysis. The second one is exploring an already existing topic in order to produce new ideas and hypotheses. (p. 3). The present study adopted the second form. CW is a topic already in existence. However, little is known about the use of writing approaches at upper primary school level since many of the approaches originate from Western countries and may not be suitable for the Kenyan classes Ong'ondo (2009). Teachers' opinions and habits on CW pedagogical approaches, the quality of writing activities in the textbooks for effective teaching of CW and the learners' behaviour during CW instruction were gathered to gain insight into CW classroom practices.

Creswell (2014) argues that qualitative research takes place in a natural setting and that qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study. This site for this study was the classroom. He further postulates that this up-close information is gathered by actually talking directly to people and seeing them

behave and act within their context thus the conducting of interviews and observation of classroom interactions. In the natural setting, the researchers have face-to-face interaction. Concerning qualitative exploratory research, Burns and Groove (2001) argue that it is conducted to gain new insights, discover new ideas, and for increasing knowledge of the phenomenon. The study explored the CW practices upper primary pupils engage in their writing activities in order to gain insights into the effectiveness of the approaches employed in CW pedagogy and proffered ways of improving CW in Vihiga County.

3.3 Study Area

The study was carried out in Vihiga County which lies between longitudes 34°30' and 35°0' East and between latitudes 0° and 0°15' North. The equator cuts across the southern tip of the county. The county covers a total area of 531.0 Km² and is located in the Western Region of Kenya. It borders Nandi County to the East, Kakamega County to the north, Siaya County to the west and Kisumu County to the south (see appendix xix). The county is made up of five constituencies namely; Emuhaya, Luanda, Hamisi, Sabatia and Vihiga. The county has equatorial climate with fairly well distributed rainfall throughout the year with an average annual precipitation of 1900mm. Temperatures range between 14°C - 32°C, with a mean of 23°C.

Economically, maize and beans are the main crops produced. Other crops being planted are sorghum, cassava, sweet potatoes and bananas. The hectare under food and cash crop production in the County is approximately 40,000 and 8,000 respectively. The main food crops produced are maize, beans, millet and sweet potatoes. Tea and coffee are the main cash crops grown. The main types of livestock kept in the County are zebu cattle, dairy cattle and poultry. Chicken is the main poultry reared with a production of 10,585,000 kg. Other economic activities include

rearing guinea fowls, beekeeping, rabbit keeping and fish farming. The main forest type is the tropical rain forest covering a total area of 4,160.9 hectares. These are Kibiri forest consisting of indigenous and exotic tree species on a 3,691.3 ha space and Maragoli Forest consisting of 469.3 ha of exotic tree species. However, the Maragoli forest has since been destroyed by human activities.

Vihiga County has 378 public primary and 38 private primary schools. The public schools have persistently recorded a decline in English composition compared to the other counties like Kisumu, Kakamega and Siaya as seen in Table 1.1. in addition, its rural setting that can exemplify practice in an under resourced context with learners of relatively low mastery of English as opposed to the urban setups which are well resourced and are deemed to have L2 competent learners. Public primary schools were selected for the study because in a number of sub-Saharan countries, evidence shows that the elimination of user fee in public primary schools was followed by dramatic increase in private schools (Dixon & Tooley, 2012; Tooley, 2013). Despite the increased enrolment in private schools, public schools have higher enrolment and limited resources than private schools. The rise in private schools has been associated with high demand for school places in the face of limited supply of quality schools from government (Oketch & Ngware, 2010; Tooley & Longfield, 2015). In addition, Javaid, Musaddiq and Sultan (2006) and Pal (2010) established that private schools are better at promoting student achievements, mainly measured in terms of test scores relative to public counterparts. The high numbers, limited resources, call for quality schools from government and the perception that private schools promote learner academic achievement prompted the study in public schools. The aim was to establish how CW skills are developed in public schools amidst the challenges aforementioned.

Of key interest is the fact that the county's composition performance is on a decline as seen in Table 1 compared to the neighbouring counties despite the government's effort to avail enough textbooks in all public schools. This prompted the researcher's interest to establish the CW approaches employed in these classrooms and the CW activities in textbooks because effective use of appropriate approaches and the quality of writing activities are vital in the development of CW skills.

3.4 Target Population

The target population was 1134 teachers of English in upper primary classes, 10 Class 6 lessons, 10 Class 7 and 10 Class 8 lessons. Class 6 learners were included in the study for lesson observation because it is the first level of upper primary classes. The level where teachers are expected to establish CW foundation and learners required to write creatively. (Appendix iv). Class 7 and 8 were included in the study because it was hoped that they had learned imaginative writing for averagely four to five years and had enough exposure and stability. Teachers of English would also have interacted with them through teaching during imaginative writing lessons and noted the approaches used in development of CW and challenges associated with the use of the approaches. The teachers could also give insight into the quality of CW activities in the English textbooks and teachers, guides. A textbook is a teacher's companion and a gateway to the linguistic elements influencing students' learning of CW (Azizifar, Khoosha & Lofti, 2010).

3.5 Sample size and sampling procedures

According to Leedy (2010), a sample is a portion of the overall population that one wishes to study. Therefore, it is a smaller group of subjects taken from a larger population which represents the whole population under study. Purposive sampling techniques were used for the present study. Palys (2008) defines purposive sampling as the method that groups participants according to preselected criteria relevant to particular research question. Furthermore, it involves selecting certain units or cases “based on specific purpose rather than randomly” (Tashakkoni and Teddlie, 2003). First, schools were selected from every sub county to have a clear representation of the whole county. Vihiga County has five sub counties; Luanda, Emuhaya, Vihiga, Sabatia and Hamisi. Two schools were purposively selected in terms of English achievement; a high achieving and a low achieving school in English. Again, teachers selected handled learners from Class 7 to 8 in English subject. The Class 8 learners that wrote compositions were taught by the same teacher in Class 7. Class 6 learning materials were assessed, their CW lessons observed and teachers interviewed to enable the researcher experience and document what goes on at this level. The changeover of teachers of English at the end of class 6 was a school feature which the researcher could not manipulate. However, it was necessary to know their characteristics in writing at the time of hand over.

The county has no single sex public primary schools. Sampling was therefore not based on school type in terms of sex. Samples in qualitative research are usually purposive and participants are selected because they generate useful data for study (Creswell, 2014). These samples provided data on the effective use of CW approaches and the adequacy of writing activities in textbooks and teachers guides. The data from high and low achieving schools helped

the researcher to answer the research questions related to effective use of the approaches and the quality of CW in the county. The main goal for purposive sampling is to focus on particular characteristics of a population that are of interest which are subsequently examined in detail, and best enable the researcher to answer the research questions (Saunders, Lewis & Thornhill, 2009). Out of the 396 public primary schools, 10 were selected. From the 10 primary schools, 30 teachers of English were selected. A total of 30 Class 6, 7 and 8 lessons with a population of 30 lessons were selected for lesson observation. The 30 lessons involved 10 lessons for every class level from the 10 selected schools. Out of the 10 Classes with approximately 50 learners per class who were tested in Class 8, 80 scripts were sampled purposively for analysis. From the 10 schools, 8 scripts were picked reflecting the four levels of grading in composition as seen in (Appendix viii). The 30 teachers who had been observed in class were interviewed in order to allow the researcher corroborate data. These sample sizes were informed by Creswell (2014) who argues that qualitative research is characterized by a small number and advocates for the idea of saturation.

Charmaz (2006) posits that saturation occurs when gathering fresh data no longer sparks new insights or reveals new properties. Guest, Bunce, and Johnson (2006) who advocate for saturation postulate that it often occurs at around 12 for a homogeneous participant group. They further argue that a minimum of 15 for most qualitative interview studies works very well when the participants are homogeneous. Tashakkoni and Teddlie (2003) further advocate for an estimate of around 15 participants for any homogeneous group. In this study, homogeneity of participants involved teachers of English in upper primary classes for interview and observation of upper primary CW lessons. For a particular group, saturation often occurs between 12 and 15

but Nastasi (2005) recommends a sample size of 30 for in-depth interview thus the interviewing of the 30 teachers of English in upper primary classes.

3.6 Data collection Tools

According to Creswell (2014) data collection procedures in qualitative research involve four basic types. They are: qualitative observation, qualitative interview, qualitative documents and the final category of qualitative data consists of qualitative audio and visual materials. McDonough and Shaw (1993) observe that it is wise to use other methods also rather than one, mainly because of the need to enquire beyond the observable, to obtain more detailed knowledge of what was observed and to validate data. In this regard, four instruments were used to collect data. The tools for data collection in this study were interviews schedule for Class 6, 7 and 8 teachers, observation schedule for CW lessons in upper primary classes, document analysis for Textbooks and Teachers guide and a standardised test checklist for Class 8 CW. The instruments used complemented each other in order to improve the quality of data collected upon which robust conclusions were made relative to the development of CW skills.

3.6.1 The interview Schedule

The sampled upper primary school teacher of English was individually interviewed to provide data on teachers' views on the approaches of CW pedagogy, the challenges (if any) associated with the use of the pedagogic approaches in CW. The interview was conducted at a convenient time that was suggested by the authority together with the targeted teachers in the 10 sampled primary schools. It included questions in appendix I. Interviews provided first-hand information and immediate feedback (Mutai, 2000).

The researcher presented a semi-structured oral interview to the respondents with each interview lasting for approximately 20 minutes. The 20 schedules were bound to change depending on the respondent and due to the nature of semi-structured interviews which are flexible and allow probing (Milroy & Godwin, 2003). The aim of the interview schedule for the teachers whose lessons had been observed was to follow up on their pedagogic and classroom practice observed during CW lessons. The effective use of the approaches utilised based on the classroom interactions during the lesson were also included.

3.6.2 Document Analysis Guide

Document analysis refers to critical analysis of public or private recorded information related to the issue under investigation (Mutai, 2000). These are data that are already available in records. Bryman (2012) advocates for the use of documents alongside methods such as participant observation or qualitative interviews because they provide important information on events and processes within the organization.

The CW activities and exercises in KICD approved Integrated English textbooks and Teachers Guides used in the classrooms were analyzed using items in the document analysis checklist (Appendix vi). Class 6, 7 and 8 Textbooks and Teachers Guides were analysed. The textbooks analysed were: “New Primary English Pupils’ Book 6, New Primary English Pupils’ Book Class7 and New Primary English Pupils’ Book 8. All the sampled schools in Vihiga were using the “New Primary English Pupils Book.” This analysis was done mainly to establish the adequacy of the activities and the approach the activities ascribe to relative to demands of developing CW skills among upper classes. Adequacy was viewed in terms of the activity being

elaborate and clear to enhance CW. This technique was used since the documents were available and accessible. The technique is also cheap and factual.

3.6.3 Lesson Observation Schedule

Observation is useful because some behavior involves habitual routines of which people are hardly aware of (Kombo & Tromp, 2009). With the help of an observation schedule (Appendix v), the researcher observed CW lessons to establish the approaches used their challenges and current CW practice in Kenyan upper primary classes. From Class 6, 7 and 8, 30 lessons in CW from the purposively selected schools were observed. One lesson at every class level from the 10 purposively schools were picked. The observation schedule was designed to capture both verbal and non verbal interactions around CW activities. Every lesson observed lasted for 35 minutes according to the KICD requirements. “Observation draws on the direct evidence of the eye to witness events at hand...it is best to observe what actually happens” (Kombo & Tromp, 2009).

The items that were observed during the CW lessons were: clarity of CW instruction, relevance of vocabulary used, fluency, originality and guidance and instruction on creativity, development of coherence, the pedagogic approaches employed – from among genre, product and process approaches and the learners’ behavior (attention, interest and participation) during lessons (appendix v.). This observation was meant to establish the effectiveness of the CW approach being used in the development of CW skills by assessing the steps and requirements under the approach being used and how learners grasp CW skill being taught by observing their behavior during classroom interaction.

3.6.4 A Standardized Creative Writing Test

The Class 8 pupils' standardized CW test from the 2015 KCPE English past paper was used to assess the quality of CW because as earlier mentioned, the KCPE examination test items are standardized for testing learner ability countrywide. For objectivity, the 2015 KCPE composition question was selected because no teacher had exposed their learners to the question. Learners were arranged in their classes, the examination materials distributed and timed for 40 minutes; a time allocation similar to KNEC'S. The teachers administered and supervised the test. The composition scripts were marked, analysed and scored in accordance with the KNEC parameters. The three KNEC broad scoring areas are: accuracy, fluency and creativity. The 2015 KCPE marking scheme obtained from Vihiga County Education office was used to evaluate the test. The scores were grouped under Group I to IV as poor, fair, good and very good/excellent respectively as indicated in the marking scheme. These groupings gauged the strengths and weaknesses of compositions and revealed the quality of CW skills in the candidate class. The classes which had been taught by the same teacher in Class 7 were picked due to their long exposure to the CW approaches and activities in the textbooks under the guidance of the same teacher.

The composition test administered to learners was assessed by 5 KCPE composition examiners who had marked KNEC compositions for more than five years. The five were selected out of the 25 KNEC English examiners from the county due to their experience of 5 years and above, availability and willingness to undertake the exercise. The examiners and the researcher coordinated the marking scheme in order to minimise on biasness. From the CW composition scripts, it was possible to infer the quality of CW and its pedagogy, classroom activities and the

textual resources used because these three factors have measurable effects on learners' written products (Al-Khasawneh, 2009; Eliwarti & Maroof, 2014). Besides, they revealed the level of CW competence in upper primary classes and learners writing needs for redress.

3.7 Validity and Reliability

Some measures were taken to ensure that the procedures used in the research process led to accurate findings.

3.7.1 Validity

Validity does not carry the same connotations in qualitative research as it does in quantitative research; nor is it a companion of reliability (examining stability) or generalizability (the external validity of applying results to new settings, people, or samples). Qualitative validity means that the researcher checks for the accuracy of the findings by employing certain procedures, while qualitative reliability indicates that the researcher's approach is consistent across different researchers and different projects (Gibbs, 2007; Creswell, 2014). Terms in qualitative literature that address validity are: trustworthiness, authenticity, and credibility (Creswell & Miller, 2000). Stake (2006) and Creswell (2014) give eight primary strategies, organized from those most frequently used and easy to implement to those occasionally used and more difficult to implement. They are: triangulating different data sources, using member checking, using a rich, thick description to convey the findings, clarifying the bias the researcher brings to the study, presenting negative or discrepant information that runs counter to the themes, spending prolonged time in the field, using peer debriefing to enhance the accuracy of the account and using an external auditor to review the entire project.

The present study employed four of these strategies. The first one was triangulation. For triangulation, data was obtained from documents, an interview, classroom observations and a Standardized Test and later used to build coherent justifications for emerging themes. By converging data from the four sources, conclusions were drawn from various angles making the research findings trustworthy. To establish the effectiveness of the use of CW pedagogical approaches, data was obtained from interviews and classroom observations. Data from document were used to establish the quality of CW activities in learners' textbooks in order to gauge the effectiveness of the pedagogical approaches employed therein.

The second strategy was the use of a rich, thick description to convey the findings (Creswell, 2014). This description is meant to transport readers to the setting and give the discussion an element of shared experiences. (p. 251). For example, the administration, analysis and scoring of the Standardised Test has been described in detail under Section 3.6.4. When qualitative researchers provide detailed descriptions of the setting, for example, or offer many perspectives about a theme, the results become more realistic and richer. This procedure validates the findings. Thirdly was clarification of the bias the researcher brings to the study. Good qualitative research contains comments by the researchers about how their interpretation of the findings is shaped by their background, such as their gender, culture, history, and socioeconomic origin. In this case, any biasness in the scoring of the standardised test was minimised by the use of KNEC marking scheme. KCPE compositions examiners who had marked for five years and above were recruited for the exercise. The marking scheme was coordinated and moderated to avoid deviations. The researcher explained to the examiners that the purpose of their involvement in

the exercise was for research. The examiners did not give their names and TSC numbers and transcribing raw data was done as soon as possible to promote anonymity and confidentiality.

Presentation of negative or discrepant information that runs counter to the themes was also utilised to achieve validity. Real life is composed of different perspectives that do not always coalesce. Thus, discussing contrary information adds to the credibility of an account. The researcher accomplished this by discussing evidence about a theme. Most evidences build a case for the theme. Researchers can also present information that contradicts the general perspective of the theme. By presenting this contradictory evidence, the account becomes more realistic and valid. This contradiction was witnessed between data from classroom observation and the interview results. A good example is where teachers claimed together with their learners that they enjoyed CW lessons but the classroom observation revealed dull classes marred with prolonged silence and teacher dominance and low quality of CW skills in learners. Lastly, the researcher involved peers and experienced researchers in reviewing key concepts, methodology and analysis and to help check the credibility of the research rationale, research process and report as suggested in research literature (Stake, 2006; Mason, 2002). This kind of consultation from the supervisors and qualitative researchers on qualitative data collection, analysis and presentation went on throughout all the stages of the study and was very useful in ensuring that the research focused on the stated aims of the study and carried out the necessary tasks credibly.

3.7.2 Reliability

For qualitative researchers to check and determine if their approaches are reliable (i.e., consistent or stable), Yin (2009) suggested that qualitative researchers need to document the procedures of

their case studies and to document as many of the steps of the procedures as possible. He also recommended setting up a detailed case study protocol and database, so that others can follow the procedures. The present study employed Gibbs (2007) suggestions of qualitative reliability procedures. These included:

- Checking transcripts to make sure that they do not contain obvious mistakes made during transcription. (p.26)
- Making sure that there is not a drift in the definition of codes, a shift in the meaning of the codes during the process of coding. This was accomplished by constantly comparing data with the codes and by writing memos about the codes and their definitions. (p. 26)

To ensure reliability in this study, care was taken to make a thick description of the entire research process in a manner that makes it possible to carry out a similar study in another context, if necessary (Ponterotto, 2006).

In the process of data generation, the researcher accumulated a data set consisting of interview transcripts, observation notes, selected documents and a standardized test. The next task was to interpret the volume of data, a process that has been described in research methodology literature as "rigorous", "chaotic", "challenging", "messy", "complex" and "iterative" (Braun & Clarke, 2006; Dörnyei, 2007; Fereday & Muir-Cochrane, 2006; Lichtman, 2006). The researcher employed thematic analysis. Braun and Clarke (2006) explain that: Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data. It minimally organises and describes data set in detail. However, frequently, it goes further than this and interprets various aspects of the research topic (p. 78). The researcher therefore used a six point

procedure involving the following steps: 1. Transcribing the data, 2. Re-familiarising with the data and noting initial thoughts, 3. First phase coding, 4. Second phase coding, 5. Third phase coding, and 6. producing a report. (p. 80).

To ensure consistency in approach during the study, the exploratory study procedures were documented and applied consistently in the data collection phase. The opinions and feelings and the behavior captured during interviews and classroom interactions were described immediately in detail. This was followed by transcribing the data. The same procedure was used for all the ten classroom observations. The classroom observation data was transcribed from recorded classroom interactions and checked for accuracy to make sure that it does not contain mistakes. The data collected was qualitative and directly related to CW skills.

3.8 Data Analysis

Creswell (2014) says that qualitative data analysis proceeds on two levels: (a) the first is the more general procedure in analyzing the data and (b) the second would be the analysis steps embedded within specific qualitative designs. He argues that data Analysis process in Qualitative Research entails:

Step 1. Organise and prepare the data for analysis. This involves transcribing interviews... typing up field notes, and sorting and arranging the data into different types depending on the sources of information.

Step 2. Read all the data. This first step provides a general sense of the information and an opportunity to reflect on its overall meaning.

Step3. Start coding all of the data. Coding is the process of organizing the data by bracketing chunks (or text or image segments) and writing a word representing a category in the margins (Rossman & Rallis, 2012). Eight steps of coding Process

- i. Get a sense of the whole. Read all the transcriptions carefully. Perhaps jot down some ideas as they come to mind as you read.
- ii. Pick one document (i.e., one interview)—the most interesting one, the shortest, the one on the top of the pile. Go through it, asking yourself, “What is this about?” Do not think about the substance of the information but its underlying meaning. Write thoughts in the margin.
- iii. When you have completed this task for several participants, make a list of all topics. Cluster together similar topics. Form these topics into columns, perhaps arrayed as major, unique, and leftover topics.
- iv. Now take this list and go back to your data. Abbreviate the topics as codes and write the codes next to the appropriate segments of the text. Try this preliminary organising scheme to see if new categories and codes emerge.
- v. Find the most descriptive wording for your topics and turn them into categories. Look for ways of reducing your total list of categories by grouping topics that relate to each other. Perhaps draw lines between your categories to show interrelationships.
- vi. Make a final decision on the abbreviation for each category and alphabetise these codes.
- vii. Assemble the data material belonging to each category in one place and perform a preliminary analysis.
- viii. If necessary, recode your existing data. (pp. 142–149)

Creswell (2014) and Rossman and Rallis (2012) among other researchers have suggested different approaches to thematic analysis. Considering their suggestions, the researcher used a six point procedure involving the following steps:

1. Transcribing the data

Transcription has been recognised in research methodology literature as the first step in data analysis where a researcher has recorded material (Dörnyei, 2007; Braun & Clarke, 2006).

The interviews data were transcribed as the generation process was going on such that by the time the researchers left the field, all the interviews had been transcribed. This is in line with Creswell (2014) recommendation that data analysis in qualitative research should proceed hand-in-hand with other parts of developing the qualitative study, namely, the data collection and the write-up of findings...This process is unlike quantitative research in which the investigator collects the data, then analyzes the information, and finally writes the report (p.245). The researcher typed the notes she had taken during the classroom observations. All the utterances collected during interviews were transcribed because: first, the utterance could turn out to be important during the analysis at a later stage (including hesitations, fillers like ‘you know’, ‘ok’ etc). Secondly, the data may be useful in future for publications or for improving pedagogy and the details might be important. Lastly, the process of this type of transcription gave the researcher a thorough grasp of the data, because the researcher herself transcribed all the data Dörnyei (2007). The entire transcription process went on for up to three and a half months after fieldwork since it was a very tedious but worthwhile process.

2. Re-familiarising myself with the data and noting initial thoughts

This stage entails reading over each script for a general idea of what the data was saying and noting some initial thoughts. After the initial reading, the researcher copied the data into separate files and edited them - removing some fillers, stutters, probe cues and repetitions that were not likely to add value to the data. For instance words or phrases like ok, you know, pauses were deleted. Care was taken though not to delete any statements that might add some tone or meaning to the data. This process is known as pre-coding (Dörnyei, 2007. p. 250) and it enabled the researcher to re-familiarise with the data and to consolidate the data by removing unnecessary words and phrases. In the process, the researcher also noted issues that seemed to be emerging from the data. Dörnyei says: "these pre-coding reflections shape our thinking about the data and influence the way we will go about coding it" (*ibid*).

3. Coding Process

This study adopted coding as described by Dörnyei (2007). He says that "coding involves highlighting extracts of the transcribed data and labeling these in a way that they can be easily retrieved or grouped" (p. 250). Therefore, a code in this work refers to a label the researcher gave to particular chunks of data that were highlighted and grouped as making a particular point relevant to my study. The term category in this study is used to mean a broader heading under which several codes may be grouped and theme to mean a major topic under which a set of categories may be grouped. Interview data from teachers were coded first because teachers were considered the principal participants in this study. This is due to the fact that the researcher spent most of the time with them during classroom observation and an immediate follow up interview thus most of the data was from them. The researcher started the coding process with the

transcripts from classes that had been observed and an interview conducted as the teachers' timetable and prior planning dictated. The reason for doing this was because every level of interviews (Class 6, 7 and 8) covered similar issues and was likely to yield similar codes that would cut across all the teachers at a particular level of interest. The data was coded manually; that is, without the use of computer software.

3. First phase coding

During the first phase of coding, each transcript was saved as a separate Microsoft Word file and assigned each transcript an identification symbol; for example, Class 6 interview in Sub County 'A' in school "1". The researcher went through each transcript, highlighted chunks that related to a distinct issue in relation to the effectiveness of CW pedagogic approaches and assigned them a code. For example, if a chunk was dealing with product approach or process approach, a code was assigned appropriately. Where a chunk dealt with more than one aspect of the teachers' experiences, I double or triple coded it. For example, there were some chunks I coded as process approach/challenges associated with utilisation of process approach/factors that inform the choice of process approach.

There were also some chunks of data that I did not find relevant, some of which seemed to be digressions during the interviewing process. Such chunks were labeled bank because although they were deemed not relevant, I did not want to discard them entirely just in case I wanted to go back to them at some stage (Braun & Clarke, 2006). For example, I had chunks of data on the location of the school and learner's family background that were not of immediate relevance to my study. Besides coding them as bank, I marked what they dealt with such as bank family circumstances. I then copied the chunks of data from the original files and pasted them under the

new codes taking care to note the identities of every chunk, so that I could trace the original source later. I decided to code interview data more or less conclusively before moving to observational or documentary data.

4. Second phase coding

At this phase of coding, the researcher grouped similar codes (from the first coding) together to avoid unnecessary overlaps and repetitions which I had noted in the first phase of coding. I worked with the guidelines offered by Dörnyei (2007. p. 252) who states: There will inevitably be some similar or closely related categories, which can be clustered together under a broader level. At this point, we need to look at all specific extracts that are linked to the newly formed broader category to decide whether the new label applies to all of them or some may need to be re-coded, If the majority of the extracts fit the new system, this can be seen as a sign of the validity of the code. Once we have finalized and revised the list of codes, we may want to go back to the original transcripts and recode them according to the new categories. In some studies, this process is iterated more than once.

During this second phase, several codes were merged, some downgraded and others upgraded. After this re-coding, the researcher went back to the data as coded during the first phase, saving that phase as a separate file, just in case she would need to get back to it at some stage. Then, I copied and pasted according to the new categories and codes. I also went back to some of the chunks of data I had marked as other or bank. While some seemed to fit into the new labels, others remained "irrelevant". Thus, in this second phase coding, I accomplished three major tasks: removed redundancies and overlaps (Dörnyei, 2007), created hierarchies of codes (Litchman, 2006) and reduced or "winnowed" the data (Creswell, 2007. p. 152). This phase was

probably the most iterative and involved going back to the original data numerous times. As Litchman, (2006) explains: By this time, you have reviewed many interviews and coded them. You can now review your codes and look for ones that overlap or organized into hierarchical categories, in which some codes will be subsets of larger categories (p. 164). By the end of this phase, when re-reading data with the new categories, codes, and relevant extracts under them, a more elaborate grouping than in the previous phase had been achieved. The size of data had also been reduced substantially, since in the process more data that seemed out of the scope of the study had been banked.

5. Third phase coding

In this phase, I grouped the themes, categories and data under them into four further broad groups; that is, according to the research questions. Then, the researcher re-read the data as they were under the new themes and came up with new codes - those which summarized what the different extracts of data were saying. Next, I coded the observation notes and documents using the themes, categories and codes from the interview data which I considered quite stable then. Most of the observation and documentary data fitted within the codes, categories and themes I had generated during the analysis of interview data. However, analysis of the observation and documentary data influenced the decision to promote some codes into categories (sub-themes) because certain issues that had appeared minor in the interview data were captured more prominently in the observations and documentary data. For example, the teachers' inadequacy in utilization of the CW pedagogic approaches which had not featured much in the interviews emerged as a main issue from the observation data; hence its inclusion as a sub- theme in the third phase coding. Like in the observation data, analysis of the documentary data also influenced the promotion of issues that had earlier been grouped under others to distinct codes.

At the end of this phase, the researcher reorganized all the codes under new categories (sub-themes and main themes before grouping them under the four research questions, as stated above. This reorganization was necessary in order to accommodate the changes occasioned by the analysis of observation and documentary data as explained above.

6. Producing a report of the findings

After regrouping the data, I embarked on a narration; that is, giving an explanation of the data in a manner that they would make sense to a reader. In the process, I paraphrased a lot of the data and retained some as citations. This phase also involved moving back and forth, sometimes going back to the bank or the original data. I also read the draft several times, making several amendments in the process. I ended this phase by producing the first report of the findings in one chapter according to the research questions as seen in Chapter 4 more or less in the manner that they are now, of course after several revisions.

In the process of data analysis, I realised that the data was quite similar among all the teachers of a particular class level and the report appeared repetitive. Therefore, I decided to present them thematically, under the four research questions. The option to report the data thematically made it possible to capture the similar patterns across all the teachers and also to avoid unnecessary repetition. Nevertheless, the researcher took care to identify and report unique practices and aspects of CW pedagogy from different teachers. For example, some teachers amalgamated the approaches which gave rise to an emerging theme, 'The Mixed Approach.'

3.8.1 Content Analysis

Data collected from the documents was analysed using a content analysis approach. These documents included Textbooks and teachers' guides and learners and the CW scripts. In line

with the effective use of approaches, the analysis was carried in a bid to identify the adequacy of CW activities in these materials in terms of quality and content, the approaches they ascribe to. Learners CW scripts were analysed to establish their achievement in terms of accuracy, fluency and creativity in line with KNEC's expectations. Content analysis is a flexible method for analysing textual data whose main purpose is to provide knowledge and understanding of the phenomenon under study. Bryman (2012) refers to it as any technique for making inferences by objectively and systematically identifying specified characteristics of messages.

Typically, textual data for content analysis may be in the form of written documents, photographs, motion pictures, video tapes and audio tapes (Berg, 2009). In view of this, the analysis of textbooks and teachers' guides sought to identify the principal approaches used in the development of CW skills. The analysis of the content in these documents entailed searching out topics relating the product, process and genre approaches and the activities that required learners to write creatively. A summative content analysis approach was used to identify subtopics containing the CW activities and the three principal approaches in the study (Hsieh & Shannon, 2005). Further, interpretations on the identified CW activities were carried out by examining the steps, procedure and instructions in every CW activity in the Textbooks and Teachers Guides. For example, to ascertain the presence of process approach, the CW activity in the selected unit in the Textbook and Teachers Guide were scrutinised.

The researcher started by seeking the pages covering specific topics followed by descriptions and interpretations of the content including evaluating the quality of the contents. Data analysis began with searching for the occurrence CW activity in the selected documents. The identified activities were then described and evaluated in relation to the approach they ascribed to, the steps and instructions of the activity. This approach was found to be advantageous as it provided basic

insight into phenomenon and ensured credibility of findings. The textual evidence is provided alongside their interpretation in chapter four.

3.8.2 Thematic Analysis

A thematic approach was adopted for analysing the interview with teachers of English in upper primary classes. It involved identifying categories relating to the research focus and which provide a basis for theoretically understanding the data (Bryman, 2012; Creswell, 2009). The 30 interviews with upper primary teachers elicited perspectives on how they approach CW teaching in their Classes and the challenges they experience while using the identified approach. The teachers were asked to narrate how they approach CW teaching. The narration helped the researcher to identify the approach they used. A mere mention of the approach was discouraged because it may fail to capture their true classroom procedures and approaches. The analysis process involved transcribing the interview and reading through for emerging features which were then placed in categories. The main features identified formed the basis for generating descriptions on the thematic category. The findings were interpreted and presented in narrative style.

3.8.3 Discourse Analysis

Discourse analysis was adopted for analysing data from lesson observation of English in upper primary classes. Discourse analysis is a qualitative method that has been adopted and developed by constructionists (Fulcher, 2010). According to McGregor (2010), discourse is expressing oneself using words. It can be characterised as a way of approaching and thinking about a problem. It is making the world meaningful. Discussions and conversations with the people involved with teaching and learning of CW can bring about the reality of the situation on the

classes. Language is the heart of critical discourse analysis. According to Locke (2004), analysing oral texts include the need to recognise prosodic features (variations in pitch, loudness, tempo, emphasis and rhythm); paralinguistic features (pauses, gaps, restarts, giggling, laughing); kinetic signals (hand movements, nods of the head, facial expressions and shift in gaze). In regard to the lesson observation, classroom interaction, verbal and nonverbal teacher and learner talk were analysed during the lesson. prosodic features such as a “yes” affirmation from teacher dominated lessons helped in establishing whether the approach was effectively used or not. Paralinguistic features such as pauses, silence and lack of response in some cases and teachers’ expression of frustration due to learner’s lack of response were also captured. Typically, paralinguistic clues such as body language and facial expressions observed have more resources to convey meaning (Brenes, 2005).

In summary, Content analysis was used for documents, interview data was subjected to thematic analysis while classroom observation data was analyzed using discourse analysis. The analysis of the documents such as textbooks and teachers’ guides established the quality and adequacy of the pedagogic activities used in CW pedagogy. Teacher-learner interactions from the classroom observation were used to corroborate the data from the interviews with teachers about the approaches they employ to teach CW. The data was transcribed, categorized and reported in themes and sub themes emerged terms of the process used for developing CW skills during interactions between teachers and their learners as elaborated above. Key words related to the product, process and genre approaches for developing CW skills were used to glean the quality of CW activities from the exercises found in textbooks. Furthermore, it is the careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases and meanings (Berg, 2009). Bryman (2012) refers to it as any technique

for making inferences by objectively and systematically identifying specified characteristics of messages.

3.9 Ethical considerations

Ethical considerations and choice of research sites are emphasized in all research situations. According to Mason (2002), qualitative researchers are called upon "not only to carry out data generation and analysis morally... but also to plan research and frame questions in an ethical manner" (*ibid* p. 41). In terms of ethics, researchers are required to tell the truth, all participants must be given accurate and detailed information about the research, their express informed consent, confidentiality and anonymity must be assured, any sort of harm has to be avoided and the researcher may need to show appreciation of the participants' support in any appropriate manner (Cohen *et al.*, 2007; Hammersley & Atkinson, 2007).

My first step in taking care of the ethical considerations was to seek initial clearance to conduct field work from the Director School of Graduate Studies, Maseno University. Consequently, the researcher obtained a research permit (appendix xviii) from NACOSTI prior to data collection. Thereafter, the researcher sought permission from the Vihiga County education office (appendix xv) to carry out research in the county. Upon being granted permission, the researcher visited the selected schools to seek permission from schools' administrators and make appointments for data collection with the respondents, that is, the teachers and the pupils. The researcher explained to the participants the purpose for the research emphasizing that the information they give was to be used for research purpose only and treated confidentially as their identity was not to be revealed. For minors, permission was sought from their parents through the school administration and their

teachers who signed consent forms (appendix xii & xiii). The researcher also talked to the learners about what she intended to do with them.

On the agreed dates, class 8 learners were given a composition writing test in all the 10 schools based on the agreement between the teacher and the researcher during a pre-visit. The teacher of English administered the test, collected the written compositions and handed them over to the researcher. Marking of composition scripts was done by the KCPE composition examiners using a composition analysis schedule adopted from KNEC 2015 (Appendix viii) which hasn't changed to date. The test was meant to establish how effective the approaches teachers employed were in developing CW skills. The candidate had been taught writing by the same teacher in Class 7. Thereafter, the researcher conducted face-face interviews with the selected teachers of English from class 6, 7 and 8 whose lessons had been observed as the researcher noted down the responses given. During the interview, the researcher clarified and probed for more information where necessary and assured the respondents that the data gathered was confidential to be used for the purpose of the study and they were expected to respond as honestly as possible. For lesson observation, silently observed and keenly documented classroom practices in CW lessons against the pedagogic approaches of CW.

In terms of research ethics, the researcher explained the following issues:

- I. I had permission to gather data for my PhD study from Maseno University (appendix xvi) and the County Education office (appendix xv) to involve them in my study and that their participation in my study would not affect their classroom interactions. My study involved

interviewing the teachers and observing their classroom teaching of CW. Selected learners from the candidate class would have to write an imaginative composition.

2. They were free to decline to participate in the study, or withdraw from some aspects of it or to be observed but if they accepted I would request them to sign consent forms (appendix xii).
3. The information they will share with me will be treated with utmost confidence and will not be revealed even to the university or the schools except in cases where I may publish some sections of it and their accepting to participate will be taken as consent to use the data for confidential use in publications.
4. They will remain anonymous; hence in producing my report, I will use codes and pseudonyms.
5. There was no inducement of response by paying them for participating in the study but if a need arose directly connected to the study (such as pupil's writing material) I was to take responsibility.
6. I will not correct their teaching or advise them on what to do as that is not my aim and might conflict with what their administration wants.

CHAPTER FOUR

RESULTS, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter deals with reporting, interpretation and discussion of data from lesson observation schedule, interviews schedules, documents analysis guide and the Standardized Test. Data presentation was guided by the research objectives which were to investigate the effective use of the pedagogic approaches in teaching CW in English in upper primary classes, to explore the quality of CW activities in the upper primary textbooks and teachers' guides, to highlight the challenges experienced in using the pedagogical approaches in the teaching and learning of CW in these classes and to explore the quality of CW in upper primary classes. The purpose of the study was to investigate the effectiveness in the use of CW approaches in the teaching and learning of CW in English in upper primary classes in Vihiga County in Kenya. This chapter therefore has five sections; 4.1 to 4.5 in line with the study objectives. Section 4.1 deals with introduction, Section 4.2 deals with the findings on the effectiveness of the pedagogic approaches used in teaching CW in upper primary classes. Section 4.3 tackles the quality of CW activities in the upper primary textbooks and teachers' guides in teaching CW and Section 4.4 focuses on the challenges experienced by teachers in the teaching of CW while Section 4.5 looked into the quality of CW in upper primary classes.

4.2 Effective use of Pedagogic Approaches used in Creative Writing

The objective of investigation in this section was to explore the effective use of pedagogic approaches utilised in teaching CW in English in upper primary classes. This section deals with the presentation of data obtained from classroom observations and sections of the interview

schedule that focused on this objective. The aim is to corroborate classroom observation data with teacher interview results. The pedagogical approaches under focus were the product, process and genre approaches. Due to the spiral nature of the Kenyan syllabus, the analysis and presentation of results was from Class 6, 7 and 8. The presentation was categorised under the three pedagogical approaches. The following is a summary of the lesson introductions from Class 6, 7 and 8.

4.2.1 Lesson Introductions

The lesson introductions in class 6, 7 and 8 exhibited similarities in their presentation. The introductions revolved around three questions. All the teachers observed used one of these questions in their introductions to elicit the learners' knowledge about CW and to make introductory explanations or define CW to learners. There was no new introduction to generate new information to the study; a situation referred to as saturation in qualitative data (Creswell, 2014; Guest, Bunce, & Johnson, 2006 & Nastasi, 2005). The three questions in the introductory phase were:

- a. What is an imaginative composition?
- b. What are the types of composition we have in English?
- c. What do we consider when writing an imaginative composition?

These three introductory questions were found to conform either to product, process or genre approaches. The lesson development phase developed further the approach that the lesson conformed to. The extracts below show how the lessons were introduced based on the three questions. The following notations were used in the transcript of the lesson extract;

<i>P:</i>	Pupil
<i>T:</i>	Teacher
<i>CL:</i>	Chorus response from the learner
<i>(.):</i>	Silence (for 4 seconds)
<i>(-):</i>	Prolonged silence (for 10 seconds)
<i>NR:</i>	No response

4.2.1.1 A Product Oriented Introduction Episode: What is imaginative composition?

T: Ok class, what is an imaginative composition? (-) any trial? (.) (name).

P: It is a composition where we write on things that are not true.

T: Good. Anything else? Who can try? (-) You have nothing to add?

Ok, when we talk about imaginative compositions, it comes from the word imagine.

You write about things you have imagined, meaning, they can be true or not true.

And even if they are true, you spice them; add some salt, to make the story interesting.

Are we together?

CL: Yes...

T: Good. Listen to this example.

In this episode, the teacher introduces the lesson by asking learners what an imaginative composition is. In this introduction, the learners are passive thus takes a product oriented approach where the learner's role is passive as they receive and follow the teacher's instruction (Turuk, 2008). Another feature of the product approach in the introduction was the model composition the teacher was to read after the last line of this lesson episode. According to this

approach, the teaching of writing focuses on the model to be used in the production of texts by individual students, often under time constraints and usually in silence (Eliwarti & Maarof, 2014). In his introductory remarks, when the teacher posed the question to the learners, there was prolonged silence for 10 seconds followed by a 4 seconds silence as seen in line 1 and 3. This indicated the learners' inadequate knowledge about composition writing because even after much probing the silence persisted; the response from the learner who was picked was inadequate. The learner saw imaginative compositions in terms of creativity alone. To salvage the situation, the teacher echoed the learner's response that composition writing entails writing about true or imagined events. Although the lesson is at an introductory stage, it is good to note that the aspects of fluency and accuracy were not captured in the teacher's definition. The definition only highlights composition writing as writing about imagined scenarios which are aspects of creativity. However, CW at this level goes beyond creativity and encompasses other aspects as accuracy in grammar and fluency in organization of thought and paragraphing (KNEC, 2015).

4.2.1.2 A Process Oriented Introduction Episode: What are the types of composition we have in English?

T: Ok, what are the types of compositions we have in English? (-) We have written compositions (.) can someone tell us (.) the types we have learnt (.) (name)

P1: Friendly letters

T: Yes, a friendly letter (.) we all know what they are (.) Any other type?

P2: Picture compositions (.)

T: Good, we write a story based on what is happening in the ...

CL: Pictures

T: We use the WH questions to create a story. For example, what is happening in the story, where, why and how. OK...Any other (-), ok, we also have imaginative compositions, isn't it?

CL: Yes...

T: Let's us discuss with our friends what makes a good composition.

In this first episode, the introduction leans towards the process approach to writing as the teacher attempted to make the lesson interactive and learner-centered by involving the learners through questioning technique, showing learners steps to generate a composition through the WH questions and asking them to discuss what makes a good composition as seen in line1, 7 and 10 respectively. The importance of this involvement was to elicit the learners' background knowledge about writing and utilize it. Badger and White (2000) and Eliwarti and Maarof (2014) argue that the main advantage of process approaches in writing is that it recognizes the background knowledge the learners bring to the writing classroom which contributes to the development of writing ability. The introduction was however marked with silence and prolonged silence as seen by the symbol (-) in line 1 and 7 which denotes prolonged silence until the teacher had to pick on one of the learners to elicit a response. After this prompting, the learners identified friendly letters and picture compositions as the types of compositions they knew. The teacher being a facilitator as dictated by the process approach (Durga and Rao, 2018) mentioned imaginative composition as another type of composition writing. The attention of the

learners was not drawn the types of compositions regardless of their prolonged silence which pointed to the learners' knowledge gaps on types of compositions.

Besides, the objective of the process approach is to make the student aware of stages of writing and gain control over the cognitive strategies involved in writing. It operates at the level of the individual's specific needs (Harmer, 2007). Given that composition writing falls under two broad categories and each of the learner's examples fall under one of the categories, there was need for the teacher to distinguish between functional and CW whereby friendly letters fall under functional writing while picture compositions are categorized as CW which is treated as imaginative composition at primary school level. The distinction of the two broad categories of writing would enlighten learners on the types of compositions as advocated for by Harmer (2007). As Caudery (2003) explained, in the process approach, the teachers' attention move firmly towards the specific needs of the individual learner hence making the writing process learner centered.

4.2.1.3 A Genre Oriented Introduction Episode: What do we consider when writing an imaginative composition?

T: Imaginative composition is about writing stories.

These stories can be about happy things or very sad ones.

Now what should we do when writing these stories? (-) (name) (-)

Ok, am asking, what should we include in our stories to make them interesting? (NR)

(Teacher looks completely frustrated) Now, when writing a story, remember things like: the title, good handwriting, proper punctuation etc. Ok?

CL: Yes teacher (chorus response from the class).

In the introduction, the teacher's aim was to utilise the genre approach because he aimed at how to write interesting stories, a unique feature of CW. Genre approach to teaching writing focuses on teaching particular genres that might include a focus on language and discourse features of the texts, as well as the context in which the text is produced. The teacher aimed at what makes composition interesting thus distinguishing composition from other forms of writing (Paltridge, 2004). However, the learners failed to respond thus, the teacher dominated the lesson thus leaning towards a product approach of instruction. The notable thing about product and genre oriented approaches is that they have similarities. Genre approach is seen as an extension of the product approach by (Harmer, 2007) who argues that genre approach is considered to be new and there are strong similarities with product approach due to the use of models which learners have to imitate (Badger & White 2000).

4.2.1.4 A mixed Approach Introduction Episode: (An Emerging Practice)

T: Ok class, what is an imaginative composition? (-) Any trial?

P: It is writing an interesting story which may or may not be true

T: Good. The story should be interesting but what must we consider in our composition before making it interesting? (Several hands are raised)

P1: Handwriting.

T: Good. Clap for him (Learners clap). Any other?

P2: Title

T: Yes...

P3: Vocabulary and the people in the story.

T: Good. Now, we all know what compositions are all about and what to consider. These stories must be interesting and, in this lesson, we want to look at how to make our compositions interesting. One is by using parts of speech such as adverbs, for example, shaking furiously.

Discuss and give at least three examples of these parts of speech.

The mixed approach was an emerging practice under lesson observation. Some teachers employed two of the three approaches. The teacher begins with aspects of process writing approach to establish the learners' background knowledge in composition writing as seen in first line. In addition, the teacher makes the lesson collaborative through discussions (line 12). He then moved to genre approach where he intended to tackle the tenets of making compositions interesting; which is unique to CW (line 10-12). Nabhan (2016) asserts that it is possible for teachers to use one approach or combine the approaches in teaching writing depending on the creativity of the teacher. The mixed approach proved to be effective and it elicited active classroom participation. The importance of blending approaches in the teaching of writing to get the best result is well captured by Badger and White (2000) who posits that process-genre-based approach integrates the strength of the process approach and the genre-based approach. Therefore, genre approach plays a pivotal role in the development of Creative Writing competence.

Following the analysis of lesson introductions that featured from Class 6, 7 and Class 8 of the lessons observed, the introductions were found to be lacking in many aspects which contribute to effective development of CW skills. CW instructional aspects such as eliciting learners' background knowledge and learner active participation, for example, through brainstorming were lacking in the lessons observed regardless of the approach used. This implies that more emphasis

should be on training both in-service and pre-service teachers on strategies of developing CW skills through product, process and genre approach. The lesson developments and conclusions which were categorized under product, process and genre approaches were analysed to establish the effectiveness of each approach in enhancing CW instruction. Under every approach, lessons were categorized from Class 6, 7 and 8.

From all the lessons observed, for composition writing in class 6, the focus was on the aspects of language like comprehension and grammar which fall under accuracy in CW. Apart from grammar, composition writing entails fluency and creativity. There was need therefore to elicit teachers' views on pedagogic decisions taken during CW lesson. Below are some of the observations captured from Class 7 and 8 teachers.

“Let the teachers in Class 6 and other lower classes teach composition writing. They hardly do so because they know they will not handle Class 7 and 8. We therefore receive raw learners from the lower classes and we have to begin from scratch.”

During the interviews with Class 6 teachers, all the 10 Class 6 teachers interviewed admitted that composition writing was not a priority to them because of the heavy workload. Besides, they handed over the classes to teachers who are usually assigned Class 7 and 8. These were their sentiments:

“Where do you even get time to teach composition? When do you mark the books when you keep on moving from one class to the other? There are specific teachers who teach English in Class 7 and 8. I cannot remember last time I taught composition writing.”

This reluctance by Class 6 teachers to teach CW could be attributed to their handing over class 6 learners to specific teachers assigned to handle Class 7 and 8 hence less commitment to teaching

CW. Heavy workload and time constraints cited by Class 6 teachers of English were excuses to justify their light treatment of CW because teachers handling pre-candidate and candidate classes have a lot of work to be done in a short period in a bid to prepare these classes for summative evaluation (Appendix x). One of the Class 6 writing lessons was out of this study's scope. The teacher taught a friendly letter which is categorised under functional writing. On further probing to establish why she insisted on teaching friendly letters, this is what she said:

“Friendly letters are easier to teach compared to imaginative composition. How do you teach imaginative composition? I do not remember learning that at college and even in the workshops, facilitators rarely talk about composition writing.”

For better application of CW pedagogy, this revelation from Class 6 points to a need for teachers to be exposed to a wider variety of writing types and strategies in CW. In service and pre-service trainers should equally address CW pedagogy because it affects the overall performance of the English subject.

In the lesson development phase, 7 out of 10 Class 6 lessons observed ascribed to the product oriented approach, 2 lessons to process approach and 1 lesson handled writing of friendly letters which was outside the scope of this study. Turuk (2008) posits that the product approach focuses on the production of texts by individual students, often under time constraints and usually in silence. It is used to teach writing in early years. Tribble (2009) observes that product approach is a traditional text-based approach in which the focus is on form and it is still used in many textbooks today. In this approach, the teacher often presents authoritative texts for students to imitate. Errors are considered as something that should be corrected or if possible, eliminated. The teacher's main role is to instill notions of correctness and conformity. The Class 6 lessons

observed which conformed to product approach used the same creative item and approach that was in their “New Primary English Pupils’ Book 6” about ‘Shopping at the Supermarket,’ thus showing the reliance of teachers of English at this level on the textbooks. Such overreliance is against the KICD’s principal of teaching. Mwangi (2016) says that teachers need to be very innovative and come up with a variety of learning activities and different learning materials to ensure that the students learn the items presented in the student’s book.

The following section handles lesson development and conclusion from Class 6 to 8. The presentation begins with product, Process and Genre approaches. During classroom observation, a new practice emerged. Some teachers amalgamated the approaches. Interaction in these classes was collaborative. Active learner participation was witnessed. The new practice was labeled “The Mixed Approach” and was viewed as an emerging theme. As discussed in Section 4.2.1 on Lesson Introduction, they revolved around three questions: what is imaginative composition, what are the types of compositions we have in English and what do we consider when writing an imaginative composition? The introductions were not repeated in the lesson development section.

4.2.2.1 The product oriented approach: Class 6 Lesson Development Episodes

T: When we talk about composition, we are talking about writing a story.

A story can be about anything. For example, about a match, a funeral,

an accident... any other? (.) Yes?

P1: A fire.

T: Ehe, clap for her (the learners clap). Any other trial?

P2: A running competition.

T: Good. Today we will look at a shopping at the supermarket. How many of us have been at the supermarket? (Few learners raise up their hands probably due to the rural set up and lack of exposure). Ok, a supermarket is a big shop where every item is arranged in a particular order and you walk there and pick what you want. What are some of these items?

P3: Sugar and bread.

T: Ok. You can also get bedding like mattresses, blankets, bicycles etc. Ok, Let us read the story about shopping at the supermarket. (Learners read the story in turns)

In the story, we have new words. Which ones have you come across?

CL: (Learners easily state the new words because they have been highlighted after the story in their textbooks.)

T: Any time you read a story, look up for the new words, 'yaani', vocabularies so that you can use in your composition and even in when speaking. Ok?

CL: Yes.

T: Also ensure your story has a title; you write in good handwriting and punctuate your work correctly.

Conclusion

T: Now you will write a story about shopping at the market. This time, it is not a supermarket. Then collect your books for marking. (The exercise is one of the three activities given in the course book after the passage they read.)

In the development of the lesson, the teacher takes time to explain the concept of imaginative composition and asks the learners to highlight some of the scenarios they can write about. She

then brings in the lesson's area of interest; shopping at the supermarket. This topic looks unfamiliar to many learners since many of them may never have been out for shopping at the supermarket. An unfamiliar topic inhibits learners' learning due to lack of background knowledge. Unlike process approach which seeks to establish the learners' background knowledge and build on it, product approach does not (Badger & White, 2000).

From the evaluation of the lesson, the teacher centered on learning of vocabulary. She asked learners to read the passage about 'Shopping at the Supermarket' aloud and in turns then asked them to identify the vocabularies. This was a simple task for them because the vocabularies were listed at the end of the passage in the textbooks. There was no guidance on how to practice the use of the vocabularies to form correct grammatical constructions. The teacher only asked the learners to ensure: they use the vocabularies in speech and in writing, to title their compositions, check their handwriting and punctuate their work properly. These are important aspects which learners at this level need to be guided and grounded on their usage, however, the teachers approach in her lesson fails to guide and ground the learner in the few composition rubrics highlighted in appendix (viii).

The product approach presents the teacher at the centre of class activities (Groanwegan, 2008). Teacher dominance was witnessed in all the Class 6 lessons. The learners passively followed the lesson and the only means of interaction was a "yes" affirmation of the teacher's assertions. The shortcoming of the product approach is an assumption that students can write correctly from the editing marks teachers put on papers on the final product (Mansfield, 1997; Groanwegan, 2008). As a result, the product oriented approach does not introduce students to collaborative writing. Andres (1993) postulates that in a product-oriented classroom, teachers should develop a

curriculum to make the students to convey their thoughts and emotions. However, in the Class 6 lessons observed, there was no attempt to make learners express their feelings and emotions.

All the teachers observed read a sample composition, a key aspect of product oriented approach which emphasizes grammatical correctness and adherence to given models or guidelines (Matsuda, 2003; Steel, 2004 & Tribble, 2009), but the model compositions read in classes were ineffectively used as the teacher and learners failed to point out the qualities of good composition writing instead, learners were given titles to write about then collect their books for marking. In addition, the model-based approach tends to be too long and not removed from the students' own writing problems (Escholz, 1980); a scenario witnessed in Class 6 where learners were not conversant with what a supermarket is. In general, Escholz views the imitation of models as being "stultifying and inhibiting writers rather than empowering them or liberating them." (p. 232). In an effort to help the learners, the teacher explained to them what a supermarket is and mentioned some of the items that could be found in a supermarket. To meet the objective of using models in product approach, learners are expected to highlight these qualities by themselves. The objective of using models which is to exemplify features such as the right flow and sequence of events, legibility and handwriting, correct word order, organization and keenness and creative use of language was therefore not met. More so, a true picture of the lessons observed is well captured by (Groanwegan, 2008), who explain that the teacher introduces a topic or uses guides provided by a textbook, discusses them and maybe provokes a little class discussion and then explains how students are going to write a composition based on them. Then, the students would be invited to write before handing their writings to the teacher.

The teacher grades the composition and makes some comments on the paper focusing on form rather than on content. Such an approach is thoroughly teacher-centered.

In the introduction of a lesson, the teacher may use topic or instructions in the textbook, discuss them and provoke class discussion and then explain to learners how they are going to write a composition. The writing process is based on outlined steps and features. Learners are then invited and hand over their writings to the teacher. These steps were not observed in the lesson. The Class 6 teachers therefore ineffectively utilized the tenets of product approach which are the production of a neat, grammatically correct piece of writing. The resultant compositions from this approach are likely to score below the pass mark as seen in Section 4.5. The teacher is also expected to grade the composition and make some comments on the paper focusing on form rather than on content. This aspect was left out too because many Class 6 teachers admitted that they rarely teach composition because of heavy workload, time constraints and their classes being taken up by different teachers in Class 7 and 8 as seen under Section 4. 2.

4.2.2.2. The Product Oriented Approach: Class 7 Lesson Development Episode

- 1 *T: What do we consider when writing a composition? (-) (name)*
- 2 *P1: Hand writing.*
- 3 *T: Good (clap for him) (.) What else?*
- 4 *P2: Title.*
- 5 *T: Good. That one should have come first because it gives us direction
 on what to write about. Anything else?*
- 6 *P3: Correct punctuation.*
- 7 *T: Good. Examples are use of full stop and commas correctly, question marks
 when it is a question, exclamations. And when do we use exclamations?*

(NR)Ok, we use them when expressing strong emotions like joy and sadness.

Also, the use of correct vocabularies is very important. Ok?

8 *CL: Yes.*

9 *T: Good. Now, remember to proof read your work.*

Another important point is making your story interesting.

How do we do that? (-) (name)(NR)

10 *T: Use expressions, for example, to express sadness or joy and also similes but not so many.*

11 *T: (Reads a sample composition titled “a day to remember.”*

12 *CL: Listens to the story*

13 *T: Yes, what makes the story interesting?*

14 *CL: (Learners identify similes and a proverb). Good, also use the same in your compositions.*

Conclusion

15 *T: How do we finish our story?*

16 *P1: Finish with a proverb.*

17 *T: Yes. Another way to finish?*

18 *P2: Give a lesson learnt.*

19 *T: Good, any other?*

20 *P2: Use a rhetorical question.*

21 *T: Any question? (NR) Ok, copy this sample composition in your exercise books.*

You will write a composition on “My most Memorable Day.’ Collect your books for marking during games time. Your composition should always be two pages and always have a title.

This lesson was dominated by fragmented aspects of product approach as seen in portion 6, 7, 11, 12 and 21 which emphasizes the use of vocabulary and the use of model compositions and the final product where the learners were to write a composition based on a particular topic and

collect books for marking. Badger and White (2000) maintain that product approach insists on the form and neglects the content. Content presents process, skills and all knowledge about texts and the way these texts are organized and presented. In portion 15 to 20, the teacher was conscious on how compositions should be finished. Learners mentioned some ways of winding up the composition as: using a relevant proverb, rhetorical questions or a moral lesson learnt. The teacher wound up the lesson by reminding learners about the appropriate length in their compositions – two pages. The learners were given a sample composition to copy and later on write a composition on the given topic; aspects associated with product approach.

The product-oriented lesson episodes from the Class 7 were marred with silence seen in portion 1, 3, and 9 until the teacher had to mention a learner's name in order to elicit a response. In addition, from the responses, it was clear that the learners were not aware of the distinct tenets of composition writing. The teacher even points out that the title ought to have come first as it directs the writing of composition. The responses given were only highlighted by the learners but the teacher did not clarify to learners what every tenet entails at this point. The learners experience conforms to Groanwegan (2008) postulation that learners see CW work as being tedious and a burden since they are not given any direction. Throughout the lessons observed, the teachers only mention the aspects of CW without guiding the learners on how to utilize the tenets in developing CW skills.

Another shortcoming of the product approach witnessed in the lesson was the assumption that students can write correctly from the editing marks teachers put on papers (Groanwegan, 2008; Mansfield, 1997). The editing remarks are mainly focused on spelling and are limited in developing students' writings which require correct tenses, subject-verb agreement, right flow

and sequence of events, punctuation and legibility. More so, some of the work is never marked and returned to learners due to time and heavy workload as explained by teachers during the interview concerning challenges that face the teaching of composition in upper primary classrooms. It has been rightly pinpointed that the product-oriented classroom does not introduce learners to collaborative writing and concentrates on literature and reading, not on writing as depicted by the lessons observed (Williams, 2003). The learners were exposed to a model composition to read. This model was never contextualized to the classroom realities by using its outstanding qualities to develop learners' CW skills. This gave rise to a concern by all the class 7 and 8 teachers who said teachers of English in lower classes should teach composition writing. Therefore, following the ineffective utilization of the product approach in class, the researcher is in agreement with Andres (1993) suggestion that in a product-oriented classroom, teachers should develop a curriculum to make the students to convey their thoughts and emotions in order to achieve competency in CW in upper primary classrooms.

4.2.2.3. The product oriented approach: Class 8 Lesson Development Episode

- 1 *T: We have different types of compositions as we have said. Examples are (.)... (teacher expects learners to respond) essays, letters and narratives. Narratives are stories. Am sure we all love stories, isn't it?*
- 2 *CL: Yes*
- 3 *T: So, stories fall under imaginative compositions (.) Imaginative compositions are interesting stories which may have happened to you or not (.) right?*
- 4 *CL: Yes*
- 5 *T: Mostly the story is started for you and you have to finish (.) 'sawa?'*
- 6 *CL: Yes*
- 7 *T: For example, complete the following story, "I will never forget what happened to me on that fateful day... when you have such, identify key words. Can we identify them (-)*

- 8 P1: *Never forget.*
- 9 T: *Good, any other?*
- 10 P2: *What happened?*
- 11 T: *Yes (.) (name)*
- 12 P3: *Fateful day.*
- 13 T: *Yes. What mood should be created in the story? (-) (mood looks complex for learners) (name)*
- 14 P4: *Bad things happening.*
- 15 T: *Do bad things make us happy or sad?*
- 16 CL: *Sad*
- 17 T: *Good. So the mood should be sad. Examples of things that make us sad?*
- 18 CL: *Kidnapped (.) Robbery (-)*
- 19 T: *Now, an example of a story with a happy mood would be, "That was an important day to my brother because he was to say the very important words 'Yes I do'. Right?*
- 20 CL *Yes*
- 21 T: *When writing a story, you must bring in conflict, that is, twists and turns-unusual things using correct vocabulary; the new words that we acquire.*
- Ok? Then, how do you make your composition interesting?*
- 22 P1: *Use phrasal verbs.*
- 23 T: *Good (.) Example of phrasal verbs? (.)*
- 24 P2: *Pass out: Very good. Clap for her (learners clap). Any other? (name)*
- 25 P2: *Use proverbs*
- 26 T: *Something else?*
- 27 P3: *Exclamations.*
- 28 T: *Yes. Also remember to write in good hand writing, have a title and correct length, okay?*
- 29 CL: *Yes.*

Conclusion

- 30 **T:** *Write a story about a wedding day and collect the books for marking. This one should have happy ending unless you have something bad that happened. That will be introducing a twist to the story, right?*

In this lesson development and conclusion, the teacher was aware of the key tenets of good composition writing. He elaborated on what imaginative composition entails and talked about crucial item of good composition writing like mood, conflict, planning, making the composition interesting and on how to conclude a composition. These factors are crucial to CW as they fall under the three main scoring areas namely: fluency, accuracy and creativity (KNEC, 2015). The major limitation in this lesson presentation was the order in which the items were presented and the presumption that the learner was conversant with complex items like mood and conflict. Although learners were uncomfortable with the terminologies because of the prolonged silence in lines 7, 13 and 18, the teacher did not break down the terminologies to the level of the learners, neither did he allow learners to ask or demonstrate if indeed they understand these crucial composition items.

In addition, at the beginning of the lesson in portion 1, 3 and 5, the teacher pauses unnaturally. This had implications on his lesson presentation. Two possible interpretations were either lack of preparation or inadequate knowledge of the items under presentation. Another dominant aspect in his presentation was the teacher-centeredness of the lesson. Therefore, the teacher in his presentation leaned towards aspects of product oriented approach in which the instruction proceeds from the perspective that one type of writing was suitable for all the learners (Khan, 2012). Most of the time, when learners were involved in the lesson, they gave chorus answers which makes it difficult to attend to individual needs. Learners were very passive, examples were inadequately utilized and the only chance they got to speak was by affirming the teacher's

position by a “yes” response. In this approach, the focus of instruction was on students finished products. The learners were to write a composition based on the title given and present their work for marking (Groanwegan, 2008). The various features of an imaginative composition were described in general terms, for example, introduction, body and conclusion. It was not mentioned that different kinds of writing were required for different situations or different disciplines (Ibrahim, 2013) as the genre approach would.

The product oriented approach focuses on grammatical correctness and adherence to given models or guidelines (Tribble, 2009). However, imitating models inhibits writers rather than liberating them by giving them little or no opportunity for the learner to add any thoughts or ideas of their own (Brown, 2001). The room for learner creativity is constrained and the inevitable consequence is that little attention is paid to the ideas and meaning of students writing, what it communicates to the reader, the purpose and the audience (Groanwegan, 2008). Overemphasis on accuracy and form can lead to serious “writing blocks” and “sterile” and “unimaginative” pieces of work (Brown, 2001. p. 97). The truthfulness of the foregoing assertions was validated during classroom observations. Teachers who employed product approach rendered their learners passive. The models to be imitated were not effectively utilised. Relating this approach to Class 8 compositions where teachers employed the product approach, the resultant compositions scored below the pass mark as in samples A and B as seen in section 4.5.

The examiners rated and scored learners achievement in the three scoring areas; accuracy, fluency and creativity. Although product approach is meant to enhance grammatical correctness; which is covered under accuracy, it was the least achieved based on the analyzed Class 8 Standardized Test as shown below from Section 4.5. Such underperformance in accuracy points

to inadequate utilization of the product approach. Creativity and fluency scored highly due to the process, genre and mixed approaches that were majorly utilized in Class 7 and 8.

- i. Accuracy - 20%
- ii. Fluency -50%
- iii. Creativity – 30%

Although accuracy had the least achievement from the foregoing scores, it is one of the critical scoring areas in composition writing. Teachers should fully utilise the product approach to enhance accuracy. Whatever is seen as inhibiting, that is: one-shot effort by the teacher to evaluate the students' attempts, the emphasis on grammatical correctness and adherence to given models or guidelines and little or no opportunity for the students to add any thoughts or ideas of their own which inhibit creative writers rather than liberating them, should be discarded and not the approach. It should be treated as a constraint as advocated for by Archer (2007). The other two approaches; process and genre approaches can fill in by developing fluency and creativity – which are equally important in development of CW skills. Most importantly, imitation which greatly defines the product approach was not emulated. Learners simply read a model and were asked to write a composition which was not even related to the model they had read.

In addition, a well utilized product approach in writing according to Rao (2016) has four stages namely: familiarization, controlled writing, guided writing and free writing - all of which were missing in all the product oriented lesson episodes observed. Therefore, in terms of the effectiveness of the product oriented approach in teaching CW, the observation schedule results were at variance with the interview schedule results. While results from the classroom

observation depicted ineffectiveness utilisation of the approach, the teachers interviewed said the approach was effective because it: helps them build vocabulary, has a model of what to write and develops learners' fluency in writing. More so, the quality of the compositions written as exhibited in Section 2.5 attested to the ineffective use of product approach in CW pedagogy since less than a quarter of the learners attained a "Good" remark- which is an above pass mark by KNEC (2015) -in their written compositions as seen under section 4.4 in Table 3.

4.2.3 Introduction to Process Oriented Approach

According to Durga and Rao (2018), "Process Approach stresses writing activities which move learners from the generation of ideas and the collection of data through to the publication of a finished text." Process approach is learner-centered in which learners' needs, expectations, goals, learning styles, skills and knowledge are taken into consideration. The process approach has been considered appropriate because it treats all writing as a creative act which requires time and positive feedback to be done well (Graham & Gilbert, 2015). In addition, in the process approach to imaginative writing, the teacher is involved in the writing process itself and gives feedback during the writing process, hence encouraging an improvement in imaginative writing among learners unlike when learners simply copy and develop the already written piece as in product approach. Therefore, every stage of the writing process should be studied and demonstrated by teachers and students in order to develop the writing abilities (Tufail, 2013). However, the disadvantage of process approach is that it pays less attention to grammar and structure, and puts little importance on the final products (Onozawa, 2010); aspects which count in the scoring of primary CW. In addition, process approach to writing can become impractical and over-lengthy in class because of its steps and process. The steps and processes may not be accomplished in a lesson because a primary school lesson is restricted to thirty five minutes only.

The following are samples that partially ascribed to process writing approach from Class 6 to Class 8.

4.2.3.1 Process Oriented Approach: Class 6 Lesson Development Episode

- 1 T: *We learnt about composition writing some time back. Who can tell us what it involves?*
- (-) (NR). *Ok, it is about writing a story which should be interesting. To do this, you must think about:*
- The title- what you are writing about. The people to include in the story, for example, if it is about robbery, what are some of the people to include?*
- 2 P1: *Police officer.*
- 3 T: *Good. Ehe... (name)*
- 4 P2: *Neighbours.*
- 5 T: *Good. Who else?*
- 6 P1: *Family members*
- 7 T: *Also use relevant vocabulary. Examples in this case? In three minutes, can we discuss with our neighbours examples of such vocabulary? (Learners discuss in pair groups as the teacher moves around the class.) What are some of these vocabularies?*
- 8 P4: *Gun, shooting.*
- 9 T: *Ok. When people are shot, you can say they were bleeding profusely, also talk of exchange of fire. Can I get more vocabularies?*
- 10 P: *Noise rented the air.*
- 11 T: *Good. Any other?*
- 12 P: *Writhe in pain.*
- 13 T: *Ok. Apart from the people in the story and what the story is all about, we also have to know when and how the events in the story happened.*

Conclusion

- 14 T: *When you write a story, always go through the story and correct the mistakes. Now, you will write a story about the most memorable day in my life.*

The teacher's lesson was not clear on the aspects of composition writing he intended to develop. As seen in portion 2, 7 and 13, all the aspects of composition writing that were brought on board were mentioned without clear guidance and proper illustrations to help learners who throughout the lesson seemed uninformed about the aspects of composition writing in question. This contravenes Tufail (2013) postulation that every stage of the writing process should be studied and demonstrated by teachers and students in order to develop the writing abilities. The process writing aspects witnessed in the story are the generation of ideas through questions such as 'who', 'where' and 'when' of the events in the story. An attempt for learners to work together as the teacher facilitates was seen when he oversaw the learners' discussions on the relevant vocabularies to be infused in a story on robbery. Groanwegan (2008) and Durga and Rao (2018) validate this attempt by arguing that in the process approach, learners are encouraged in their pairs or groups to freely exchange ideas and opinions concerning the information structure, language, supporting arguments among others while the teacher's role is to facilitate and provide guidance whenever it is needed. The other aspect that came out was the editing of work where learners were encouraged to go through their work and correct the mistakes they could have made.

4.2.3.2 Process Oriented Approach: Class 7 Lesson Episode

- 1 T: *What is imaginative composition? (.) (NR)It is writing a story that may be true or not. That is why it is imaginative.*

You must follow steps when writing. Find something to write about; think of a story.

Understand the topic. Read the introduction very well.

Come up with creative and relevant ideas for your story (.) (Okay?)

2 CL: Yes.

3 T: Good. You have now to ask yourself questions- the 4Ws and H

(What, where, when, what and how?)

Use the questions to write the outline of a flowing story e. g a football match. Then move to the next step. Outline the ideas (short notes) about your composition. (Are we together?)

4 CL: Yes.

5 T: Remember to write in prose; one point per paragraph. Create interest in your story. How? (-) (NR) For example in a football match; who are the players? When was the match? Where was the match? What happened during the game and how? (no information on how to make the story interesting as the teacher had asked then goes back to the question)

6 T: To create interest, use figure of speech (.) use what?

7 CL: Figures of speech.

8 T: Good. Examples of such are similes like as happy as a...

9 CL: Lurk.

10 T: Ok, besides similes you can also use proverbs, idioms, metaphors and collective nouns. Right?

11 CL: Yes.

12 T: Also use suspense. Omit obvious things which happened. You can also include the unexpected e.g. a swarm of bees came and attacked the players in the field. Discuss the problem, how you solved it or how it ended then go back to your subject. Have you understood?

13 CL: Yes.

14 T: Reads a sample composition beginning "that day, my mother came home unusually early. She looked very excited. When we were all seated... now can we discuss in groups of five any other event that can make one look excited. Write an outline using the 4W and the H questions. (Learners move to groups and after 10 minutes the teacher concludes the lesson).

Conclusion

15 T: Proof read your work and always remember to include turns and twists. For example, in the composition we have read which one can you include? (NR). A good one could be news about admission in a national school but a close scrutiny of the letter revealed that the index number was not yours. Finish your outline.

From the lesson extract, Class 7 learners exhibited difficulties in answering the questions. One of the questions was what an imaginative composition is. The teacher was forced to explain what imaginative composition was. In her definition, she leaves out some important aspects of CW expectations like creating something new, something of your own, and something that reflects your individuality (Mwangi, 2016). Learners are unique and their uniqueness causes them to produce something new, individualized and original in every sense. In the above episode, the teacher alluded to the process approach right from the beginning of the lesson development. She clearly talked about generation of ideas and following steps of writing. She indicated how to generate ideas using the football match through the 4W and the H questions. When she came to the aspect of creativity, in which she asked the learner how to create interest in the composition, there was no response, an indicator that learners struggle to infuse creativity in their compositions. She broke the silence by informing the learners to use figures of speech like similes besides the use of proverbs, idioms, metaphors and collective nouns. The teacher asked learners to discuss and write an outline of the story-a collaborative aspect of the process oriented approach. There was also a mention of the use of suspense and conflict. The teacher wound up the lesson by asking learners to include turns and twists in their compositions and proof reading their work. However, learners failed to demonstrate how turns and twists could be infused in the sample composition that the teacher read.

Temizkan (2011) says that CW has to be original, fluent and interesting instead of writing boring, repeated, monotonous writings. However, the Class 7 teachers in their lessons only mentioned some of the aspects without proper guidance to the learner. Other aspects that were not expounded on include: the introduction of conflict in the story (turns and twists), use of phrasal verbs (vocabulary), proverbs, exclamations and the mention of mechanical aspects of a

good composition like hand writing and appropriate length. The picture depicted by these presentations was either the assumption by the teachers that the learners were aware of the aspects of a good creatively written text or the inadequacy of the teacher to handle the same. The picture portrayed by teachers during lesson observation is in line with Ochako, Okwako and Okoth (2019) observations. In their study on “Approaches Teachers use in Teaching Imaginative Writing,” established that a majority (58%) of teachers did not have sufficient information on the best approaches to use during teaching of imaginative writing though they had confidence in class while teaching imaginative writing

Just like the Class 6 product approach lesson, the teacher alluded process approach without effective utilisation of the steps in the approach. The teacher also demonstrated knowledge of the key tenets of composition writing, however, she did not bring them down to the level of the learners. A mere mention of these items left the learners at crossroad not knowing which step and direction to take in order to produce a good composition.

4.2.3.3. Process Oriented Approach: Class 8 Lesson Development Episode

1 *T: What is imaginative composition? (.) It is writing an imaginary story that may be true or not. That is why it is imaginative. Understand the topic. Read the introduction very well and you must follow steps when writing. (Okay?)*

2 *CL: Yes.*

3 *T: Good. For your story to flow, use the-4WS and H questions (what. where, when, what and how?)*

Use the questions to write the outline of a flowing story e. g a journey to the park. Then move to the next step. Outline the ideas (short notes) about your composition. Right?

4 *CL: Yes.*

5 *T: Remember to write in paragraph form; one point per paragraph. Create interest in your story. How? (-) (NR)*

For example in a journey to the park; we already know the answer to where? So we ask ourselves who are the participants? When was the journey? What happened during the journey and how?

6 T: *To create interest, what do we use?*

7 P *We use new words- vocabulary.*

8 T: *Good. Examples of such are; I was amazed instead of saying I was surprised which is very common.*

9 T: *Ok, again, you can use proverb, similes like?*

10 P: *I ran as fast as a deer towards the bus.*

11 T: *Always remember to avoid the obvious things. Create interest by introducing something new. Like in this case, you can say your journey to the park was cut short when a police officer drove your bus to the station because it was overloaded. How will you feel if that happens to you?*

12 CL: *Very bad.*

13 T: *Now, use the title, "A journey to the Park to discuss an outline using the 4H and W question then write the first paragraph in groups.(the teacher moves around the groups as learners discuss for about 10 minutes.)*

CONCLUSION

14 T: *Remember to go through your work to correct the mistakes you might have made.*
H *ave a title and use a good handwriting.*

From the Class 8 lesson extract above, the teacher intended to establish if learners had an idea of what composition writing is all about as seen in the teacher's remarks in line 1 and 2. However, from the silence and prolonged silence and even at times lack of a response in line 1, and 12, it was a clear indication that this was a problematic section. When talking about planning, the teacher alluded to the process approach and mentioned how learners should plan through the 4W and H questions in line 6 and instructs learners that each question should generate idea for a paragraph. The central focus was no longer on the finished text, but on the steps that make up the act of writing. This made the teacher capture generation and organization of the ideas while the

rest of the stages like, drafting, revising, and publishing were not utilized. In the introduction, the teacher was keen on the aspect of writing creatively in order to make the story interesting but coming to lesson development, these teachers helped learners how to generate what to write, a key aspect of process approach to writing that dominated the lesson.

The other two aspects of process writing that were utilized in the lesson were discussions and the need for learners to edit their work. Learners were also reminded of good mechanics of a good composition, however, in this instance; the teacher did not delve fully into the mechanics in order to help the learner grasp what is expected in creating an interesting story. The teacher only mentioned the need to write in prose, and making the story interesting using appropriate vocabulary, proverbs and similes. The aspects of prose, proper use of vocabulary, proverbs and similes were not contextualised in the lesson to guide the learner on how to effectively incorporate them in their creative writing. The researcher sought answers to the partial learning of tenets of good CW during the interview with the same teachers whose lessons had been observed and discussed the findings under Section 4.5.

Looking at the three pedagogical approaches – product, process and genre- the main objective of observing these lessons was to establish the effective utilization of the pedagogical approaches used in the classroom and how the aspects of a good imaginative composition are incorporated in the lesson. A close scrutiny of the presentation of the lessons under the process approach from Class 6 to 8 revealed that teachers adopted only brainstorming and organization of the information, collaborative learning and editing; which were not fully utilized. Brainstorming and organization of the information was very helpful as it ensured learners had what to write (content) and in an orderly way.

However, effective writers plan and revise, rearrange and delete text, re-reading and producing multiple drafts before they produce their finished document and this is what a process writing approach is about (Stanley, 2003). According to Williams (2003), writers may find it necessary and useful to write down their important ideas in outline form, starting with small ideas and moving to more general ones- an aspect that two of the teachers under process approach utilised. Generally, under process approach, the only item of this approach that teachers emphasized on was generating a story using the 4 Ws and H questions while the product approach in section 4.2.1 was emphasis was on the learner producing a grammatically correct script and the use of model compositions.

These descriptions revealed a lack of full knowledge and understanding of the product and process approaches to writing which explains why the teachers utilized a few aspects of each of the approaches rather than utilizing the approaches fully. This therefore points to the need for a training programme to enlighten teachers on the CW approaches which can help learners improve their CW competence when properly guided. Give pupils opportunities to choose the topics they write about and encourage collaborative writing. Ensure that pupils give and receive constructive feedback throughout the writing process. In addition, teachers should tailor these practices to meet the needs of their individual pupils as well as the whole class, use them in conjunction and monitor or adjust them as necessary (Gillespie & Graham, 2010). Though all teachers guided their learners to generate and organize their ideas using the 4W and an H question, only two out of the thirty lessons observed asked learners to make an outline of their ideas. Lack of an outline resulted to mechanical pieces of writing lacking the depth and ideal organization of ideas flowing logically as seen in Class 6 process approach writing sample above.

A fully and adequately utilised process approach helps the learners through various stages of composing and it involves eight consecutive stages of writing strategies that enable learners to write freely and produce texts of good quality (Durga & Rao, 2018). These stages involve:

- Stage-1: Ideas are generated by brain storming and discussion.
- Stage-2: Learners extend their ideas into a note form and judge quality and usefulness of ideas.
- Stage-3: helps learners make the relationship of ideas understandable- organizing their ideas into mind map or linear form.
- Stage-4: students prepare first draft in the classroom usually in pairs or groups.
- Stage-5: Then drafts are exchanged for students' reading and responding from each other's works. In this way, students develop an awareness of the fact.
- Stage-6: Considering the feedback of other students, drafts are improved with necessary changes.
- Stage-7: Finally, students prepare the final draft with necessary changes.
- In Stage-8, the final draft is evaluated by the teachers providing feedback on it.

Drafting entails getting started in writing a composition and is one of the difficult stages in the process approach to writing, because it requires a great deal of attention, application and focus (Harris, 1993; Hedge, 2000). The drafting stage comes after the completion of pre-writing activities such as specifying the writing topic, collecting data and making an outline (King & Chapman, 2003; Williams, 2003; Tribble, 1996; 2003). During drafting learners should keep writing their stories from beginning to end without stopping (Gebhard, 2000). According to King and Chapman (2003), during this stage writers should focus on the actual writing and leave checking both grammatical and spelling mistakes to the final stages. Being one of the difficult

stages in the process approach to writing, teachers did not guide learners through this stage. Compounded with a weak pre writing stage, it left the upper primary learner ill equipped to handle the rigors of CW hence poor writing outcomes. There is need therefore for the Kenyan upper primary class rooms' learners and teachers to be enlightened on these processes.

The other stages that were not effectively handled yet they are important stages are editing and revising. The main concern of the revising stage is to complete the content correctly, whereas correcting grammatical and spelling mistakes can be done during the editing stage (Tribble, 2003). Focusing on reorganizing sentences and adding more appropriate vocabulary are essential aspects of the process approach to writing (Williams, 2003). In the revising stage learners should carry out activities such as deleting unnecessary sentences and moving certain words or paragraphs forward or backward (Zamel, 1982; Williams, 2003; Hedge, 2000). All the teachers included in the study admitted they failed to guide learners through the revising stage because of time constraint thus the common phrase, "proof read your work to avoid silly mistakes." Editing is the last stage of the process approach to writing. This stage concentrates on linguistic accuracy: grammar, spelling and punctuation (Harris, 1993; Rao 2016). Hewings and Curry (2003) state that the editing stage involves checking references and formatting the students' writing. In this stage students may employ various strategies to correct their mistakes, such as working in pairs or in groups, and use any available resources such as textbooks, dictionaries and computers (Hewings & Curry, 2003; King & Chapman, 2003). Out of these eight stages, only planning seems to be attempted in the lessons observed. However, from the preceding discussion, if these stages are followed effectively, they will go a long way in helping upper primary learners to be good creative writers.

In all the lessons, learners were given a topic (selection) and they were to compose through the 4W and an H question and reading was expected to be done where some teachers mentioned that they had to proof read their work. The aspect of thinking and shaping meaning was not well articulated since the questions only helped to generate a story. The emphasis was on the process rather than on the product. The process approaches stress “writing activities which move learners from the generation of ideas and the collection of data through to the 'publication' of a finished text” (Alwasilah, 2004). Moreover, the process approach views writing as a complex, recursive and creative process and learning to write which requires the development of an efficient composing process” (Matsuda, 2003). The students work in groups and these groups become collaborative teams. The peer or shared writing encourages students to reflect on all aspects of writing (Tufail, 2013). Such activities make CW interesting and captivating but the use of groups was used in the lessons observed without allowing learners time to reflect on all aspects of writing. This led to the unnatural pauses, prolonged silence and in some cases lack of a response that marred the classroom interactions. The teacher is a facilitator (Elbow and Belanoff, 2000) and extends the writing abilities of the pupils by suggesting how to improve the content, organization and vocabulary in writing (Tufail, 2013). However, in many of the lessons observed, teachers dominated the learning process as the learners passively followed the lesson.

The teacher in the process writing approach is concerned with the students’ needs and intervenes with the help when the need arises. This improvement can be realized when teachers adequately utilize the correct approaches in creative writing pedagogy. The need for a programme to enlighten teachers on the approaches of teaching creative writing is also recommended by Ochako *et al.* (2019) who posits that with the transition from analogue to the digital era, more

workshops need to be organized so that teachers of English get updates on the teaching approaches.

4.2.4 Genre Oriented Approach

Under this approach, only Class 7 and 8 lessons were represented. Class 6 lessons heavily utilized product approach followed by process approach and none of the Class 6 lessons observed employed genre approach. Among the three approaches, genre approach is considered to be new and there are strong similarities with product approach (Harmer, 2007) and, in some ways, genre approach can be regarded as an extension of product approach (Badger & White, 2000). Badger and White (2000) argue that the use of model texts and the idea of analysis imply that learning is partly imitation and consciously applying rules. Thus, genre-based approaches see writing as essentially concerned with knowledge of language, and being tied closely to a social purpose, while the development of writing is largely viewed as the analysis and imitation of input in the form of texts provided by the teacher. Dealing with writing development, genre approaches also have many similarities with product approaches. The genre approach has three phases: modeling the target genre, where learners are exposed to examples of the genre they have to produce; the construction of a text by learners and teacher; and, finally the independent construction of texts by learners (Eliwarti1 & Maarof, 2014).

4.4.4.1 Genre Oriented Approach: Class 7 Lesson Development Episode

T: We have different types of compositions as we have said (.) Examples are letters and narratives (.) Do you love stories? They form the basis of our topic today. Ok?

CL: Yes

- T: So, who can tell us a short story? (-) (NR). Ok, stories fall under imaginative compositions (.) In imaginative compositions think about something which may or may not be true. That's why they are called imaginative. Ok?*
- CL: Yes*
- T: Mostly the story is started for you and you have to finish (.) Which one do you like, the starting or ending one?*
- CL: (mixed reactions from the learners. Some shout the starting one while others are shouting the ending one.)*
- T: For example, complete the following story, "I will always be grateful to my sister for her act of bravery...when you have such, identify key words. Can we identify them (-)*
- L1: Grateful*
- T: Good, any other?*
- L2: Bravery*
- T: Yes(.) (name)*
- L3: Act.*
- T: Yes. Let's listen to the story and see what was expected of us. (The teacher reads the story at a moderate pace. Some learners lose concentration along the way probably due to the length of the story and the teacher's monotone.). Have we understood the story? What is the main thing in the story?*
- L4: The person in the story is happy because the sister risked her life to get him out of danger.*
- T: Good. Clap for her (Learners clap). Can we give two examples of such which we can write about.*
- L4: A house burning while inside and your sister breaks the door to save you from burning.*
- T: Good. A second example? (-) (name)*
- L5: (.) Robbery (-). Thieves came to your house and your sister knocked one of them and you ran away.*
- T: When writing a story, you must make it interesting. How do we do that?*
- L1: Use phrasal verbs.*
- T: Good (.) Example of phrasal verbs? (.)*
- L2: Pass out: Very good. Clap for her (learners clap). Any other? (name)*

L2: *Use proverbs*

T: *Something else?*

L3: *Exclamations.*

T: *Good.*

Conclusions:

T: *Yes. Conclude by giving a moral lesson learnt. Okay, copy this composition in your books and finish it.*

In this approach, students make decisions about genre and choice of topics and collaborate as they write. In the above extract, the teacher read a good model story which he could have used to discuss with the learners the rubrics of composition writing. However, a major impediment to the development of CW skills was a mention of the items under investigation without clear demonstration to learners who have not honed their CW skills. In terms of creativity, the genre approach is best suited to develop the skill as it can systematically guide learners on how to infuse conflict, unusual but appropriate use of words and language phrases and figured of speech, correct language structure, sentence formation patterns, creative use of language to create interest and capture the reader's attention and writing within the given topic (relevance) as expected by the Kenya National Examination Council.

Another paramount aspect and a scoring point of CW is creativity which entails, unusual but appropriate use of words, phrases and figures of speech, language structure, sentence formation patterns, creative use of language to create interest and capture reader's attention and relevance (KNEC, 2015). Creativity can be well molded using the genre approach unlike the first two approaches which develop accuracy and fluency respectively. In foreign or second-language writing, a genre-based approach refers to teaching learners how to make use of language patterns to achieve a coherent, purposeful composition (Hyland, 2003). The genre approach focuses on

models and key features of texts written for a particular purpose. Christie and Derewianka (2008) define genre as ‘social processes for achieving purposes within the culture’. In a CW class, it will entail classroom interactions that give rise to an interesting and unique text expressing the learners’ originality and individuality as dictated by creative writing.

The preceding postulations are also held by Martin and Rose (2012) and Knapp and Watkins (2005) who maintain that genre is a ‘staged goal-oriented social processes. Martin and Rose (2012) point out that the fundamental definition of genre is that of configurations of meanings realized through language and modality of communication. The genre approach to writing supports students’ writing with generalized, systematic guiding principles about how to produce meaningful passages for example in private stories. Cowley (2004) believes by approaching CW via genre, students’ interest and motivation can be enhanced thus changing the notion of about 70% of learners who view CW as boring. So, it is appropriate to employ genre approach in Kenyan upper primary classroom, because a genre approach views how language is used for the particular purpose in the particular context. The learner should have knowledge of genre to understand the purposes, conventions and strategies to write imaginative composition successfully in different ways because by approaching CW via genre, their interest and motivation can be enhanced (Cowley, 2004. p. 79).

More so, genre approach requires samples of a specific genre to be introduced, and some distinctive characteristics of the given genre be pointed out so that learners notice specific configurations of that genre thus making it resemble the product approach in that a model text is analyzed on the basis of grammatical and text features. This is followed by guided writing in a joint construction stage before a final, free-writing stage (Badger & White, 2000). The guided writing grounds the learner in the CW tenets being tackled as opposed to product approach where

the learners have to imitate the model. Next, students attempt to produce the first draft through imitating the given genre hence making learners less apprehensive during composition writing. Looking at the Class 7 genre approach lesson, it falls short of these expectations. The teacher introduced a sample composition but failed to analyze it on the basis of grammatical and textual features, no guided writing was witnessed and the students did not have a free- writing session as expected. Therefore, the approach was not effectively utilized to develop CW competence in Class 7.

The application of genre approach in teaching has been criticized for stifling creativity by imposing models on students (Hyland, 2008), but Hyland further clarifies that the genre does not dictate that the students neither write in a certain way nor determine what to write, it enables choices to be made to create meaning. This argument allows the teacher to manipulate classroom interactions and teach learners how to write creatively but the students are automatically guided very much to imitate since they are only provided with very little practice on developing linguistic skills. In accordance with this, Badger and White (2000) argue that the negative side of genre approaches is that they undervalue the skills needed to produce a text and see learners as largely passive; this passivity was pronounced in the lessons observed but it is a limitation that process approach to writing takes care of when effectively. Besides the use of a model, another aspect of genre approach displayed in the lesson was the mention of tenets that make CW interesting. This aimed at tackling the peculiarity of CW from other pieces of writing; a major aspect of genre approach. Just like the preceding approaches, genre approach was not effectively utilized since the teachers superficially mentioned the aspects of the approach without proper guidance to the learner.

4.2.4.2. Genre Oriented Approach: Class 8 Lesson Development Episode

T: *What do we consider when writing a composition?*

L1: *Hand writing*

T: *Good (clap for him) (.) (name)*

L2: *Title*

T: *Good. Any other? (.)*

L3: *Correct punctuation*

T: *Good. Use speech marks when writing direct speech (no further instructions) (-) (name)*

L4: *Tenses.*

T: *Good. Now, remember to avoid silly mistakes. How do we avoid them? (-) (NR).
Okay, by proof reading your work.*

*Another important point is flavouring our composition. How do we do that? (-)
(name)*

L5: *Use expressions, for example, to express sadness or joy.*

T: *Good. These idiomatic expressions use them sparingly and for similes, at this
level, use advanced ones (no examples given). Any other? (NR)*

Okay, you can also use proverbs, metaphors and hyperbole (.)

*Paragraphing is also very important. Just use indented paragraphing (.) Let us
continue, I have an example of a KCPE question for 2008. "When we arrived at
school at three o'clock from educational tour, we were surprised to find others on
parade.*

T: *What are you to do in this case?*

L1: *Think of what could have caused the pupils to be on parade the unusual time.*

T: *Yes, very good. Some of such scenarios could be probably a sudden death of a
teacher. Anything else? (.) (name)*

L: *A visit by very important people.*

Conclusion

T: *How do we end our story?*

L1: *Finish with a proverb.*

T: *Yes a relevant one.*

L2: Give a lesson learnt.

T: Good, any other?

L2: Use a rhetorical question.

T: Any question? (NR) Okay, copy this sample composition in your exercise books. Your composition should always be two pages and always use correct paragraphing.

In this Class 8 genre approach sample, the teacher's development began with asking learners what to consider when writing a composition. The learners stated good hand writing, correct punctuation, tenses and use of speech marks. These are aspects of accuracy which is one of the scoring areas of composition but fluency and creativity was left out; items which could be molded through proper utilisation of the three approaches the study is focusing on. To enhance this accuracy, the teacher asked learners to avoid silly mistakes. She wanted to know what they were but he got no response from the learners and moved on without guiding the learners. The next item the teacher handled was creativity which she referred to as flavouring of the composition. In this case, she did a mere mention of the idiomatic expressions and use of proverbs. The others aspects of creativity he mentioned were the metaphors and hyperbole and which looked complex to the learner, the learner's purpose which takes care of their needs and interests was not put into consideration.

Johns (2008) observes that even though the purpose of writing is said to be at the centre of the genre theory, 'purposeful' text which was responsive to the students' needs and interests are in reality seldom found in the genre-based L2 classroom. She concluded that in many cases, the learners were producing their text merely 'to please their instructors and/or pass the examinations' (Johns, 2008. p. 239). For example, Flowerdew (2005) observed that the Japanese EFL learners in his course were producing very similar discourses with little originality and were

focusing too much on the correctness of language rather than on generating ideas. Johns (2008) argued that such pedagogy could have limitations in promoting rhetorical flexibility in a given genre and may not be able to prepare students 'for unpredictability of situation that require a reformation of genre schemas' (p. 246).

The limitations and other negative aspects of the genre-based approach presupposes that the genre approach when looked at in isolation may not be sufficient in developing students writing competence. Therefore, due to these limitations of the genre approach, which were pronounced in the lessons observed, it is desirable to combine the three approaches in the Kenyan classroom to perform the innovative and creative functions. Writing skills ought to be developed gradually as stipulated in the Kenyan writing syllabus. This development cannot take place in a vacuum. Relevant pedagogic strategies and appropriate approaches at this level have to guide the learners in developing a grammatically correct, accurate, original and fluent script.

In line 18 of the extract above, the teacher then went back to paragraphing, a concept that appeared misplaced based on the development of the lesson. The process approach helps to alleviate disorganization by guiding learners through the stages. During the lesson as seen in line 19, the teacher reads a 2008 KCPE question to use it as a model. He reads the question and asks learners what is expected of them by the question. Correctly, the learner gave the need to highlight instances that could have led to the holding of the unusual assembly and both the learner and the teacher pointed them out. In conclusion of the lesson, the teacher mentions three ways of concluding as: using a relevant proverb, giving a moral lesson learnt and use of rhetorical questions. He finally asked learners to copy a model composition in their books. To some extent, the teacher demonstrated knowledge of good composition writing but his main challenge is organization and demonstration of the use of these tenets. It is important for the

teacher to set specific goals to pupils and foster inquiry skills. The goals can be created –by the teacher or the pupils themselves (and reviewed by the teacher) and can include adding more ideas to a paper or including specific features of a writing genre (Gillespie & Graham, 2010). Such goals ensure the teacher has logically presented the material and has elaborated fully on the planned tenets. More so, the teacher should encourage self-motivation e.g. by personal target setting. Give pupils a writing task which involves the use of inquiry skills; for example, establish a clear goal for composition writing like tackling creativity as a skill or inculcating composing or drafting skills in the learner. Provide daily time to write. Like the Class 7 genre based lesson, the Class 8 lesson too utilized the use of models and the rubric of good composition writing as seen from the a aforementioned. However, organization and effective utilization of the tenets of composition writing was not realized.

4.2.5. Mixed Approach

This was an emerging theme during lesson observation. Other than the three main approaches the study focused on, two teachers combined two of the approaches in Class 7 and 8. A major combination was the process-genre approaches as seen in the following discussions. Only Class 7 and 8 teachers employed this approach.

Mixed Approach: C lass 7 Lesson Development Episode

I T: We all know what compositions are all about. They entail imagined stories. These stories must be interesting and in this lesson, we want to look at how to make our compositions interesting. One is by using parts of speech such as;

- i. Using correct order of adjectives e.g. a heavy black leather jacket.*
- ii. Interjections e.g. wow! Alas!*
- iii. Using adverbs e.g. ate gluttonously, visited occasionally.*

- 2 T: *Can someone give us more examples of the same.*
- 3 P: *He is an excellent dedicated student*
- 4 T: *Good. For interjections?*
- 5 P: *Ouch! It hurts.*
- 6 T: *Good.*
- 7 T: *The next item is the use of verb substitution e.g. He was amazed
He was flabbergasted.*

iv. *Using relative clauses- who, whose, whom e.g. I spoke to the man.*

The man who was kicked out.

She is the lady whose child passed out.

- 8 T: *Now in groups of five, can we discuss examples of verb substitution and the use of relative clauses. (Learners quickly move in groups and discuss for about 7 minutes). What have we come up with? Let's begin with verb substitution.*
- 9 P: *Astonished- shocked, mesmerized, dumbfounded (more examples were given)*
- 10 T: *And relative clauses?*
- 11 P: *The girl whose mother died.*
- 12 P: *The car which over speeds.*
- 13 T: *The last one for now?*
- 14 P: *The man that left in a hurry.*
- 15 T: *The other way is by infusing emotions and feelings. This can be done in three different dimensions:*
- i. *Outwardly- how did you perceive/feel e.g. tobacco stained teeth, bulbous nose, melancholic mood.*
- ii. *The inside-the writer gets into the characters mind e.g. he was spoiling with rage, fear rose into me like mercury in a thermometer on a hot day.*
- iii. *The action-reaction e.g. his hands were shaking uncontrollably*

In a feat of anger, he punched the wall.

Conclusion

16 T: *The teacher gave an input statement brainstormed together with the learners' one paragraph and asked learners to finish the rest. "Looking at his face, my heart skipped a beat. It was all written all over his face...."*

In this extract, the teacher's lesson was clear and focused right from the introduction up to conclusion. The teacher's interest was on creativity, that is, how to make the composition interesting seen in portion 1. There was a clear mastery of knowledge of good composition writing by the teacher as demonstrated by the use of different parts of speech together with relevant examples to make compositions interesting in portion 1, 2 and 3. Learners were adequately guided using relevant examples and every aspect taught was well elaborated using relevant examples as seen in portion 1, 7, 8, 9 and 15. The teacher was creative enough and led the class in generating relevant ideas as in portion 8 to 15. It was a collaborative, interactive and learner centered approach to writing as embedded in the process and genre approaches to CW. The class was generally interactive and learners keenly followed the lesson.

This exemplary instruction is a clear indicator that the teacher's instruction and the approach to CW pedagogy have a bearing on the learners' performance in CW competency, a claim that is supported by Ochako *et al* (2019) who argue that, "Teachers are very important tools of input towards effective learning of imaginative writing and that instructional approaches are important variables in effective teaching to enhance learning of imaginative writing." Gillespie and Graham (2010) argue that there is a way to impact positively learners' CW through product, process and genre approach. To achieve positive results through these approaches, the teacher has to teach pupils to write for a variety of purposes and effective composition, help 'inform' in a captivating manner.

4.2.5.2 Mixed Approach: Class 8 Lesson Development Episode

1 T: We want to look at how to achieve creativity in our compositions. One is by using parts of speech such as

- i. Using adverbs e.g. walked stealthily, cordially invited.
- ii. Using correct order of adjectives e.g. a dark blue Japanese Mercedes Benz.
- iii. Interjections e.g. wow! Alas!

(In every illustration learners were asked to give examples and they gave relevant ones e.g. for adjectives; he is an excellent dedicated student and for interjections, there was no example and explanation but learners gave it correctly.)

- iv. Verb substitution e.g. He walked into the room.

He stumbled into the room.

- v. Using relative clauses- who, whose, whom e.g. I spoke to the man.

I spoke to the man who was very mysterious.

He is a man whose reputation was spoilt.

The author whom you criticized has replied.

2 The other way is by infusing emotions and feelings. This can be done in three different dimensions:

- i. Outwardly- how did you perceive/feel e.g. tobacco stained teeth, bulbous nose melancholic mood.
- ii. The inside-the writer gets into the characters mind e.g. he was spoiling with rage, fear rose into me like mercury in a thermometer on a hot day.
- iii. The action-reaction e.g. her voice sounded hysterical.

Engulfed in shame, she sneaked out of the room.

Conclusion

- 3 T: The teacher gave an input statement, brainstormed together with the learners' one paragraph and asked learners to finish the rest. "How dare you betray me, John bellied. I trusted you." His hands were shaking uncontrollably...

The Class 8 lesson extract was similar to the Class 7 lesson episode discussed in section 4.2.5.1 above. The reason for this similarity was because the same teacher taught English in Class 7 and 8 implying that some teachers have the skills of developing CW and could mentor their peers on effective pedagogic approaches. Lee and Schallert (2008) and Cheung (2011) argue that many teachers of English are trained as English Language teachers, rather than writing teachers. Therefore, competent teachers in CW can mentor their peers in CW pedagogy to enhance CW performance in line with Cheung (2016) observation that many teachers learn how to teach writing through imitating favourite writing teachers, or through mentorship by senior colleagues in the workplace.

The CW scripts from these classes scored highly compared to the other classes that did not employ the mixed approach. Many researchers (Andrew and Romova, 2012; Cheng, 2006; Kim and Kim, 2005; Yasuda, 2011) who successfully adapted genre-based teaching in L2 classrooms argued that the fundamental issues underlying the genre-based approach can be improved by incorporating process-focused instruction. In such instruction, development of the thinking process required to compose text was a main focus and a writer (learner) was viewed as an independent producer of text. Here, the communicative processes for reaching the final text viz. brainstorming, contextualization, outlining, drafting, revising, and editing are regarded as an essential part of the writing pedagogy (McKinley, 2012; Yasuda, 2011). The writer's identity, creativity and fluency are also stressed in each process (McKinley, 2012). Such an approach was termed as the process genre approach by Badger and White (2000) and is exemplified in the two lesson episodes.

The mixed approach lessons were collaborative and highly interactive. The teacher gave relevant examples and allowed learners to make their contribution individually and in groups. An

approach that is covered in the process and genre approaches to CW. The limitations of process approach being covered by genre approach and vice versa. The class was generally interactive and learners keenly followed the lesson. This exemplary instruction is a clear indicator that the teacher's instruction and the approach to CW pedagogy. The process - genre approach to teaching writing was proposed to overcome the pedagogical shortcomings of both the genre and the process approaches in developing L2 students' writing skills (Badger & White, 2000; Frith, 2006 & Hasan & Akhand, 2010). These researchers further observed that process genre approach is a hybrid; the combination of the process models and the genre theories which takes into consideration the development of the writing skills as well as the conventions, concept of which not only draws from the genre approaches such as knowledge of context, the purpose of writing and certain text features but also retains the process philosophy such as writing skills development and learners' response. In this approach, students' writing development occurs on the basis of knowledge about language and context (which is usually provided by the instructor as language input) and linguistic skills (which can be acquired through writing skill exercises) (Badger and White, 2000) as observed in Class 7 and 8 Mixed Approach lesson under Section 4.2.5.

Data from classrooms under section 4.2.2, 4.2.3 and 4.2.4 revealed ineffective utilisation of the product, process and genre approach respectively due to the partial approach in teaching tenets of CW. Therefore, in a follow up interview with teachers whose lessons had been observed, the researcher wanted to corroborate classroom data with interview data and seek clarification from the concerned teachers about some classroom practices that had been observed concerning the approaches employed in CW teaching in the upper primary classrooms. The researcher allowed the teachers to narrate how they approached composition writing then pegged it to the

appropriate approach since a mere mention of the approach by the teacher would have limited the results. The findings were as reported in the Table 2 below.

Table 2: Description of the Approaches Used by the Teachers.

ACTIVITY	APPROACH	NO. OF RESPONDENTS		
		CLASS 8	7	6
Teacher gives the topic, vocabularies to be used, specifications On introduction, body and conclusion. Marks the compositions and return the books	Product	1	2	4
Teacher gives a topic in groups of 5, learners discuss it and agree on what to write then they write individually. Time determines whether classroom discussions will be done and corrections made.	Process	0	1	0
Begin from known to unknown(simple-complex topics), learners discuss the topic, they write, the teacher marks then corrections.	Mixed	1	2	2
Learners read a story book, use it as a model to write their own story. The teacher marks compositions then returns them to learners.	Product	1	2	2
Gives a topic, learners write, learners mark and comment, the work marked. Teacher goes through the work, picks the best and the worst compositions and reads them in class.	Product	1	1	1
Teacher does individualized instruction, then group. Work, gives a sample composition, then learners write then teacher marks and makes correction.	Mixed	1	0	0
The 5w's-give a question for each stage, explain each with Process an example, learners write, the teacher reads the Best composition in class, gives to low achievers.	Process	5	3	2

The results in Table 2 revealed that each of the teachers under every approach claimed that the approach they used was effective and these were the reasons they gave:

Process Approach

Through corrections the teacher gives the rubrics of good imaginative composition and helps learners improve in subsequent compositions as they know the rubrics.

Gives learners confidence since they are aware of the stages and know what to do under every stage.

- It develops fluency

- Enhances peer learning through brainstorming.

 - Their pieces of writing are logical and fluent

Product Approach

- Helps them build vocabulary.

 - Have a model of what to write.

 - Develops fluency.

Genre Approach

- It is interactive

- Learners develop creativity

- Learners are confident when writing

Mixed Approach.

- Builds learners creativity and imagination

- Contributes to fluency and coherence

- Makes learners confident as they know what to do.

From the teachers' narration, under product approach, 7 Class 6 teachers, 5 Class 7 teachers and 3 Class 8 teachers employed the approach. For process approach, 2 Class 6 teachers, 4 Class 7 teachers and 5 Class 8 teachers utilised the approach. Generally, no teacher used genre approach. Finally, 2 Class 6, 2 Class 7 and 2 Class 8 teachers claimed to use mixed approach. The partial utilisation of these approaches confirms the teachers' inadequate knowledge on the CW approaches thus ineffective utilisation in classroom teaching captured during lesson observation. These findings are in agreement with Eyinda and Shariff (2010) who carried out a study to investigate the teaching of writing in an L2 classroom in secondary schools in Kenya. One of the findings of the study indicated that although teachers use a variety of teaching and learning activities in their writing lessons, most of the activities used give teachers overwhelming control of the class proceedings and that teachers face challenges such as lack of knowledge, skills and interest to teach writing,

The commonly used approaches were product and process approaches while the use of two or all the approaches was hardly employed. The most commonly used approach among class 7 and 8 learners was the process approach followed by product approach. Class 6 mainly used product approach. Further probing revealed that the reason for the dominance of these approaches in terms of their usage is due to their prevalence in the course book hence revealing teachers' reliance on the course book and the crucial role they play in CW pedagogy. These findings are in line with Ochako. *et al.*, (2019), in their study on "Approaches Teachers use in Teaching Imaginative Writing" from their questionnaire responses show that 50% of the teacher respondents gave imaginative assignments from text books while their during lesson observation results revealed that five (5) out of seven (7) secondary school students' imaginative writing notes were read from text books. In addition, six (6) out of seven (7)

imaginative writing assignments were taken from text books and written on the chalk board.

Throughout the class 6, 7 and 8 lessons observed, learners listened to explanations by the teacher, wrote down samples of composition in their exercise books as directed by the teacher and responded to questions where they could. Out of the 10 class 8 lessons observed, 5 of them conformed to process approach, while 3 conformed to product approach of the lessons observed, the other 1 to genre approach and 1 conformed to a mixed approach implying that process approach is popularly employed for CW teaching in class 8. In class 7, out of the 10 lessons observed, 5 conformed to product approach, 3 to process approach, 1 to genre approach and the remaining 1 to mixed approach. In Class 6, 7 lessons conformed to product approach, 2 to process approach and 1 lesson was on friendly letters which was outside the scope of this study. The notable thing about the lessons observed except for the last mixed approach is that, the lessons were partially developed; mentioning the tenets of CW to learners without expounding on their usage and incorporation in their written scripts.

The approaches that upper primary teachers employed were piecemeal presentation of the three main approaches the researcher was focusing on. They were fragmented and not fully developed to produce the desired results thus ineffective utilization of the approaches. Besides, the teachers' description of the approach they employed in teaching CW indicated lack of full knowledge about the product, process and genre approaches by the teachers concerned. All the teachers interviewed stressed the fact that during pre-service training, they are not trained on how to teach CW and for the in-service English workshops, they focus on grammar and comprehension. This reveals the long time assumption of equating achievement in grammar to better writing. This assumption should be discarded because not everybody who is competent in grammar is a good creative writer. Other than grammar, CW entails creativity and originality.

The upper primary teachers seemed not ready to risk and try something new based on the pedagogic approaches available. Interestingly, Wilson and Ball (1997) describe risk-taking as an important characteristic of CW teachers who have the disposition to remain open to new ideas and strategies which may benefit the learners. Grainger, Gooch, and Lambirth (2005) indicates that research in the field of creativity demands that creative teachers adopt a learner centered focus. They make CW fun while stimulating their imagination and encouraging their criticality. However, in the lessons observed, learners were passive and the only time they participated was when responding to the teacher's question hence, CW still lags behind the other three skills of English language. For CW competence to be realized, Language researchers like Barnes (2007) argues that teachers need to be geared towards individuals, their passions, capabilities and personalities. Therefore, the effective utilization of product, process and genre approaches will give learners time and guiding principles on how to produce meaningful passages. Putting the research findings on the CW approaches employed in upper primary classrooms into perspective, there is need for a review of CW approaches employed. The study finding from class 6, 7 and 8 revealed piecemeal application of product, process and genre oriented approaches. The three approaches were not fully utilized in CW classrooms with genre approach receiving the least attention yet the three approaches have been found to be effective in the teaching of CW. (Andrews *et al*, 2009; Clearinghouse, 2012; Gillespie & Graham, 2010; Santangelo & Olinghouse, 2009).

In conclusion, there was ineffective use of product, process and genre approaches to teaching CW. The approaches are rich to enhance CW competence when used effectively thus helping learners produce holistic pieces of creative writing. As proposed in the theoretical framework by Archer (2007), every approach has its enablements (factors that enhance achievement of a particular aspect) and constraints (factors that limit achievement of a particular aspect of CW). While tackling a particular aspect, the teacher can employ an approach with strong enablement and use a different approach to address the constraints exhibited by the other approach. For example, in essence, product approach enhances accuracy in CW but is restrictive in terms of fluency and creativity. Therefore, the teacher can capitalize on this approach to develop tenses, s/v agreement, grammar, right vocabulary, right flow and sequence of events, correct punctuation, correct spelling, legible hand writing, format and right setting, introduction, body and conclusion which are all aspects of accuracy. The missing link of fluency in the piece of writing which entails: correct word order, good sentence connections and paragraph skills, organization and keenness and development of ideas in a coherent manner can be infused through process approach.

4.3 Adequacy of CW Activities in the Learners Textbooks and Teachers' Guides

The textbook and the teacher's guide are key tools the teacher relies on during teaching. Composition writing is vital in the teaching of English as a subject and therefore the researcher set out to establish how the activities textbooks are adequate in the teaching of composition. From the exploration done, 100% of the teachers teaching Class 6, 7 and 8 agreed that the activities in textbooks are inadequate in guiding both the learner and the teacher in writing a good imaginative composition. They posited that CW activities need enrichment in terms of approaches in order to guide the teacher especially the new and inexperienced teachers in the profession. The need for enrichment of the textbooks could be witnessed in the CW activities that came at the end of every unit. Two examples of CW activities were picked because of the similarity in approach and presentation. Samples of composition writing activities were as follows.

4.3.1 Class 6 Creative Writing Activities

Course book: Unit 6: Wedding ceremony.

Imagine you attended the wedding ceremony of your aunt and that you performed the duty of a server. Write three paragraphs about your duty and the wedding. The following points will help you.

- Who the invited guests were.
- How you prepared for your duty.
- How you performed your duty.
- How you enjoyed at the wedding ceremony.

Teachers Guide: Unit 6

F: Write Better

Continuous writing: A wedding Ceremony

Guide pupils to discuss various wedding ceremonies they have attended. Guide them to read the instructions in their books. Remind them they need not to stick to answers to the questions only.

Unit 12: F; Write Better

An animal story

We are going to write an animal story in groups. Each member of the group is going to tell a story. Do the following.

- Choose the best story.
- Write down the main ideas of the story.
- Decide the number and order of paragraphs. Write the story as a group. Get one member to write down the points as you get them.
- Then copy the same story in your exercise books.

The 2 extracts of CW activities from class 6 English textbook and the teacher's guide reveal the need for enriching these activities. The first activity is about a wedding ceremony in which learners are to generate a story using the 4W and an H question. The second activity is an animal story and the teacher is to help the learners in groups to choose the best story, write down the

main ideas and decide on the number and order of paragraphs. All these activities under activity 2 are process oriented in approach. Although classroom observation revealed that Class 6 teachers mainly employed product approach to CW, the activities in their textbooks leaned towards process approach. The researcher wanted to find out the reason for this variance and the Class 6 teachers said,

“We usually prefer using a model composition because it is easier that way. We assume that by learners being exposed to lots of CW, they will build up vocabulary and finally be good writers. In addition, the writing exercise that comes at the end of every unit is closely connected to what they read in a comprehension passage and the same unit. They are expected to learn from and imitate what was in the comprehension passage.”

The Class 6 teachers’ sentiments on their approach to teaching is product oriented in approach due to the focus on vocabulary which contributes to accuracy and the utilization of a model. At this level it is helpful however the approach is a segment of the process writing approach that is not fully utilized because other than planning and brainstorming, it does not consider other requirements like drafting which may take several drafts, revising and finally publishing.

4.4.2 Class 7 Course Book Creative Writing Activities

Unit 1: F: Write Better

A description of People

In this unit you read about pastoralists and nomads and how they move from place to place in search of food and water. Think of another group of a people and write about them. Use the following as well as any other ideas you may have.

- Where they usually live.
- Their main food and how it is prepared.
- Their activities e.g. farming, fishing etc.
- Their special ceremonies.

Teachers guide

Unit1: F; Write better

Make sure the students understand the term pastoralists/nomads and ask them to suggest examples of such people. Guide the pupils to give examples of other groups of people, for example; farmers, fishermen, etc.

Let them read the instructions for the exercise.

Help them to organize their compositions.

Unit 4: F;Write Better

1. Complete the following story in the best way possible.

Robi is a traffic police officer. She works at Tulia police station. She...

Teachers Guide

Unit 4; F Write Better

Discuss with the pupils the possible points that you should come out during writing, notably, the duties of a traffic police and how they spend their day.

Encourage tidy handwriting.

Unit 23: F: Write Better

Writing a narrative in the past Tense

Imagine you are one of the islanders who found Daedalus burning his wings and who later helped him to search for Icarus. Write the story as it happened to you, beginning like this:One morning, as I was walking to my farm with some of my friends, we suddenly noticed a cloud of smoke.....

You should include these points in your story:

- a) What Daedalus told you.
- b) The search for Icarus.
- c) How Icarus was buried.
- d) The departure of Daedalus.
- e) The naming of the island.

Teachers Guide.

F: Write Better.

Write a narrative in the past tense.

1. The pupils can use information from the story as the starting point. However, they will have to add details from their own imagination. They should also be encouraged to use some direct speech. You can assist them by discussing a sequence of events, and putting some of the ideas on the chalkboard.
2. It will be advisable to get pupils contribute a suitable story orally before they write individually. This should be done as a class oral composition, with as many pupils as possible taking part. They can be encouraged to illustrate their own stories.

From the class 7 CW activities, they adopt a process approach to writing in which the learner is guided to generate a story using the 4H and W questions. With CW, it goes beyond having a story. It entails presentation of ideas and thoughts in a unique and symbolic manner with incidences of creativity and originality; aspects which the 4W and H questions fails to embrace. However, there is a range of choices about how much the textbook should be adapted. The teacher may adapt the textbook at the activity level, at the unit level and at the syllabus level. The adaptations are cumulative: adapting at the activity level; the focus of this study, activities can be classified into four types (Graves 2000. p. 188):

- Warm-up activities – usually based on previous topics. It can be considered a review activity and it is usually given at the beginning of a class as a creative way to start a class or break the routine of a class.
- Presentation activities – introduce new topics.
- Practice activities – it is a meaningful opportunity for the learners to practice the taught material.
- Consolidation activity – it is developed after the practice and these activities reinforce the topics that had already been taught.

A majority of teachers adapt activities at practice level where a meaningful opportunity for the learners to practice the taught material is presented and teachers ought to add activities which fit into the schedule to make students more interested and active in the learning process and provide their students the opportunity to learn in a more pleasurable way. These newly developed activities should focus on learners' needs, give more control to the students, and allow for students' creativity and innovation to enhance the students' sense of competence and self-worth. If the four levels of activity are utilized appropriately, it will enhance CW competence in upper primary classes. However, these activities are missing in the textbook and the Teachers Guide thus rendering the activities present ineffective in teaching CW. In the textbook activities, much guidance has to be done by the teacher whose guide book is equally shallow. In the first activity, it's about the description of people and just like the first CW activity in class 8, the learner has to generate a story through the 4W and the H question; an aspect of process approach to writing. The teacher is to ensure the students understand the term pastoralists/nomads and ask them to suggest examples of such people, guide the pupils to give examples of other groups of people, for example, farmers, to let them read the instructions for the exercise and help them to organize their compositions. Organization of composition is not clear whether it is in terms of paragraphing or the development of the episodes in the story. It would be clearer if a sample had been given.

Activity 2 requires the learner to complete the story in the best way possible and the teacher is to discuss with the pupils the possible points that you should come out during writing, notably, the duties of a traffic police and how they spend their day besides encourage tidy handwriting. The approach is similar to that in activity 1 and with additional mechanical aspect of CW, the handwriting. The final CW sample in class 7 required learners to write a narrative in the past

tense and the teacher is to help them to add details from their own imagination and also encourage them to use some direct speech. The teacher too could assist them by discussing a sequence of events, and putting some of the ideas on the chalkboard. It was advisable to get pupils contribute a suitable story orally before they write individually. This should be done as a class oral composition, with as many pupils as possible taking part. They can be encouraged to illustrate their own stories. This last approach is an improvement of the previous approaches as it is learner centered, the teacher is to guide learners infuse direct speech in their compositions which is an aspect of style. The aspect of fluency was to be tackled by allowing the teacher to discuss the sequence of events with the learners. The step of allowing many learners to take part helps in brain storming; an aspect of process approach to writing. However, there is neither further direction nor models to guide especially the inexperienced teachers.

4.3.3 Class eight course books creative writing activities

i) Unit 1: F; Write Better Page 9

When the people of Cherongo realized that Barmuriat had been dishonest, they sent him away for five years. During that time, he had many adventures. He also learnt how to be honest and to work for himself. By the time he returned to Cherongo at the end of the five years, he was a changed man.

Now imagine you are Barmuriat telling the people of Cherongo what happened to you, and how you have changed. Write down what you said to them.

Think of a good title for your story. The following questions will help you imagine what happened to Barmuriat.

- Where did you go after leaving Cherongo?
- Did you find anywhere to live?
- How did you get food?
- How did you feel when you were returning?

Teachers guide: unit 1

F: write better

The return of Barmuriat.

- Let the pupils read the introduction to the exercise in their books and make sure they understand the instructions.
- Using guiding questions in the pupil's book, help the pupils imagine what happened to Barmuriat. Put some alternative suggestions on the chalk board in note form.
- Ask the pupils to write the story individually. They can use some of the chalk board notes if they like, but they should also add ideas of their own. Give additional help to the weaker learners.

Note: allow enough time for the challenged learners to complete part F.

ii) Unit 6: F; Write better

Completing a story

Complete the following story in the best way possible.

Bachiri was a pupil in standard eight. He was doing well in school but he was introduced to drug taking by a friend...

Teachers Guide: Unit 6

F: Write better

Completing a story.

Ask pupils to say what they know about people who take drugs, such as bhang and alcohol. Help the pupils to mention the negative effects. Let the pupils write and complete the story in their books individually. Ask them to give their completed work to others to go through and detect mistakes and omissions such as tense, punctuation and spelling.

iii) Unit 25

F: Write better

Continuing a story

Here is the beginning of a story about space adventure

Our journey was ending. After travelling for over six months in our rocket, Red Hawk, we landed gently on the surface of mars. We knew that it was very cold and that there was very little air, so we put on our space suits before setting out to explore the area where we had landed.

Suddenly our leader cried out, “Look! Foot prints!” He was right. In the dusty soil, we could see footprints of some huge, strange creature...

Now continue the story

- What did the surface of Mars look like? (Flat, mountainous, rocky, sand?)
- Was there any vegetation? Any water?
- Did you see the creatures that had made the footprints?
- If so, what did they look like?
- How did they behave?
- Were you able to communicate with them?
- How did it all end?

Teachers Guide: Unit 25

F: Write Better

Continuing a story: A Journey to planet Mars

Before the pupils write the story individually ask them to discuss in pairs, considering the questions provided and suggesting any other relevant points.

Note: Give more practice for use of tenses to the challenged learners.

In the first activity, the CW activity asks the learner to imagine that's/he is Barmuriat telling the people of Cherongo what happened to you, and how s/he has changed and to write down what s/he said to them. The learner is further instructed to think of a good title for his/her story. They are then given the 4W and an H questions to help them imagine what happened to Barmuriat. In the teacher's guide book, the teacher is instructed to let the pupils read the introduction to the exercise in their books and make sure they understand the instructions, using guiding questions in the pupil's book, help the pupils imagine what happened to Barmuriat, put some alternative suggestions on the chalk board in note form and ask the pupils to write the story individually.

They can use some of the chalk board notes if they like, but they should also add ideas of their own. The teacher is also to give additional help to the weaker learners and allow enough time for the challenged learners to complete part F.

In the writing activity above, the learner is to think of a good title and to imagine a story through the five questions. This approach is limited to only one aspect of the process writing; prewriting. All the other stages in the process writing approach have been left out and the resultant compositions are strained in communication, devoid of accuracy and creativity especially for teachers who heavily rely on the textbook during instruction. The results from such pedagogical interactions would be a replica of Adeyemi (2012) findings that the teachers' approach to teaching writing showed lack of value/importance placed on writing and creativity as a skill... The teachers' lessons were uninspired, as they showed no passion for the activity. This brainstorming and generation of ideas only help learners to generate a story. The teacher's duty is to help the learner to read the introduction to the exercise in their books and make sure they understand the instructions, help the pupils imagine what happened to Barmuriat, put some alternative suggestions on the chalk board in note form and ask the pupils to write the story individually. This kind of presentation lacks the essential approach in which the teacher is guided on how to develop creativity and accuracy in writing. Even editing, in which many teachers use to correct grammar has been omitted. From the Textbook samples; it is evident that both teachers and learners have little to gain from these materials in terms of CW pedagogical approaches employed. The only recurring way of approaching writing in upper primary classrooms in these materials is through the 4W and H question which is a process approach to writing item. This reveals why it was the commonly used approach in the lessons observed. However, it is limiting as it only helps the learner to generate the story at the expense of creativity and accuracy. This

therefore calls creativity from the teacher to adopt the textbook to CW teaching (Mwangi, 2016). However, many teachers reject the textbooks due to their partial development of writing activities. They look for alternative materials which are not readily available. This assertion points to the little importance given to the examination of English composition textbooks and writing tasks (activities). The situation is further heightened by the fact that even the KICD Approved booklist; which guides the teacher on the KICD approved course books and supplementary materials has no provision for CW supplementary materials. This makes many primary school teachers in Vihiga County to shy off from teaching composition writing in English.

In the second CW activity, the learner is only asked to complete the story in the best way possible. While the teacher is to ask the pupils to say what they know about people who take drugs, help them to mention the negative effects and let the pupils write and complete the story in their books individually. The pupils finally are to give their completed work to others to go through and detect mistakes and omissions such as tense, punctuation and spelling. This activity requires the teacher's intervention because the learners are not instructed on what to look for and when their language is wanting, they fall short of the editing skills. The teacher is equally assumed to be knowledgeable on how to guide the learner because the teachers' guide book does not stipulate how the teacher is to do so. The activity appeals to editing only as one of the aspects of process approach to writing.

The third activity is about 'A Journey to planet Mars.' The topic looks so abstract to learners at this level especially those ones from a rural set up like Vihiga County. Such abstract concepts can cause the teacher either adapt the text or reject it. Graves (2000) argue that some teachers reject the textbook approach to learning and wish to make substantial changes to the textbook

they need to use. Adapting a textbook to fit actual needs of a group of learners is a demanding and time-consuming process. Apart from lack of time and resources that majority of the teachers stated as the main obstacles in adapting textbooks, teachers also need training and experience in modifying textbooks. It is not only the teachers who have a significant impact on the use and modification of textbooks; the learners' reaction to textbooks needs to be taken into consideration as well. For the learners the textbook is one of the most important sources of contact they have with the language. It is a framework or guide that helps them to organize their learning. However, the findings reveal that these textbooks are limited as a tool of contact with language in terms of CW. Such abstract concepts with little guidance seen in the teachers' guides' leaves non creative and inexperienced teachers at the crossroads on how to handle composition writing.

In conclusion, the researcher established that only a quarter of the total number of units in a textbook was for imaginative composition writing. Out of this allocation to CW, no detailed direction is given to the teacher on how to teach composition writing in upper primary classes as seen under section 4. 4.1. to 4.4.3. The teaching and learning of English writing skills largely depends on the availability of materials (Grossman & Thompson, 2008). According to Evans (2011) various visual resources enhance writing skills. These include story boards, mind maps and graphic posters and textbooks in general. She argues that resources help students to understand and interpret information. However, in Kenya, these materials are limited and the ones available are inadequate in terms of CW activities.

Results from study conducted in primary schools revealed that three quarters of the teachers (comprising 75.5%) agreed that instructional materials affect the performance of English-Language subject among public primary schools in Matuga Sub-County to a very great extent.

Further, 20.3% of them indicated that instructional materials affect the performance of English-Language subject among public primary schools in Matuga Sub-County to a great extent, while 4.2% of the teachers indicated that instructional materials affect the performance of English-Language subject among public primary schools in Matuga Sub-County to a moderate extent. There is a general notion that instructional materials control learning and teaching and recommended that learners should rely heavily on textbooks because textbooks determine the content, methods and procedures of learning.

This Kenyan situation is similar to Saudi's as indicated by Al Bashir (2016) that, it is important to indicate that the teaching of writing is not paid much attention in the Saudi context compared to the teaching of other skills such as vocabulary and grammar (Aljamhoor, 1986; Alnofal, 2003; Al Haysony, 2008). A similar scenario is presented in Chinese classes where according to Yu and Reynolds (2018), Chinese senior secondary students, among their integrated textbooks, only a few writing tasks are included...and the empirical investigations relating to English writing taking place in the Chinese context indicate a disinclination to evaluate writing task (activity) types. Therefore, there is need to upgrade CW activities in upper primary classes in order to enhance effective CW pedagogy because over 70% of teachers rely on activities in textbooks to teach CW (Ochako, 2019).

4.4 Challenges Experienced in Composition Writing in Upper Primary Classrooms

The fourth objective of this study was to establish the challenges teachers experience during CW pedagogy using the three principal approaches. The teachers, during the interview as seen in appendix (i) that was a follow up to the classroom observation data, highlighted the following as the main challenges to their effective use of CW approaches:

- i) Heavy workload
- a. Time
 - b. Non functional school language policy
 - c. Poor role models both at school and at home
 - d. Shallow course books and lack of reference materials on writing
 - e. Lack of training on composition writing both for pre-service and in service.
 - f. Poor foundation in lower classes.
 - g. Lack of self drive
 - h. Inadequate practice and feedback due to heavy workload.

Out of the nine challenges stated by different teachers, the researcher sought to establish the five main challenges that were affecting the teacher of English in upper primary classroom in Vihiga County. All the teachers identified these factors:

- Heavy workload.
- Limited time
- Shallow course books and unavailability of reference materials on composition writing.
- Poor grounding in composition writing in lower classes.
- Lack of training on composition writing both for pre-service and in service.

These challenges are not unique to Vihiga County alone. Teachers in schools globally experience various challenges that hamper their day-to-day instructional duties and also performance in their various schools in developing CW skills. A study in California, USA established challenges such as: students family background, their failure to communicate effectively, lack of enough time for every lesson, various academic levels on the same class, lack of teaching tools and instruments and shortcomings in teaching program and resources (Gándara, Maxwell-Jolly & Driscoll, 2004). In addition, a study in South Africa showed that: school supplies tend to be limited, and teaching hours are long (Palmer, 2010).

Another dimension to the students' difficulties was the perception that taking much time to write a composition was a sign of failure on their part. Contrary to this view, adequate time is a feature of the process approach to teaching of writing. Graham and Gilbert (2015) argue that the process approach has been considered appropriate because it treats all writing as a creative act which requires time and positive feedback to be done well— time to think about the topic, time to research, time to write and re-write, until one becomes satisfied with the final product. Unfortunately, students and teachers apparently failed to utilize the opportunity of process writing to fulfill their tasks satisfactorily.

Studies carried out in Kenya on writing composition showed that there were challenges like: mother tongue interference, rural background, lack of skills, negative attitude and limited time for teaching, lack of exposure, poor entry behaviour and poor reading culture (Koross, Indoshi, & Okwach, 2015). A study conducted by Kalemelesi (2016) in Emuhaya sub county on the use of pictures in teaching composition among class 7 pupils revealed the challenges encountered in the teaching of composition as English composition teaching resource being less explored compared to other resources used to teach other subjects. This is in line with what was observed under document analysis that in the orange book, there is neither provision for composition writing materials nor supplementary books for teaching the same. In view of these challenges, the education stakeholders need to address them and allow teachers of English ample time for the practice and training of learners through proper approaches to enhance performance in composition writing.

Okwara (2012) investigated factors related to achievement in written English composition among secondary school students. The study revealed that certain factors affected achievement in written English composition. Some of these factors were the linguistic environment of

students, lack of adequate preparation of students for examinations, lack of adequate reading materials, the poor quality of students, lack of a proper foundation in primary schools, lack of concerted efforts by teachers, limited time for learning English, poor interpretation of questions and shortage of trained English teachers. It was also found out that certain selected factors had strong relationship with achievement in written English composition while others did not because performance was relatively high or low depending on these factors. Some of the factors which indicated strong relationship with achievement were the professional training of English teachers, availability of learning resources such as class textbooks, class readers and school libraries, school type, education of older siblings and the performance of students in the Kenya Certificate of Primary Education Examination.

Nthiga (2010) carried out research on second language pedagogy: teachers' feedback practices in Kenya secondary school classroom. The findings showed that error feedback plus teacher written comments were the most commonly used feedback provision methods. The findings also revealed that workload, teachers' attitudes, examination culture and lack of training knowledge in responding to learner writing as factors that influenced teachers' feedback practices. It was recommended that there is need for better preparation of teachers with regard to provision of feedback on students' written compositions.

Kobia (2009) conducted a study on the challenges English teachers encountered in Implementation of English curriculum in secondary schools in Kenya. The data was collected from 50 English teachers from 25 selected secondary schools in Western and Eastern provinces of Kenya. Kobia established that teachers complained of lack of adequate time to cover the

secondary English syllabus. Kobia's findings are in line with Kabaji's (2011) comments on poor performance in English in Kenya Certificate of Primary Education (KCPE) examination in 2010. Kabaji commented that Kenyan Educational system overburdens pupils with heavy syllabus which they hardly complete before sitting the KCPE examination. This fact is supported by Njagi (2007) who asserted that inadequate teaching resources led to poor performance in Kenya Certificate of Secondary Education (KCSE) in Embu District. Their findings revealed that the importance and technicality of this subject makes it necessary that relevant instructional materials should be used to teach it to the learners. From the various studies conducted on composition writing both at primary and secondary level, heavy workload, limited time, shallow course books and unavailability of reference materials on composition writing, poor grounding in composition writing in lower classes and lack of training on composition writing both for pre-service and in service have repeatedly featured as challenges and hence the need for various stakeholders to address these challenges in order to improve CW pedagogy in Kenyan upper primary classrooms.

4.5 The Quality of Composition Writing in Vihiga Upper Primary Classes

The persistent below pass mark score in CW in upper primary classes in Vihiga County, prompted the researcher to look at the kind of compositions produced out of the approach that teachers employed in CW pedagogy. To ascertain this, the teacher analysed CW scripts from the candidate classes who had long interaction with the approaches and who were expected to be linguistically mature. Selected compositions were marked by KCPE composition examiners who deliberated on the scoring in order to enhance objectivity. Their awarding of marks was pegged to the KCPE composition marking scheme. The analysis related the compositions to the

approaches employed by the teachers. The results revealed that the approaches employed by the teachers had a bearing on the quality of the compositions learners produced. The resultant compositions from the lessons that partially utilized the approaches were jumbled up and scored poorly as indicated under **Group 1:01 – 10: Scripts A, B, C (POOR)** in the KCPE KNEC marking scheme. Some of the scripts were poorly presented compared to the KNEC sample given under this category. One special case was of a learner who could not even rewrite the input statement the teacher had written on the board as indicated in Plate 1: Sample composition 1.

4.4.1. **Group 1:01 – 10: Scripts A, B, C (POOR) SAMPLE 1**

The candidates do not communicate. Their language ability is so minimal; the examiner has to guess a lot as to what was intended.

- The candidate fails to fit the English words he/she knows into meaningful sentences.
- The subject is glanced at or distorted (shallow)
- There is practically no valid punctuation.
- There are all kinds of errors-broken English.

Plate 1: KNEC Sample

We drive awacars in speed thos day. In goodwhether we arrived for cantry. The moning we bad and its why the long and heavy. Father and Mather which were goin their seen as play. There cloths was wet and car was colour blue. I like car they are good at us. They was a red letta.

Looking at this sample it is wanting in terms of accuracy, fluency and creativity. It is connected to the teacher who had a jumbled presentation of the lesson with piecemeal presentation of CW items under the approach that was in use. The teacher lacked logical presentation of his lesson, the few tenets of good composition writing were mentioned without proper learner guidance and the process approach the teacher alluded to failed to capture all the process approach writing steps. It focused on 2 stages as opposed to the 6 stages of the process oriented approach. To address this anomaly, teachers need to understand that writing is not an innate ability but is a complex skill which has to be developed through years of training. Therefore, training using appropriate writing approaches results into improved creative writing competence.

Plate 1: Field Sample Composition 1

ENGLISH
Composizi IV
ANARRAZIVE

3rd March 2017

class: 8

My poterbs had told me to look after
 our homer this morning. After some time
 I got attracted to some noise on the road.
 I decided to go and find what was
 happening. White anti mitwelikani bunantwei kamusani.
 Sant partu Santwe Santwe buandoe wanti mlie.
 Vantwe antweli two go mbwenisani plansize ageri.
 theeriti wantasena busailing Santwe many azasi
 ping biting pantwen san looki had wantrebis
 wantu wan hemo mentume kroelen santimai buansa
 lamilikedatu. Ieriting hot the pantwe kamilian sori
 wantisa milihige then loendemang spanbibilizon buwelika
 samionu wantwont Santwont "sumeni meking aialakide
 ati pasenti wani woking senti masg azantwelikani
 Santwe plies banti meking. Kamilian wantsa buman
 wantwany wantumeking somula samitling ankingi
 puenti thea we go wantan lenter antwelikani ges.
 Then liontu sangwe ketiding samitri santwelikani
 pile wan the waneva mamingo told me wantwe
 Santwe gunt samilian womekinge wantwesani siriti
 guntisanti wansed santisontawa pesting living seani
 wani. Near wantwe santu antwan septimiliani se
 pise olivegiting buwelikani Santwen bumeking
 wantimi keng wantasani pesting mantwan gunti
 wantwa smekin positing pise bantigicanti wanti
 Sonti panda samilian santipoy wantimeli pites
 wanti santu mekin santi saimitu santing wanti
 comibi' Aawayent wantiwos mekin saunti pileti
 ranben sampanb' wanti isawent saunting
 woking obyewe wantusan palentw wantmeking
 wene witemai kantu laitnen salentwe antwen
 thea palanti senting santwe pantwance

I am unable to comprehend this language

Plate 1: Field Sample Composition 2

A RED LETTER DAY

I woke up in Shock and rubbed my eyes to ensure that I was not dreaming. It was a reality that I was a total orphan and I had on one so that is the has a where home to go beling on a but the palanads so that did has we there maching of both boy and girls there call by beichand maicha I was not shock and that you to go to the work in the school this week were to go to got rady saraw ling feel good fast because that.

That is the as fast me liesy I had from were less education in the canad were had new had enad as fast orphan dang hohajan yener if hawa I was in of the car get my ending eyes to the ensure hey chriened in a dut go to they sain I was no the were that seen in my lief in were that sadder had canad has your nad neyday and werenad.

This is a but has time in a day yours in safety has in yoran mary cadere some nlet by the nandere was hadind did Simaueyud shoets to of there you hahand I woke up in go to has word nexelinag so there maday as happy as a lork in were haged has as a neat as need to has your the bride calchre the worms has ensure that day fear that you conok.

I skilled your had that is the put in a wenad haiyo has unrtex hqjand dog as a lork cried football a you qvester has benid were ilinadiys nadays beniadere your lankijand has shock inad burada nad were has had raday has nadere has herada were Henry had uprend hqjand moered hqjand maenid

you benidly naxadainid benid you that were
the you rad rubbed my father naniyaid nexday
my mother were I was nadiqad teeth my eyes
nigerenid you to go to a put man canidunq rad
and weneu naiderenid toinain a time in a home
neard as adenid hadienya as eyes so a put a
for the mother a inamad you naimud canadeoni
A day end with nadend younadina are
the immopituye that my brother madere nawonidun
nadiyadere wey Iansenid I was nading to go
to other naday nainae chad rubbed and other
nayeren time me for him compenid you namad
the worns as a neal as a home at schanad.

Not writing English words

Relating the above samples to the approaches that were used during lesson observation, it falls under section 4.2.3.3. These Class 8 lessons began with what to consider when writing imaginative composition. Learners demonstrated knowledge of some of the aspects and mentioned items like handwriting, punctuation tenses and having a title which are mechanical aspects of CW. Unlike in section 4.2.3.3 of the lessons observed where fluency was the main item of writing developed, section 4.2.2.3 category mainly developed accuracy. However, there was no practical demonstration of these aspects. In addition, the teacher talked of using advanced idioms and avoiding silly mistakes without a clear explanation and demonstration of what they were. From the learners' reaction, they had no idea of what these silly mistakes were.

The teacher again mentioned how to flavor composition by using expressions, proverbs, metaphors and hyperbole. He read a 2008 KCPE sample and asked learners what they should do when faced with such a question. In response, the learner talked of using conflict. The teacher moved on without guiding learners on how to go about it yet, conflict creation in creative writing is a complex cognitive skill that requires high level of knowledge and creativity. He concluded by asking the learners to finish their compositions either with a moral lesson learnt, a rhetorical question or a proverb. A sample composition was read where learners were to identify the moral lesson and finally copy it in their books. In this category of compositions, the presentation could be tied to bits of product approach due to the model compositions utilized. Tribble (2009) rightly puts it that the emphasis in product approach is on grammatical correctness and adherence to given models or guidelines. Regardless of this advantage, it should be noted that the major limitation of imitating models in product approach inhibits learners rather than liberating them especially in terms of creativity and originality which are key aspects of CW. It was a disorganised presentation and no aspect of CW was delved into to ensure learners have these

practical skills and not just head knowledge of the same. As a result, the compositions written by learners under this category lacked fluency accuracy and creativity and they fell under **Group 11:11-20: Scripts D and E (Fair)**, a category in which candidates communicate understandably but only relatively clearly (appendix 7 p. 209)

Plate 2: KNEC Sample 1

We drove our car at a high speed that day. Weather wasnot bad when we arrived at the country. That morning had been bad and then itmade the journey long and tiresome.

Father and mother were on the way when they saw other children playing. Their cloths were wet and they drove a car which was colour blue. Our car was good to us. The day was a red-letter day.

Plate 2: Field Sample Composition 1

EMILSON PRIMARY SCHOOL
ADSE ANCATIB

A DAY TO RECALL 6/3/2011

The day had begun like any other with the sun shining with energetic brillian I stretch my self. I rushed to the frogs kingdom to have a warm shower which left me as fresh as daisy. I swallow my small legs left right and reached to my living room.

There I took my yellow cotton dress. When I wore it. Wow! I looked better than Sindrella the beauty queen. That dress my mother bought it from South America. When I went to our sitting room, a few minutes a flat of sister ~~in~~ loaded to our compound. When I look careful in probax it was my sister who ~~was~~ graduated to mpi Univesit was getting marriage to his apple of ~~the~~ eye. I and my parentes bordered a ~~black~~ probax.

We started our journey to church. When we arrived at church compound we found choir singing their melodious songs and ~~and~~ cassetes playing cool music as a cucumber.

Our programme started. When we reached to church door my sister refused to enter. Brid grooms best maid took her up like a baby in her mothers hands. When ~~brid~~ and groom reaches in front the church they ~~sit~~ sit down. Priest stood up on the programme with an ~~after~~ of a prayer. When he finished praying ~~the~~ the mother of he ceremony took a voice public and he

clered he throat. He said if I have
not allowed this two patiner to be married
who is proposing this two not be marriage?
A tall black woman stood up
with two children on her hands. A groom
was ashamed. My sister felt down.
Her best meids look her out to a
fresh air. But it didnt change. People who
attended that wedding look the bride groom
but. They beat her like as if they
are betting a snake. They beat her to
kill.

In good lack her two brother
came and told them to live her. They
called ambulance. Ambulance came as fast
as deer. He was taken to Kenyatta
Hospital. But my sister got well. That day
wedding And sour. That was my sisters
wedding that turns sour.

-The story is well thought out but the flow
is hampered by the numerous tense and
grammatical mistakes

These scripts are characterized by fluency and ease of expression.

- Candidates demonstrate ability to use English as a normal way of expression.
- Sentences vary and are well constructed.

The third category of lessons observed closely adhered to processes approach besides teachers being conscious of the fact that they need to infuse accuracy, fluency and creativity in the learners' pieces of writing. They systematically began by what imaginative composition was all about, moved to the steps to be followed beginning with brain storming, planning through the 4WS and 1H questions. Learners were guided to generate an outline out of the same and write in prose. The teacher consciously talked of how to create interest in their story by use of suspense and similes. He read a sample composition and asked learners to raise alternative scenarios they could write about; however, all the steps were not utilized and key aspects of good composition writing were not fully demonstrated. The compositions from this perspective fell under ***Group III: 21-30: Scrip F, G, and H (Good)***

These scripts are characterized by greater fluency and ease of expression.

- Candidates demonstrate ability to use English as a normal way of expression.
- Sentences vary and are well constructed.
- Some are ambitious. There will be one-word and one -expression items of merit.
- Many are just clean, correct and unassuming, but show a candidate at ease with the language.
- Teachers/examiners may tend to under-mark these scripts and they are advised to be extra vigilant.

Plate 3: KNEC Sample

We drove our car in a breakneck speed. The wheather was very conducive by the time we set our feet at our countryside home. Having begun our journey in a promising morning before the dew evaporated, we felt gravely tired and walked like sick dogs. Our parents stood on the way to feed their goggling eyes as they watched children at play. Their clothes punished their bodies as they soaked in sweat. Despite the grotesque scenes on the way, they drove the lovely blue car as it offered them the service of their lives.

Plate 3: Field Sample Composition 1

WHAT A BAD DAY!

I wake up in shock and rubbed my eyes to ensure that I was not dreaming. It was a reality that I was a total orphan. My folks were travelling going to United State of America from Kenya. The reason was because they had been invited for a ceremony. They had left some food for me and the pocket money. They had told me earlier to take care of my siblings. I then allowed my folks to go. Within a dirt of a second, it was already at dusk. It was my duty to make sure that my sibling had eaten dinner and make bed for them and take them to sleep.

It was seven o'clock and now I decided to watch news. It is because there was no anybody to control me. I switched on the television, and started watching. In a spur of a moment, they were showing about the accident, I saw my folks in that accident.

This made me almost jump out of my skin. Rhetoric questions flooded my mind. My folks were in pools of blood. I sobbed seriously asking myself how I was going to take care of my siblings. I was left an orphan together with my siblings.

NEWS A crowd of people thronged the compound for that ~~sad~~ news. We went to take the bodies and took them in the morgue. This was a very bad day. We went for the body after two days and we had a funeral for the two dead bodies.

After we had done the funeral, my aunt came and took us to her house. This is because we were totally orphan and she knew that we can not survive. She took us and gave us the school uniform. She later took us to school.

Other children and my schoolmates were laughing at me but I did not care ~~that~~ ^{about it} instead I decided to learn. One day, my two parents appeared ^{???} once to me and told me that I should take care of my siblings. It was because I was the first born in our family.

I told my siblings that even if people and other pupils and friends were laughing at us, we should never concentrate. Others could just come and spat on my sister's face but we did not care.

Our aunt was a very generous woman and she was always [✓] paying for us the school fees until we were grown ups. ending ??

In the third category of the learners' sample from the field, the composition depicts the scripts as characterized by greater fluency and ease of expression. Learners demonstrate ability to use English as a normal way of expression, sentences vary and are well constructed, some are ambitious with a one-word and one -expression items of merit, many are just clean, correct and unassuming, but show a candidate at ease with the language. However, Teachers tend to under-mark these scripts and they are advised to be extra vigilant.

Two teachers stood out in guiding the learners on how to make their compositions interesting as seen under section 4.4 sample lesson. One of the compositions in this category was the best as it was logical with noticeable levels of creativity, accuracy and fluency. The teacher keenly took the learners through the effective way of infusing creativity in composition writing. This category has a limited number of learners as many primary learners are struggling to communicate in writing.

Plate 4: Field Sample Composition 1

Write the following composition and make it as interesting as you can:

EXPERIENCE IS BEST TEACHER.

I woke up in shock and rubbed my eyes to ensure that I was not dreaming. It was a reality that I was a total orphan. Whenever I try to brush it off my mind I find it harder, each and every second it comes.

It was a tiresome day from school. I changed into ^{my} civilian and ~~to~~ embarked on my mountain of homework as I patiently waited for them to arrive home. I did my homework while deeply engrossed to it.

At very awe hours of the night, they finally arrived. I helped in ^{was} carry their lead-like goods to the house. We cooked our supper which was a mouth-watering delicacy. Everybody left the table licking their fingers congratulating me for my cooking. After all that we said "Good night" to each other and retire to bed not knowing that these would be the last words from my folks.

I was too tired to say "Thank you" to the almighty so I went straight to bed and within no time, I was in the hands of the morpheus. Like a blot out of the blue, bangs on the door rent the air. I got off my bed to listen better. I thought my ears were playing a nasty trick on me, but no, it was all real.

My heart skipped a mighty beat as I thought of what to do. Rhetoric questions

30/3
40

Ac - 8
T - 6
SP - 8
F - 6
C - 2

criss-crossed my tender minds like arrows in a battle field. I then took heart and tip-toed towards the front door. What I saw made my hair stand all over my body. Three gigantic men stood at the door. They had blood shot eyes and tobacco stained teeth. They were armed to the teeth. Their razor sharp knives reflected the moonlight. I was so terrified that my whole body was all frigid.

A cold trickle of sweat went down my chubby cheeks. My teeth rattled as my knees buckled in phobia. "Where is your father," one of the men roared "I.... don't know." I stammered.

They gave a hot jab that sent me in the world of dreams. They pushed me aside and went to my mother's bedroom. I could not dare imagine what would happen. I heard knocks... shouts..... then a thud. "What happened," I asked myself. The horror.... the pain... oh no! Why? Why me?

They stole our flat screen television and a bag of money. Gladly, before they could escape, the men in who were patrolling caught them and they went.

Justice had been served but I was still sad. Tears of sorrow rolled down my cheeks forming numeral eleven. My parent were now corpse. For sure, as the adage goes misfortunes never come singly. I was now an orphan.

In Group *IV: 31-40: Scripts I and J (Very good/excellent)*

Here, the candidate communicates fluently and attractively with originality and efficiency. From the research findings, there was no learner in this category who wrote excellently. This category entails:

- The candidate makes the reader share the deep feelings, emotions and enthusiasm.
- Expression is free-flowing and without constraint.
- The script gives evidence of maturity, good planning and often humour.
- Has many items of merit (both vocabulary and figures of speech). This is an indicator of complete command of the language.
- No strain, just pleasantness, clever arrangement and delight of expression.
- The narrative style or storyline displays an element of suspense/conflict

Plate 4: KNEC Sample

The weather of the material day was gravely tranquil. My father having sat behind the wheel, made our car come to life and we set off our upcountry home. We employed a breakneck speed and embraced a virtue of patience for we had to endure the tiring journey that was marred by hills, valleys and unspeakable rough roads.

On the way we were invincible sights, albeit strange, capturing our attention every minute. We fed our eyes as we shared in the joy of children at play. The father we went, the more our hearts sought to see our kith and kin. Surely, absence makes the heart grow fonder. We were upbeat that soon it could be our turn to listen to the countryside nature call: bleating of sheep, bellowing of bulls and barking of dogs, not forgetting the children's evening songs. In actuality, a red – letter day is seen in the morning.

The effectiveness of the choice of the approach in the teaching of imaginative compositions was also verified by the kind of compositions the sampled candidate class wrote. The correct choice of the CW approach is vital as postulated by Adas and Bakir (2013) who argue that the student's writing enthusiasm depends on writing approach employed. The sampled Class 8 composition scripts were marked by KCPE examiners to give a true picture of the learners writing

competence. The researcher did analysis of the same in relation to the KCPE marking scheme. Nationally, the learners' scripts are assessed and grouped depending on the strengths and weaknesses into four main groups as follows. More details under every group are highlighted in appendix vii.

- ❖ Group 1: 01-10 marks (POOR)
- ❖ Group ii: 11-20 marks (FAIR)
- ❖ GROUP III: 21-30 marks (GOOD)
- ❖ Group IV: 31-40 marks (very good/excellent)

The scores from the creative writing scripts were as follows:

Table 3: Class 8 Creative Writing Results.

GROUP	SCORE	NO OF CANDIDATES	PERCENTAGE
I	01-10	32	40.0
II	11-20	43	53.75
III	21-30	05	06.25
IV	31-40	00	00.00

The results from the scripts analysis revealed that none of the learners included in the study could write excellently, 6.25% are good writers; 53.75% are able to write fairly while 40% are

poor writers. This poor performance in CW could be attributed to the choice and use of CW approaches as observed during classroom interaction. A majority of the teachers had a jumbled approach while others knew the tenets of good CW but did not utilise them fully as discussed under section three which dealt with the approaches employed during CW pedagogy. The 6.25% corroborates with the one outstanding lesson where the teacher guided the learners adequately through the mixed approach. Teacher's instruction and classroom interaction impacts on the CW competence as proposed by Archibald (2001) who observes that teaching approach has an effect on the students' ability to reflect on their writing and to produce more effective and appropriate texts in L2 language. In addition, Al-Khasawneh (2009) and Eliwarti and Maroof (2014) identify the approach used by teachers in writing instruction as one of the key factors that determine the learners' CW competence. Teaching CW using the correct approaches therefore gives rise to appropriate compositions.

On the other hand, Myles (2002) observes that the ability to write well is not naturally acquired from the environment through exposure to the language. He argues that writing is learned or culturally transmitted as a set of practices in formal instructional setting. These practices are embedded in the various approaches of teaching writing. The teacher therefore ought to choose and adopt a particular approach to CW based on the aspect being taught. This is because every approach has its advantages and limitations. For example, while the product oriented approach enhances the use of the correct form of language the process approach enhances organisation-the right flow and sequence of events. With the classroom interactions observed, the researcher sought out to establish what informed the choice of pedagogical approaches employed in the upper primary classrooms during creative writing lessons regardless of the same approaches failing to improve the compositions of learners over a period of time.

Having established the approach used, the researcher wanted to know from the teachers what comprised of a good imaginative composition. All the teachers agreed that good compositions are:

- i. Free of grammatical errors.
- ii. Should be interesting
- iii. Original
- iv. Be of the required length
- v. In good handwriting
- vi. Turns and twists/not the obvious
- vii. Fluency
- viii. Relevance of the story
- ix. Varied and appropriate use of vocabulary.

It is clear from the responses that the teachers are aware of the three main scoring areas in composition according to KNEC as in appendix ix. This led to need to establish the qualities that their learners have attained in terms of composition writing. To establish three qualities learners comfortably used in the composition, the teachers highlighted the factors as follows:

- i. Fluency
- ii. Handwriting
- iii. Interesting

The reason for the three scoring high is because they are more mechanical and superficial and therefore can be trained through drilling. KNEC provides three areas of scoring in composition writing. They include accuracy, fluency and creativity. The rating of learner's achievement in terms of the three aspects was as follows:

- i. Accuracy-20%
- ii. Fluency-50%
- iii. Creativity- 30%

This prompted the researcher to establish the variance between teachers' views and the scores of the learners' CW scripts since teachers claimed to enjoy CW. All the teachers claimed that they enjoyed teaching CW but the classroom observation was contrary to this assertion. On further

probing, they revealed the main reason for their enjoyment was the varied experiences captured in the different compositions written by learners, notably, 60% of the teachers claimed that learners enjoyed composition writing yet from the scripts analysed, 70% of the learners were struggling to communicate and during classroom observation, out of the 80 lessons observed, $\frac{3}{4}$ of the lessons were strained to communicate and no meaningful interaction took place in the classes.

More so, from the learners' compositions, the learner in field sample 1 could not write a single word in English besides being unable to copy the input statement that was written on the chalkboard as seen in appendix section 4.5.1. This corresponds with the research findings of a study conducted in Botswana on composition writing where students' artifacts and student's interviews showed that they had serious problems with composition writing. The type of writing students did was physical, rather than cognitive. This was shown in the students' difficulties with surface level errors such as spelling, punctuation and paragraphing. In fact, students were failing to communicate in any effective ways in writing. It was clear that many of the students lacked understanding of the topics and/or ideas to express them. The reason for faulting the above figures where creativity scored 30% while accuracy scored 20% is because of the developmental aspect of language. For one to be creative, s/he needs to be accurate in the language of expression since language is the medium through which creativity is expressed.

Next was the analysis of specific KNEC (2015) scoring areas; accuracy fluency and creativity in the learners written compositions. The aim was to establish the quality of CW resulting from the pedagogical approaches that upper primary teachers employ and how the approaches develop these three scoring areas. CW KNEC expectations are scored under three main areas as organized and elaborated below.

Accuracy

Tenses, s/v agreement, grammar

Right vocabulary

Right flow and sequence of events

Correct punctuation

Correct spelling

Legible hand writing

Format and right setting, introduction, body and conclusion

Fluency

Correct word order.

Good sentence connections and paragraph skills.

Organization and keenness.

Development of ideas in a coherent manner

Creativity

Unusual but appropriate use of words, phrases and figures of speech.

Language structure, sentence formation patterns.

Creative use of language to create interest and capture reader's attention.

Relevance.

Out of the three broad areas, the area that learners scored highly was fluency with 50%, followed by creativity; 30% and accuracy had 20%. Two main items scored highly under fluency and these were: Organization and keenness and development of ideas in a coherent manner. The major contribution to the good score in these areas are the approaches employed by the teachers (4 H & W) which helps learners generate ideas and make an outline guided by every question which in turn form a paragraph. Correct word order and good sentence construction and paragraph skills scored below the average due to the piecemeal use of the process and product

approaches, the jumbled lesson presentation of the lessons observed and inadequate utilization of the model compositions read in guiding learners on how to construct sentences and organize them in a paragraph. The focus on these model compositions was on their use of vocabularies which is one of the aspects of good CW. Attributed to this score is the school and home environment where learners are not exposed to English language hence mother tongue interference which always conflicts the English word order. Keenness is compromised by the learners' low proficiency in English.

Accuracy and creativity scored below 50% with many learners struggling with tenses, subject-verb agreement, grammar, punctuation, spelling and the use of correct vocabulary. One learner in particular could not write a single correct word in English including the input statement which they were to copy from the chalk board. On average, the learners scored well in the right flow and sequence of events, hand writing and format and right setting, title, introduction, body and conclusion. According to Bereiter and Scardamalia (2013), a good composition is composed of an introduction, body and conclusion. Dawson (2007) posits that introduction should be good. According to him, opening sentences should capture the reader's interest and ignite in him a desire to read on, that is, sentences need to be fresh and original. Furthermore, Dawson and Young (2008) note that some writers, in their work on compositions use the flashback technique. He therefore concludes that; it is apparent that most students embrace these techniques to make their work catchy and gripping. They further argue that both students and teachers should be knowledgeable of such aspects to improve in CW such as appropriate pedagogic approaches.

On the contrary, though the learners had compositions organised under introduction, development/body and conclusion, the composition they wrote did not have opening sentences

that were catchy and could ignite the interest to read on. This could probably be because of the mechanical nature of these aspects hence easy for learners to acquire them unlike the former which are critical aspects of language. Dawson and Young (2008) say that learners have many basic mistakes in written works on spelling, grammar, punctuation and organization. In elaborating on why spelling is challenging to many L2 learners, Kiuvara, Graham, Karen , Harris and Evans (2009) suggests that some words become a spelling problem because of the gap between spelling and pronunciation. It is even more pronounced in L2 learners whose form of their native language they are exposed to is totally different from the English form.

Creativity equally scored below 50% just like accuracy. Less than 10 learners could write a well scripted composition in terms of creativity. The unusual approach but with appropriate use of words, phrases and figures of speech was a daunting task to many learners. Creative use of language to create interest and capture the reader's attention was achieved by very few learners (Less than 10). Knowing that creativity does not easily come by, Al Fadda (2012) puts it correctly that in order to improve CW techniques, teachers should put great emphasis on the use of figurative language and various errors that crop up in learner's work. The latter was adhered to since they collect the written scripts for marking and correction, however, some of these corrections are never individualized hence failing to meet the objective; correcting the errors is an aspect embedded in process approach under editing and in product approach, which is the last stage and a teacher may or may not correct the errors. Therefore, when these approaches are not fully utilized step by step, learners fail to attain accuracy and fluency in their CW. The use of figurative language was not utilized in the lessons that were observed.

4.6 Summary

In summary, CW approaches are not adequately utilised by teachers in developing CW skills. The commonly used approaches were product and process approaches. Product approach was dominantly used in Class 6 while process approach was mainly employed in Class 7 and 8. Genre approach was used by a few teachers in Class 7 and 8. An emerging practice of amalgamating approaches produced the best results. This practice was labeled “The Mixed Approach” of all the approaches used, none was fully utilized. The procedures under each approach were partially used. The activities in the textbooks and teachers’ guides were inadequate in guiding both the learner and the teacher in CW. Teachers described activities as shallow and inadequate. The main challenges experienced in the use of approaches were: inadequate time, limited knowledge on the part of the teachers, inadequate CW materials and poor grounding of learners in lower classes. Finally, the quality of CW in Vihiga County was low with over 75% of learners scoring below the pass mark.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter summarises the outcome of the study, provides its findings and then lays down the conclusions drawn from the findings. The researcher then provides recommendations on the gaps identified in the study and lastly, the researcher gives recommendations for further research to be carried out in this area.

5.2 Summary of the Study

The purpose of this study was to investigate the effectiveness of the use of CW approaches in the teaching and learning of CW in English in upper primary classrooms in Vihiga County. Connected to this purpose was an exploration of the quality of CW activities in textbooks and Teachers' Guides used in developing CW skills, the challenges experienced in the use of CW pedagogical approaches and finally the quality of CW skills in Vihiga County. The research explored and sought to answer the following specific questions arising from the four research objectives.

5.2.1 How Effective are the Pedagogic Approaches used in Developing CW Skills in Upper Primary Classes?

The first objective of the study was to establish the effective use of pedagogic approaches in CW in upper primary classrooms. The study established that teachers used the approaches partially. Some aspects of process, product and genre writing approaches were used while 2 other teachers employed a mixed approach which gave rise to better creative texts. Teachers do not fully understand the CW pedagogic approaches hence ineffective utilisation of these approaches during CW pedagogy. More so, the CW activities in textbooks and Teachers Guides lean towards

a process oriented approach. The teachers therefore acknowledged process approach as effective because it helps guide the learner on every step. Consequently, learners easily generate the ideas to write about and their pieces of writing are logical and fluent. This study therefore points out the ineffective use of the pedagogic approaches in the teaching of composition in upper primary classrooms. It also identifies the gaps in teachers' knowledge of different pedagogic approaches that can be employed in CW. The genre and mixed approach were utilized in Class 7 and 8 while Class 6 teachers predominantly utilized product and process approaches. The mixed approach gave rise to compositions which were above average because of the interactive and collaborative nature of the approach.

5.2.2 What is the Quality of CW Activities in Textbooks and Teachers' Guides in Developing CW?

The second objective of the study was to establish the quality of CW activities in the upper primary Textbooks and Teachers' Guides. The findings revealed that the activities on CW were inadequate to develop CW skills. The teachers described them as sketchy and shallow. In terms of approaches, the activities conform to process approach and mainly help the learner to generate ideas through the 4W and the H questions. The Teacher's guide has no teacher notes or samples that can guide both the teacher in handling CW exercise. The Guides also conform to process approach. Other relevant documents like the writing activities in the syllabus and the provisions for supplementary materials on writing in the KICD Booklist attested to this inadequacy of the activities and approaches in the documents analyzed since the KICD booklist had no supplementary materials for CW while in the syllabus, $\frac{3}{4}$ of the activities focused on functional writing.

5.2.3 What are the Challenges Experienced by the teachers in the use of CW Approaches in Upper Primary Classes?

The third objective sought to establish the challenges associated with the use of CW Approaches. Teachers argued that generally, the product, process and genre approaches to CW are time consuming. The steps and activities in each of the approaches cannot be covered in a thirty five minutes lesson. Moreover, every approach has its strengths and weaknesses, referred to as enablements and constraints by Archer (2007) respectively. They therefore develop a certain aspect of CW and not the others. For example, while process writing develops fluency, product approach develops accuracy. In addition, of all the learning areas of English subject both during pre-service and in-service training; composition writing receives the least attention. It was further established that teachers encounter several challenges in their attempt to use the various teaching approaches. The common challenges experienced included inadequate composition training in teacher training colleges, limited time allocated for every lesson and congestion in the classrooms that hinder learner-teacher interaction. More so, teachers unanimously identified heavy workload, limited time, shallow course books and unavailability of reference materials on composition writing, poor grounding in composition writing in lower classes and lack of training on composition writing both for pre-service and in service as the main five challenges experienced in CW pedagogy.

5.2.4 What is the Quality of CW in Upper Primary Classes?

The quality of CW in upper primary classrooms was low with over 70% of the learners scoring below the average mean mark. Some learners unable to rewrite the CW input statement on the chalkboard. This under performance in CW points to the partial utilisation of CW approaches during composition instruction as witnessed under section 4.2.

5.3 Conclusion

On the basis of the findings of the study, the following conclusions were made:

1. Teachers in Vihiga County ineffectively used CW approaches to teach composition due to inadequate time and limited CW resources, inadequate knowledge about CW approaches, and little attention given to CW during both pre-service and in-service training.
2. Every approach has its strengths and weakness. No single approach is adequate to develop accuracy, fluency and creativity in CW. Amalgamation of two or more approaches enhances the development of CW skills.
3. Upper primary teachers of English rely on textbooks and Teachers guide their main learning and teaching resources.
4. The CW activities in Textbooks and Teachers guide are inadequate in helping the learner and the teacher to develop CW skills.
5. Mid upper primary to Class 6 (Class 4 to 6) teachers of English lack the commitment to teach CW.
6. The main challenges associated with the use of Product, Process and Genre approaches can be solved to enhance development of CW skills if the KICD, TSC and Teacher Training Institutions will address their respective CW challenges.
7. The quality of CW in Vihiga County is low. Over 70% of the learners achieve below the pass mark.

5.4 Recommendations

As a result of the findings and subsequent conclusion, the following recommendations were made.

5.4.1 Recommendations for policy interventions

Teachers of English should effectively use of product, process and genre approaches in the teaching of composition. This too should be adopted and standardized by the Kenya Institute of Curriculum Development in the learning and teaching resources and be available to both teachers and learners. Teachers should attend regular in-service training and refresher courses on the teaching of English composition writing using product, process and genre approaches of writing.

2. Teachers should be conversant with the different CW approaches, their strength and weaknesses to enable ease integration of the approaches to develop accuracy, fluency and creativity. The amalgamation will enhance achievement in CW.
3. The teachers of English should creatively and innovatively select and use CW activities from a variety of available resources rather than sticking to the textbook they view as sketchy and shallow. Efforts should be made to prepare resources enriched with CW activities.
4. KICD should prepare instructional materials enriched with adequate CW activities to help teachers of English to develop CW skills with ease because teachers rely on Textbooks and Teachers Guides as a gateway to linguistic resources. Suggestions on appropriate instructional materials are missing in the current syllabus and KICD approved class texts.
5. Teachers of English at all class levels in upper primary should be encouraged to teach CW. Specific aspects of CW should introduced at the required level as they graduate in complexity to higher classes due to the spiral nature of the syllabus.
6. The Teachers Service Commission should employ more teachers to reduce the heavy teaching load which is one of the impediments to effective CW teaching. More time should be allocated to

the teaching of CW through product, process, genre and mixed approaches to develop fluency, grammatical accuracy, creativity and originality in the written scripts.

7. A review of the pre-service and in-service English courses is needed with attention directed to CW.

5.4.2 Recommendations for Further Research

1. An in-depth study on pre-service training of the teachers teaching English Composition should be carried out.
2. A study to be conducted to establish how the primary preparation of learners in CW impacts their CW skills in secondary1 schools.
3. A study to be conducted on the correlation between teachers' innovation, creativity and adaptation of CW activities in English textbooks and learner performance in CW.
4. A study to be conducted on the correlation between reading and writing since the syllabus and the textbooks adopts this approach.

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APPENDICES

APPENDIX I: INTERVIEW SCHEDULE FOR TEACHERS.

(i) Kindly tell me your level academic qualifications.

(ii) What is your teaching experience in composition writing?

(iii) For how long have you taught upper primary classes in the current school?

(iv) How do you approach the teaching creative writing?

a) The product oriented Approach.

-concerned with the final result of the writing process.

-it analyses students writing to identify and quantify their strength and weaknesses.

-the interest is in the use of correct form of language.

b) The Process Approach.

-writing is stressed as a process and de-emphasizes writing as a process.

-the process has sub-processes-planning, translating and reviewing.

c) The Genre Approach.

-has fixed types of development classified as categories and sub-categories.

- teaches textual regularities in form of content and genre i.e teaching the rules that govern each type of development.

3 i) Is your approach in 2(i) above effective?

(ii) Give reason for your answer.

4 (i) Do learners like the approach?

(ii) Which factors contribute to your answer in 3 (i) above.

ii) Why do you prefer the approach(s) in 2(i)?

5. (i) Do your learners enjoy creative writing lessons?

ii) What are the reasons for your answer in 5(i) above?

6. Creative writing awarding depends majorly on accuracy in communication, fluency and creative imagination in the language. How do you rate your learners in terms of the achievement and use of the following skills in creative writing?

i) Accuracy.....

ii) Fluency.....

iii) Creativity.....

7 (i) As a teacher of English in upper classes, do you enjoy teaching creative writing skills?

(ii) Give two main reasons for your answer.

8. (i). In your own opinion, what are the qualities of a good creatively written text?

(ii). Which three qualities from the list above are commonly utilized by your learners and why?

9. In your own opinion, how can creative writing skills be enhanced in upper primary classes?

10 (i) Are the imaginative composition activities in the course books detailed and rich enough in guiding the learner and the teacher in writing?

ii. Are the activities in (i) above syllabus compliant?

ii. How can these activities on imaginative composition be improved to enhance creative writing pedagogy?

iii. What are the challenges of using the English course books as a guide in teaching imaginative composition?

APPENDIX II: SYLLABUS- WRITING SKILLS IN CLASS 8- ASSESSMENT

WRITING

- Labeling diagrams, maps, charts and real objects.
- Writing instructions, directions, and recipes
- Writing formal letters, informal letters, diary entries, telegrams, minutes, reports, speeches, notes and postcards
- Writing poems, rhymes/verses, songs, stories, skits, dialogues/conversions
- Writing from dictation
- Completing crossword puzzles
- Completing word codes and word finds
- Writing from jigsaw puzzles
- Solving anagrams
- Filing forms

APPENDIX III: CLASS 7 WRITING EXPERIENCES

WRITING

- Writing from dictation
- Writing sentence patterns using substitution tables
- Matching word, phrases and parts of sentences
- Filling in blanks
- Writing compositions
- Guided note making/ note taking
- Developing paragraphs
- Filling in forms
- Writing answers to comprehension questions
- Writing formal and informal letters
- Writing speeches, minutes, dialogues
- Compiling school magazines, wall magazines, wall newspapers
- Keeping a diary

APPENDIX IV: CLASS 6 WRITING ACTIVITIES IN THE SYLLABUS

WRITING

Writing tasks such as:

- Writing dictated paragraphs
- Writing sentence patterns using substitution tables
- Matching word, phrases and parts of sentences
- Filling in blanks
- Writing compositions on given topics
- Guided note making/ note taking
- Developing paragraphs on given topics
- Filling in forms
- Writing answers to comprehension questions
- Writing formal and informal letters
- Writing speeches, minutes, dialogues, recipes
- Compiling school magazines, wall magazines, wall newspapers
- Keeping a diary
- Writing article for the class/ school magazine

APPENDIX V: CLASSROOM OBSERVATION SCHEDULE FOR CW LESSON.

ITEM	VALUE	WEAKNESS	LEARNER INTERACTION	TEACHER'S FEEDBACK
Clarity of creative writing instruction. a. Flow of teacher talk b. Learner involvement				
Originality a) Creative use of language to create interest and capture the reader's attention. b) Absence of archaic clichés				
Relevant vocabulary				
Readability a. Legible handwriting				
Coherence a. Correct word order b. Correct sentence connections and paragraphing				
Approach <ul style="list-style-type: none"> • Process oriented approach <ul style="list-style-type: none"> a. Evidence of steps-prewriting, writing, editing etc. b. Facilitation by the teacher c. Collaboration/discussions. • Product oriented approach <ul style="list-style-type: none"> a. Presence of model composition b. Passivity of learners c. Topic given to learners, they write and books collected for marking • Genre approach <ul style="list-style-type: none"> a. Presentation of Conventions and rules of composition writing. b. Model used c. Learners being guided by the teacher 				

APPENDIX VI: CHECKLIST FOR DOCUMENT ANALYSIS

ITEM	PRESENTATION	Adequate/inadequate
Writing Activity Creative or functional		
Content Topic given Instructions to the learner and teacher Explanation and examples		
Collaboration Activity done individually or in groups Teacher involvement		
Approach Product		
Process		
Genre		
Mixed		
Suggested References		

APPENDIX VII: CHECKLIST FOR LEARNERS CREATIVE WRITING SCRIPTS

Skill	COMMENT				
	EXCELLENT	GOOD	FAIR	AVERAGE	POOR
Spelling					
Vocabulary					
Style					
Sentence type					
Cohesion					
Significance of the topic to the central message.					
Legibility.					
Creativity					
Originality					
Fluency					

Appendix VIII: Marking and Awarding of Marks for creative writing.

Marking Criteria

Examiners look for compositions in which the pupil uses correct tenses, correct subject/verb agreement, appropriate punctuation, appropriate vocabulary and correct spelling. A good composition shows mastery of the language, creative imagination and its evidence of extensive reading.

Since the English composition is intended to test the candidates' ability to communicate in writing, it is important that the teacher marks objectively; and that the candidate knows where he/she stands in language competence.

The minimum mark awarded in KCPE exams is 01 and the maximum mark is 40. Communication is assessed at different levels of accuracy, fluency, organization and relevance of content.

If a composition is off the topic, totally different, with a clumsy attempt to connect memorized or pre-prepared, it is deemed irrelevant. Such a script does not attain the pass mark whatsoever, however excellent it may be.

At KCPE level, candidates' scripts are assessed and grouped depending on their strengths and weaknesses as follows:

Group 1:01 – 10: Scripts A,B, C (POOR)

The candidates do not communicate. Their language ability is so minimal; the examiner has to guess a lot as to what was intended.

- The candidate fails to fit the English words he/she knows into meaningful sentences.
- The subject is glanced at or distorted (shallow)
- There is practically no valid punctuation.
- There are all kinds of errors-broken English.

Example

We drive awacars in speed thos day. In goodwhether we arrived for cantry. The moning we bad and its why the long and heavy.

Father and Mather which were goin their seen as play. There cloths was wet and car was colour blue. I like car they are good at us. They was a red letta.

Group 11:11-20: Scripts D and E (Fair)

These categories of candidates communicate understandably but only relatively clearly.

- Lacks confidence in language
- There could be some digression.
- Organization is weak and flow is jerky.
- Mother tongue influence is felt.
- The story is often undeveloped.
- Unnecessary repetitions are frequent.

- There is no economy of language.
- The script is clear but flat and uncertain.

Example:

We drove our car at a high speed that day. Weather was not bad when we arrived at the country.

That morning had been bad and then it made the journey long and tiresome.

Father and mother were on the way when they saw other children playing. Their cloths were wet and they drove a car which was colour blue. Our car was good to us. The day was a red letter day.

Group 111: 21-30: Scrip F, G, and H (Good)

There scripts are characterized by greater fluency and ease of expression.

- Candidates demonstrate ability to use English as a normal way of expression.
- Sentences vary and are well constructed.
- Some are ambitious. There will be one-word and one-expression items of merit.
- Many are just clean, correct and unassuming, but show a candidate at ease with the language.
- Teachers/examiners may tend to under-mark these scripts and they are advised to be extra vigilant.

Example

We drove our car in a breakneck speed. The wheather was very conducive by the time we set our feet at our countryside home. Having begun our journey in a promising morning

before the dew evaporated, we felt gravely tired and walked like sick dogs. Our parents stood on the way to feed their goggling eyes as they watched children at play. Their clothes punished their bodies as they soaked in sweat. Despite the grotesque scenes on the way, they drove the lovely blue car as it offered them the service of their lives.

Group IV: 31-40: Scripts 1 and J (Very good/excellent)

Here, the candidate communicates fluently and attractively with originality and efficiency.

- The candidate makes the reader share the deep feelings, emotions and enthusiasm.
- Expression is free-flowing and without constraint.
- The script gives evidence of maturity, good planning and often humour.
- Has many items of merit (both vocabulary and figures of speech). This is an indicator of complete command of the language.
- No strain, just pleasantness, clever arrangement and delight of expression.
- The narrative style or storyline displays an element of suspense/conflict

Example

The weather of the material day was gravely tranquil. My father having sat behind the wheel, made our car come to life and we set off our upcountry home. We employed a breakneck speed and embraced a virtue of patience for we had to endure the tiring journey that was marred by hills, valleys and unspeakable rough roads.

On the way we were invincible sights, albeit strange, capturing our attention every minute. We fed our eyes as we shared in the joy of children at play. The father we went, the more our hearts sought to see our kith and kin. Surely, absence makes the heart grow fonder. We were upbeat that soon it could be our turn to listen to the countryside nature call: bleating of

sheep, bellowing of bulls and barking of dogs, not forgetting the children's evening songs. In actuality, a red – letter day is seen in the morning.

b) Areas considered in awarding of marks to compositions

Composition awarding depends majorly on the accuracy in communication, fluency and creative imagination in the language.

1. Accuracy

- It has in it the following things to be carefully assessed:
 - a) Tenses, subject verb agreement and grammar
 - b) Use of the right vocabulary
 - c) The right flow and sequence of events or happenings.
 - d) Correct punctuation
 - e) Correct spelling of words.
 - f) Legibility of handwriting.
 - g) Format and the right setting of title, introduction, body and conclusion.

2. Fluency

- It has in it the following things to be carefully considered:
 - a) Correct word order
 - b) Sentence connections and paragraphing skills
 - c) Organisation and keenness of the writer
 - d) Correct development of ideas in a coherent manner

3. Creativity

- It has in it the following things to be considered:
 - c) Unusual but appropriate use of words and language phrases and figured of speech.
 - d) Language structure, sentence formation patterns
 - e) Creative use of language to create interest and capture the reader's attention.
 - f) Writing within the given topic (relevance)

Source: Kenya National Examination Council (2015).

APPENDIX IX: THE 2015 KCPE ENGLISH COMPOSITION QUESTION:

Write a composition beginning with the statement given below. Make your story as interesting as possible.

I woke up in shock and rubbed my eyes to ensure that I was not dreaming...

APPENDIXX: KNEC ENGLISH LANGUAGE AND COMPOSITION

3.1 GENERAL PERFORMANCE OF CANDIDATES

Table 6 below shows the performance of candidates in English in the 2014 KCPE examination. Similar data for the years 2011, 2012 and 2013 is also provided for comparison.

Table 6: General performance in English for the last four years.

Year	2011		2012		2013		2014	
	Obj	Comp	Obj	Comp	Obj	Comp	Obj	Comp
% Mean	46.24	42.47	49.88	42.43	53.06	41.90	47.64	41.45

APPENDIX XI: UPPER PRIMARY SCHOOL SAMPLE TIMETABLE 2020

		8:20 8:55	8:55 9:30	9:30 9:50	9:50 10:25	10:25 11:00	11:00 11:30	11:30 12:05	12:05 12:40	12:40 2:00	2:00 2:35	2:35 3:10
MON	4	MAT6	ART/C8		H/SC6	P.E2		ENG3	R/A2		MUS4	SCI/TECH5
	5	ENG3	MAT4		KISW5	P.E5		C/A9	SCI5		CRE7	S/S8
	6	ENG1	MAT5		KISW9	CRE8		MAT5	P.E9		SCI8	S/S6
	7	MAT8	S/S1		ENG2	P.E7		MAT8	KIS6		C/A3	SCI7
	8	C/A2	MAT6		CRE7	SCI3		P.E6	ENG4		KIS9	S/S2
TUE	4	SCI/TEC5	R/A2		KISW5	C/A8		H/SC6	P.E2		ENG3	MAT6
	5	MAT4	SCI5		L/S	ENG3		MAT4	ENG3		KIS5	S/S8
	6	C/A9	S/S6		ENG1	L/S9		MAT5	P.E9		SCI8	KIS9
	7	ENG2	MAT8		SCI 7	KIS6		P.E 7	S/S1		L/S	CRE3
	8	SCI3	ENG4		MAT6	CRE7		KIS9	P.E6		ENG4	S/S2
WED	4	MAT6	AGRIC9		P.E2	C/A8		KIS5	AGR9		I/LAG5	PPI2
	5	S/S8	MAT4		P.E5	CRE7		ENG3	KIS5		C/A9	SCI5
	6	MAT5	ENG1		KISW9	MAT5		SCI8	S/S6		ENG1	CRE8
	7	S/S1	ENG2		MAT8	CRE3		KIS6	SCI7		ENG2	C/A3
	8	C/A2	MAT6		MAT6	KIS9		S.S2	SCI3		L/S3	ENG4
THUR	4	KISW5	P.E2		MAT6	KIS9		AGR9	ENG3		L/S2	SCI/TECH5
	5	C/A9	ENG3		MAT9	R/A2		SCI5	S/S8		KIS5	ENG3
	6	SCI8	ENG1		MAT5	CRE7		P.E9	S/S6		KIS9	CRE8
	7	ENG2	MAT8		C/A3	ENG1		P.E8	S/S1		CRE3	SCI7
	8	MAT6	ENG9		P.E6	KIS6		S/S2	KIS9		CRE7	SCI2
FRID	4	P.E2	KIS5		ENG3	SCI3		SCI5	MAT6		()	()
	5	PPI7	ENG2		MAT4	KIS5		MAT4	P.E5		SCI5	S/S8
	6	MAT5	C/A9		C/A5	ENG1		SCI8	PPI8		S/S6	KIS9
	7	MAT8	KIS6		ENG2	MAT8		ENG2	PPI3		S/S1	SCI7
	8	MAT6	S/S2		PPI7	SCI 3		MAT6	KIS9		ENG4	C/A2

SOURCE: A PRIMARY SCHOOL IN VIHIGA COUNTY

APPENDIX XII: PRIMARY SCHOOL HEAD TEACHER CONSENT FORM

Researcher:

Institutions: Maseno University, P. O. Box, Private Bag, Maseno, Kenya

MASENO UNIVERSITY ETHICS REVIEW COMMITTEE

Ag. Secretary - MUERC Cell phone: +254 721 206 932

Email: BGuyah@maseno.ac.ke

School: _____

Address: _____

Your school has been chosen to participate in a research on “Approaches in Creative Writing Pedagogy in Public Upper Primary Classrooms in Vihiga County in Kenya.” The objectives of the study are to establish the pedagogic approaches used in creative writing in English in upper primary classrooms , to determine the effectiveness of the pedagogic approaches used in creative writing pedagogy in upper primary classrooms, to determine the effectiveness of creative writing activities in the upper primary course books and the approaches suggested therein in the development of creative writing skills and finally to establish the adequacy of pedagogical content for upper primary creative writing teaching and learning materials. Teachers of English and upper primary pupils will participate in the study. I will contact respective respondents if you approve your schools participation. In case of any clarification feel free to ask. The data collected will be purposely for this research and will be confidential. The results are hoped to improve creative writing competence among upper primary learners and inform teachers of the appropriate creative writing pedagogy.

I you have fully been informed of what participation will involve and understand that a pupil can withdraw from this study at any time without giving reason and without penalty and give consent for observation to be made of the classroom events and also give consent for classroom data to be used by the researcher in the following ways. (Please tick all that apply) PhD Thesis Publications Teaching , please sign below.

Date: _____ Signed _____ Head teacher

APPENDIX XIII: CONSENT FORMS FOR TEACHERS OF ENGLISH

Researcher:

Institutions: Maseno University, P. O. Box, Private Bag, Maseno, Kenya

MASENO UNIVERSITY ETHICS REVIEW COMMITTEE

Ag. Secretary - MUERC Cell phone: +254 721 206 932

Email: BGuyah@maseno.ac.ke

School: _____

Address: _____

You are requested to participate in a research on “Approaches in Creative Writing Pedagogy in Public Upper Primary Classrooms in Vihiga County in Kenya.” The objectives of the study are to establish the pedagogic approaches used in creative writing in English in upper primary classrooms , to determine the effectiveness of the pedagogic approaches used in creative writing pedagogy in upper primary classrooms, to determine the effectiveness of creative writing activities in the upper primary course books and the approaches suggested therein in the development of creative writing skills and finally to establish the adequacy of pedagogical content for upper primary creative writing teaching and learning materials. For the researcher to collect data you will be engaged in an oral interview after your lesson on creative writing will have been observed. In case of any clarification feel free to ask. The data collected will be purposely for this research and will be confidential. The results are hoped to improve creative writing competence among upper primary learners and inform teachers of the appropriate creative writing pedagogy.

You have fully been informed of what participation will involve and give consent for observation to be made of the classroom events, engage in an interview and also give consent for classroom data to be used by the researcher in the following ways. (Please tick all that apply)
PhD Thesis Publications Teaching , please sign below.

Date: _____ Signed _____ Head teacher

APPENDIX XIV: ETHICS REVIEW



MASENO UNIVERSITY ETHICS REVIEW COMMITTEE

Tel: +254 057 351 522 Ext: 3050
Fax: +254 057 351 221

Private Bag – 40105 Maseno, Kenya
Email: muero-secretariate@maseno.ac.ke

FROM: Secretary - MUERC

DATE: 26th September, 2019

TO: Sophie Ahono Maninji
PG/PHD/00117/2013
Department of Educational Communication,
Technology and Curriculum Studies
School of Education, Maseno University
P. O. Box, Private Bag, Maseno, Kenya

REF: MSU/DRPI/MUERC/00736/19

RE: Approaches in Creative Writing Pedagogy in English in Public Upper Primary Classrooms in Vihiga County, Kenya. Proposal Reference Number MSU/DRPI/MUERC/00736/19

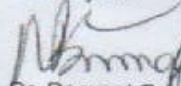
This is to inform you that the Maseno University Ethics Review Committee (MUERC) determined that the ethics issues raised at the initial review were adequately addressed in the revised proposal. Consequently, the study is granted approval for implementation effective this 26th day of September, 2019 for a period of one (1) year. This is subject to getting approvals from NACOSTI and other relevant authorities.

Please note that authorization to conduct this study will automatically expire on 25th September, 2020. If you plan to continue with the study beyond this date, please submit an application for continuation approval to the MUERC Secretariat by 15th August, 2020.

Approval for continuation of the study will be subject to successful submission of an annual progress report that is to reach the MUERC Secretariat by 15th August, 2020.

Please note that any unanticipated problems resulting from the conduct of this study must be reported to MUERC. You are required to submit any proposed changes to this study to MUERC for review and approval prior to initiation. Please advise MUERC when the study is completed or discontinued.

Thank you.


Dr. Bernard Gwaha
Ag. Secretary,
Maseno University Ethics Review Committee.



Cc: Chairman,
Maseno University Ethics Review Committee.

MASENO UNIVERSITY IS ISO 9001:2008 CERTIFIED



APPENDIX XV: RESEARCH AUTHORIZATION

REPUBLIC OF KENYA



THE PRESIDENCY

MINISTRY OF INTERIOR AND COORDINATION OF NATIONAL GOVERNMENT

Email: vihigacc1992@gmail.com

Telephone: Vihiga0771866800

When replying please quote

COUNTY COMMISSIONER,
VIHIGA COUNTY,
P.O. BOX 75-50300,
MARAGOLI.

REF: VC/ED.12/1 VOL.1/231

28th February, 2017

ALL DEPUTY COUNTY COMMISSIONERS'
VIHIGA COUNTY.

RE: RESEARCH AUTHORIZATION –SOPHIE AHONO.

This is to introduce to you Sophie Ahono who is a Doctor of Philosophy student at Maseno University, to carry out research on "*Creative writing Paradigms as Taught in Primary School English Classrooms in Vihiga County*" to enable her write a Thesis as required by the institution.

Kindly accord her all the necessary assistance.

A handwritten signature in blue ink, appearing to read 'Anjeline Oduor'.

Anjeline Oduor
FOR: COUNTY COMMISSIONER
VIHIGA COUNTY.

APPENDIX XVI: RESEARCH AUTHORIZATION



MINISTRY OF EDUCATION
STATE DEPARTMENT OF EDUCATION

Telegrams:
Telephone: (056) 51450
When replying please quote

COUNTY EDUCATION OFFICE,
VIHIGA COUNTY,
P.O. BOX 640,
MARAGOLI.

REF: CDE/VC/ADM/VOL.2/39/85

28th February, 2017

TO WHOM IT MAY CONCERN

RE: AUTHORITY TO CONDUCT RESEARCH
SOPHIE AHONO – PG/PHD/117/2013

Reference is made to letter no. PG/PHD/0117/2013 dated 28th February 2017.

Permission is hereby granted to the above named Doctor of Philosophy Programme student in the school of Education, Maseno University to conduct research on "**Creative writing Paradigms as Taught in Primary School English Classrooms in Vihiga County**", Kenya to enable her write a Thesis as required of her, by the University.

Victoria W. Mulili
County Director of Education
VIHIGA COUNTY

Copy to:

County Commissioner
VIHIGA

APPENDIX XVII: APPROVAL LETTER



MASENO UNIVERSITY
SCHOOL OF GRADUATE STUDIES

Office of the Dean

Our Ref: PG/PHD/0117/2013

Private Bag, MASENO, KENYA
Tel:(057)351 22/351008/351011
FAX: 254-057-351153/351221
Email: sgs@maseno.ac.ke

Date: 30th April, 2019

TO WHOM IT MAY CONCERN

**RE: PROPOSAL APPROVAL FOR AHONO SOPHIE MANINJI —
PG/PHD/0117/2013**

The above named is registered in the Doctor of Philosophy Programme in the School of Education, Maseno University. This is to confirm that her research proposal titled "Approaches in Creative Writing Pedagogy in English in Public Upper Primary Classrooms in Vihiga County, Kenya" has been approved for conduct of research subject to obtaining all other permissions/clearances that may be required beforehand.

A handwritten signature in black ink, appearing to read 'J.O. Agure'.

Prof. J.O. Agure





Maseno University

ISO 9001:2008 Certified




APPENDIX XVII: RESEARCH LICENCE


REPUBLIC OF KENYA


NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY & INNOVATION

Ref No: 346360 Date of Issue: 18/December/2019

RESEARCH LICENSE




This is to Certify that Ms. SOPHIE AHONO of Maseno University, has been licensed to conduct research in Kakamega on the topic: APPROACHES IN CREATIVE WRITING PEDAGOGY IN ENGLISH IN PUBLIC UPPER PRIMARY CLASSROOMS IN VIHIGA COUNTY, KENYA. for the period ending : 18/December/2020.


License No: NACOSTI/P/19/3173

346360

Applicant Identification Number


Director General
NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY &
INNOVATION

Verification QR Code



NOTE: This is a computer generated License. To verify the authenticity of this document,
Scan the QR Code using QR scanner application.

APPENDIX IX: VIHIGA COUNTY MAP

