



Research Paper

Effectiveness Of Creative Art, Dramatic Play On Pupil's Acquisition Of Handwriting Skills In Pre-Primary Schools In North East Senatorial District Of Akwa Ibom State

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ABSTRACT

The study investigated the effectiveness of Creative Art and Dramatic Play on Pupils' Acquisition of Handwriting Skills in Pre-primary Schools in North East Senatorial District of Akwa Ibom State. In order to achieve this purpose, eight objectives, and eight null hypotheses were formulated to guide the study. The design of the study was quasi-experimental design. The population of the study consisted of 53,121 ECC 3 pupils in 348 public schools in North East Senatorial District of Akwa Ibom State. A sample of 149 ECC 3 pre-primary pupils from three intact classes was used for the study. In order to obtain a representative sample for the study, a multi-stage sampling technique was adopted. Instructional strategies package was developed on creative art and dramatic play which was used in teaching the experimental group handwriting skills while the control group was taught using the conventional method. Both the control and experimental group were pretested before the treatment commenced. The instrument for data collection was modified Beery-Buktenica Development Test of Visual Motor Integration (VMI-5th). Analysis of Covariance (ANCOVA) was used to test the research hypotheses at 0.05 level of significance. The result of the analysis revealed that pupils taught handwriting skills using creative arts, dramatic play instructional strategies performed better than those taught using conventional method. It was recommended among others that teachers should strive to use the innovative techniques in teaching handwriting skills in pre-primary schools.

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I. INTRODUCTION

Handwriting is a basic tool used in many phases of our daily life, for taking notes, taking tests and doing classroom work and home work. Handwriting is an academic skill that allows children to express their thought and feelings and communicate with others. Handwriting is the most concrete of the communication skills. Handwriting can be observed, evaluated and preserved, providing a permanent record of the output. Amundson (2011) viewed handwriting as a tool for teaching and learning languages. Hornby (2010), viewed handwriting as the writing that is done with a pen or pencil, not printed or typed. Handwriting is the act of forming letters and words on a page and is done by hand with either a pen, pencil, digital stylus or other instruments. Handwriting is an important part of the pre-primary curriculum that pupils need to learn in order to function very well in school and outside the school environment.

Visual discrimination refers to the ability to differentiate between one object from another (Lerner and Kline, 2012). In a preschool readiness test, for example, the child may be asked to find the rabbit with one ear in a row of rabbits with two ears and when asked to distinguish visually between the letters 'm' and 'n' the child must perceive the number of humps in each letter. The skill of matching identical letters, words, numbers, pictures, designs and shapes is another visual discrimination task. Objects may be discriminated by colour, shape, pattern, size, positions or brightness. The ability to discriminate between letters and words visually becomes essential in learning to write and read. Children who cannot identify the differences or similarities between objects or pictures will have some difficult time differentiating between 'n' and 'm' and 'd' and 'p' and 'q', hence unable to write well.

Writing requires the ability to write from left to right. In order words children should be taught the left to right progression in writing. In English language, writing begins from the left and moves progressively to the right and then makes a big sweep back to the left. To develop the skill of left to right progression in handwriting the teacher needs to prepare worksheet in which children can draw or trace lines from left to right, up and down the bottom of the paper, vertically and horizontally. Activities such as asking the children to move to their left, stamp their left feet, close their left eyes etc can inculcate the skill of left to right progression in writing (Ikoh, 2004).

Tracing is an activity that strengthens handwriting by helping children recognize the shape a letter takes while also practicing appropriate size of the letter and corrects formation of the letter (Awotua, 2011). Tracing helps little ones refine their pre-writing skills and builds the foundation for drawing and writing letters and words. Tracing is beneficial because it helps build: Fine motor skills. By having children trace shapes and letters from left to right, top to bottom, although jagged and curvy lines, they develop fine motor control.

Basic stroke formation is one of the handwriting skills a child needs to develop before the child can learn to write. In basic stroke formation a child learns big movement before he can learn small ones. As the child gains more control between his eyes and hand, the teacher will notice that the child makes his letters smaller. In basic stroke formation the child learns the left to right movement of a writing pattern. The child learns a lot of it at the stage of basic stroke formation. The child learns the perception of the pattern, which end of the pencil or crayon to write with, hand and arm muscle control, how to grip the pencil or crayon, how to stop the paper from moving, copying skill, matching for size and height of pattern etc. Sowder (2019)

Visual motor skills are another pre-requisite for handwriting. Visual motor skills involve eye-hand coordination, or the ability to use the hands and eyes together in a coordinated manner. The coordination of visual information is perceived and processed with fine and gross motor skills, (Bishop, 2018). In writing, the child makes use of the eye and hand. Without being able to coordinate the hand and the eye, the child cannot write. Activities that can develop the visual motor skills include; sorting of shapes into a shapes sorter or putting coins into bank slots, catching and tossing a ball etc.

Visual figure ground is another handwriting skill a child needs to be able to learn how to write. Visual figure ground is the ability of a child to perceive a form and find it even when hidden in a conglomerated ground of matter. In order words it is the ability to distinguish an object from its surrounding background, for example asking a child to find a blue crayon in their pencil box. In visual figure ground, the child is expected to filter out all the other crayons to look for that blue crayon. In learning to write, the child needs to visually perceive the letters and words accurately to be able to write or copy.

Conventional method refers to traditional learning approach (teacher-led instruction). Since the teacher-led instructional strategy does not stress the acquisition of handwriting skills effectively, and the mastery of handwriting skills is indispensable to learning how to write, there is need to expose the pupils to handwriting skills. Creative art and dramatic play are instructional strategies that will be used to see if it can assist children to acquire the necessary handwriting skills.

Inyang (2010) defined creative arts as a combination or weaving together of music, dance, drama and fine arts against the cultural background of the child. It involves the understanding and recognition of the values of the arts as they relate to one another for an all round development of the child or the learner. When children are involved in painting, drawings, making simple designs with lines, modeling using clay, plasticize etc to build up forms and shapes. They are developing their fine motor skills that will help in handling writing tools thereby developing visual motor skills. Similarly, music, dance and drama also develop the needed skills for handwriting.

Dramatic play is a natural avenue of expression for children. Children dramatize real situation, children learn to put themselves into other people's places. Children can act out the roles of 'Doctor', 'father', 'mother' etc, and dramatic play is a viable tool for the development of handwriting skills. Dramatic play promotes creativity, social, emotional, communication skills, build character, morals and gross and fine motor skills of the child Berminger (2016).

In order to achieve the pre-primary school objectives of teaching the rudiments of numbers, letters, colours ... through play and developing handwriting skills that will enable the child function effectively in the society within the limits of the child's capacity. The teacher of handwriting must not only know what to teach but how to teach it effectively.

Statement of the Problem

The researcher has noticed that pre-primary school teachers do not develop the handwriting skills of the child before initiating formal handwriting lesson. The poor handwriting skills exhibited by pupils results in pupils joining letters and words together, mixing lower and upper case letters, writing without spacing, clumsy handwriting, eligible handwriting these has caused pupils low grades in all the subject because teachers cannot read what they have written so as to give them their correct scores.

Researchers have emphasized the significance of mastery of handwriting skills before formal handwriting instruction is initiated. Regrettably, most teachers or caregivers in our pre-primary schools are not equipped with the necessary knowledge relevant for preparing pupils for the master of handwriting skills. Most teachers or caregivers cannot select instructional strategies such as creative arts, dramatic play etc and handwriting instructional activities such as sorting little toys, and bricks into boxes, posting shapes into shaped holes, clay and plasticize modeling, jigsaw puzzles, tracing line drawing, colouring in pictures and tracing or copying of certain patterns appropriate for pupils' acquisition of handwriting skills. It is against the backdrop that the researcher sought to investigate creative arts and dramatic play instructional strategies with a view of determining or identifying the appropriate instructional strategies that will effectively develop handwriting skills of children in North East Senatorial District of Akwa Ibom State.

Purpose of the Study

The purpose of the study investigated the effectiveness of creative art, dramatic play on pupil's acquisition of handwriting skills in pre-primary schools in North East Senatorial District of Akwa Ibom State. Specifically, this study seek to achieve the following objectives;

1. To determine the difference in pupil's receptive language skills when taught using creative art, dramatic play instructional strategies and those taught using the conventional instructional strategy (teacher-led).
2. To determine the difference in pupils write on line skills when taught using creative art, dramatic play instructional strategies and those taught using the conventional instructional strategy.
3. To investigate the difference in pupil's visual discrimination skills when taught using creative art, dramatic play instructional strategies and those taught using the conventional instructional strategy.
4. To investigate the difference in pupils left to right progression skill when taught using creative art, dramatic play instructional strategies and those taught using the conventional instructional strategy.
5. To determine the difference in pupils tracing skills when taught using creative art, dramatic play instructional strategies and those taught using the conventional instructional strategy.
6. To determine the difference in pupil's basic stroke formation skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
7. To investigate the difference in pupil's visual motor skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
8. To determine the difference in pupils ability to develop visual figure ground skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Null Hypotheses

The following null hypotheses are formulated to further guide the study:

H01: There is no significant difference in pupils receptive language skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H02: There is no significant difference in pupils write on line skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H03: There is no significant difference in pupils visual discrimination skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H04: There is no significant difference in pupils left to right progression skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H05: There is no significant difference in pupils tracing skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H06: There is no significant difference in pupils basic stroke formation skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

H07: There is no significant difference in pupils visual motor skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional strategy.

H08: There is no significant difference in pupils ability to develop visual figure ground when taught using the creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Research Design

Quasi experimental research of pre-test – post-test control group design was used for the study. This design was considered appropriate because intactclasses were used for the three groups. The advantage of using intact classes was to afford all the subjects in the groups equal opportunity to be used the way they were in their classes and hence, reduced sensitivities which might occurred during the sampling process(smith 2015). The design is illustrated diagrammatically as follows;

E	01	x1	02
E	03	x2	04
—	—	—	—
C	05	—	06
01	03 and 05 = Pretest		
02	04and06 = post test		
—	—	—	—
Non-randomization			
X = Treatment for the experimental group			
— = No treatment			

Area of the Study

The research will be carried out in Akwa Ibom North East Senatorial District of Nigeria. The area is extended about latitude 4048 to 5023 North to 7048 to East. The main water bodies are the Qua Iboe River, Ikpa River, and Cross River.

Population of the Study

The population of the study consists of 53,121 ECC 3 pupils in North East senatorial district of Akwa Ibom State. There are 386 public preprimary schools in Akwa Ibom North East senatorial district. (SUBEB, 2022) preprimary school pupils will be used for the study because it is at this level of education that pupils are exposed to handwriting skills and they are taught how to write.

Sample and Sampling Technique

The sample for this study consisted of 149 pre-primary school pupils (ECC 3) drawn from three intact classes of three schools. This sample was drawn using multi-stage sampling technique.

Instrumentation

The instrument that was used in collecting data for this study was the modified Beery-Buktenica Development Test of Visual Motor Integration (VMI-5th) designed by Beery-Buktenica (2004) and tested for validity and reliability by Ercan and Arac (2011). Beery VMI test is based on copying the visual stimulate (geometric shapes), consists of visual perception test and motor coordination test. Visual perception test covers visual perception skills, such as visual discrimination, matching, classification, figure-ground differentiation, spatial relationship and visual memory, while motor coordination test covers motor skills including hand-eye coordination which may be preparatory for handwriting. The Beery VMI test was developed to evaluate the visual-motor integration, visual perception and motor coordination development by integrating visual and motor skills of children between the ages of two and eighteen. In this test a total of 24 items was evaluated.

Reliability of the Instrument

To establish the reliability of the instrument for the study, the instrument was subjected to trail testing on 30 ECC 3 pupils who were not part of the main study but possessed the same characteristics as those that will take part in the main study. The scores obtained through pilot testing were used to determine the reliability coefficient of the instrument. The reliability of the instrument was established through test and retest method, the data collected during the test for reliability was subjected to Pearson's Product Moment Correlation (PPMC). The result yielded a correlation coefficient of internal consistency reliability estimate of 0.94 for receptive language skill, 0.89 for write on line skill, 0.55 for visual discrimination skill 0.72 for left to right progression skill, 0.88 for tracing skill, 0.84, for basic stroke formation skill, 0.79 for visual motor skill and 0.65 visual figure ground skill respectively for modified Beery-Buktenica Development Test of Visual Motor Integration (VMI-5th). In line with these result, it is reported that the test is valid and reliable for children.

Method of Data Analysis

Descriptive statistics such as mean and standard deviation was used in answering the research questions. Analysis of covariance (ANCOVA) was used to test the hypotheses at 0.05 level of significance. The pre-test scores were used as covariates to the post-test scores.

II. Results

Hypothesis 1

There is no significant difference in pupils receptive language skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 1: Result of ANCOVA for the significant difference in the receptive language skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	389.024	3	129.675	48.872	.000
Intercept	878.319	1	878.319	331.024	.000
Pre_PLS	31.386	1	31.386	11.829	.001
Experimental Groups	318.628	2	159.314	60.043	.000
Error	384.734	145	2.653		
Total	6210.000	149			
Corrected Total	773.758	148			

Entries in Table 1 reveal the result of ANCOVA for the significant difference in the receptive language skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 60.043 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in receptive language skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught receptive language skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 2

There is no significant difference in pupils write on line skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 2: Result of ANCOVA for the significant difference in the write on line skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	155.252	3	51.751	24.475	.000
Intercept	1343.883	1	1343.883	635.588	.000
Pre_WLS	1.826	1	1.826	.864	.354
Experimental Groups	153.300	2	76.650	36.252	.000
Error	306.587	145	2.114		
Total	6570.000	149			
Corrected Total	461.839	148			

Table 2 reveals the result of ANCOVA for the significant difference in the write on line skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 36.252 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in the write on line skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means that pupils taught write on line skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is significant.

Hypothesis 3

There is no significant difference in pupils visual discrimination skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 3: Result of ANCOVA for the significant difference in the visual discrimination skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	128.842	3	42.947	22.321	.000
Intercept	1416.111	1	1416.111	735.980	.000
Pre_VDS	.003	1	.003	.002	.967
Experimental Groups	128.440	2	64.220	33.376	.000
Error	278.997	145	1.924		
Total	6516.000	149			
Corrected Total	407.839	148			

Entries in Table 3 reveal the result of ANCOVA for the significant difference in the visual discrimination skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 33.376 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in visual discrimination skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught visual discrimination skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 4

There is no significant difference in pupils left to right progression skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 4: Result of ANCOVA for the significant difference in the left to right progression skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	104.894	3	34.965	17.287	.000
Intercept	1606.295	1	1606.295	794.164	.000
Pre_LRPS	.964	1	.964	.477	.491
Experimental Groups	101.319	2	50.659	25.046	.000
Error	293.281	145	2.023		
Total	7056.000	149			
Corrected Total	398.174	148			

Entries in Table 4 reveal the result of ANCOVA for the significant difference in the left to right progression skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 25.046 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in left to right progression skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught left to right progression skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 5

There is no significant difference in pupils tracing skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 5: Result of ANCOVA for the significant difference in the tracing skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	116.515	3	38.838	24.803	.000
Intercept	1742.535	1	1742.535	1112.803	.000
Pre_TS	.252	1	.252	.161	.689
Experimental Groups	115.217	2	57.608	36.789	.000
Error	227.055	145	1.566		
Total	7533.000	149			
Corrected Total	343.570	148			

Entries in Table 5 reveal the result of ANCOVA for the significant difference in the tracing skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 36.789 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant; therefore, the null hypothesis which claimed a no significant difference in tracing skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught tracing skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 6

There is no significant difference in pupils' basic stroke formation skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 6: Result of ANCOVA for the significant difference in the basic stroke formation skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	228.051	3	76.017	39.257	.000
Intercept	1520.701	1	1520.701	785.316	.000
Pre_BSFS	7.770	1	7.770	4.013	.047
Experimental Groups	209.538	2	104.769	54.104	.000
Error	280.781	145	1.936		
Total	7740.000	149			
Corrected Total	508.832	148			

Entries in Table 6 reveal the result of ANCOVA for the significant difference in the basic stroke formation skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 54.104 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in basic stroke formation skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught basic stroke formation skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 7

There is no significant difference in pupils' visual motor skills when taught using creative art, dramatic play, instructional strategies and those taught using the conventional strategy.

Table 7: Result of ANCOVA for the significant difference in the visual motor skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	117.778	3	39.259	20.478	.000
Intercept	1429.697	1	1429.697	745.758	.000
Pre_VMS	.630	1	.630	.329	.567
Experimental Groups	116.096	2	58.048	30.279	.000
Error	277.980	145	1.917		
Total	5832.000	149			
Corrected Total	395.758	148			

Entries in Table 7 reveal the result of ANCOVA for the significant difference in the visual motor skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 30.279 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in visual motor skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught visual motor skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Hypothesis 8

There is no significant difference in pupils' ability to develop visual figure ground when taught using the creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

Table 8: Result of ANCOVA for the significant difference in the ability to develop visual figure ground of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	328.514	3	109.505	48.561	.000
Intercept	1620.479	1	1620.479	718.614	.000
Pre_VFFGS	.874	1	.874	.387	.535
Experimental Groups	325.453	2	162.726	72.162	.000
Error	326.976	145	2.255		
Total	6201.000	149			
Corrected Total	655.490	148			

Entries in Table 8 reveal the result of ANCOVA for the significant difference in the ability to develop visual figure ground skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance. The result shows the F value of 77.162 with its corresponding probability value of .000 with 1 and 148 degrees of freedom. The result is significant, therefore, the null hypothesis which claimed a no significant difference in ability to develop visual figure ground skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy is rejected. The result means there is a significant difference between pupils taught ability to develop visual figure ground skills using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

III. Summary of Finding

The following are the results for the eight hypotheses formulated for the study:

1. There is a significant difference in the receptive language skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
2. There is a significant difference in the write on line skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.

3. There is a significant difference in the visual discrimination skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
4. There is a significant difference in the left to right progression skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
5. There is a significant difference in the tracing skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
6. There is a significant difference in the basic stroke formation skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy.
7. There is a significant difference in the visual motor skills of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance.
8. There is a significant difference in the ability to develop visual figure ground of pupils taught using creative art, dramatic play, instructional strategies and those taught using the conventional instructional strategy using pre test as covariance.

IV. Conclusion

Based on the findings of this work, it was concluded that pupils should be taught handwriting skills (receptive language skills, write on line skills, visual discrimination skills, left to right progression skills, tracing skills, basic stroke formatting skills, visual motor skills and visual figure ground skills) first, before the introduction of handwriting as a subject. Teachers should use appropriate tools (method) to teach pupils handwriting skills.

V. Recommendations

Based on the conclusion of the study, the following recommendations were made:

- i. Creative art, dramatic instructional strategies should be included in primary school curriculum.
- ii. Pupils in ECC 3 should be motivated with age-appropriate developmental tasks on handwriting skills by teachers.
- iii. Government and relevant agencies should encourage schools, teachers, haad teachers on the uses of creative art, dramatic play instructional strategies teach handwriting skills in pre-primary school.
- iv. Teachers should strive to use the innovative techniques in teaching acquisition of handwriting skills in pre-primary schools.

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