

UNIVERSITY OF EDUCATION WINNEBA, GHANA

**USING PROJECT WORK TO ENHANCE THE ACADEMIC
PERFORMANCE OF S.H.S 2 LEATHERWORK STUDENTS OF
MFANTSIMAN GIRLS SENIOR HIGH SCHOOL**



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INSTITUTE OF DISTANCE AND e-LEARNING

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**A DISSERTATION PRESENTED TO THE INSTITUTE FOR DISTANCE
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(POST GRADUATE DIPLOMA IN EDUCATION) DEGREE**

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DECLARATION

Student's Declaration

I, Nana Efua Takoah Baiden hereby declare that, the dissertation entitled Using Project work to Enhance Academic Performance Of S.H.S 2 Leather work Students Of Mfantsiman Girls Senior High School is my own work and has not been submitted previously, in a whole or in part, in respect of any other academic award. Where other sources of information have been used, they have been duly acknowledged.

.....

Signature of candidate

.....

Date

Supervisor's Declaration

I, Darlington Zah hereby declare that I have supervised this dissertation entitled Using Project work to Enhance Academic Performance Of S.H.S 2 Leather work Students Of Mfantsiman Girls Senior High School in accordance with the standard of research adopted by the University Of Education, Winneba, and confirm that it is sufficient in terms of scope and quality for the award of the Post Graduate Diploma in Education.

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Signature of Supervisor

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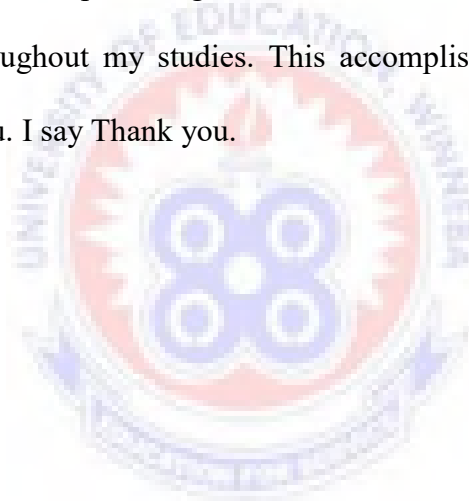
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DEDICATION

I dedicate this project to the Almighty God.



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LIST OF ABBREVIATIONS

VOCTEC:	Vocational and Technical Training
CRDD:	Curriculum Research and Development Division
GES:	Ghana Education Service
SHS:	Senior High School.
WASSCE:	West African Senior High School Certificate Examination



ABSTRACT

This study was undertaken to enhance the academic performance of S.H.S. 2 leatherwork students of Mfantseman Girls using project work. This was crucial in order to make feasible analysis on the best way to improve on students performances. The study was based on phenomenological perspective of quantitative research approach and descriptive study research methods for collection and analysis of data to draw conclusions and make recommendations toward the revival of the industry. Questionnaire was the main data collection instruments used. Purposive sampling technique was used alongside with the stratified sampling technique. The total population of Leather Work students in Mfantseman Girls SHS is Fifty-six (56), comprising SHS 1 (18 in number), SHS 2 (20 in number) and SHS 3 (18 in number). However out of these 56 students, a sample size of 20 students from the SHS 2 class was used for the research. Data collected were presented, analyzed and discussed using frequency distribution tables for clarity and better understanding of facts. The study revealed among others that, with project method, students get the ample chances in which they can develop coordination among their body and mind. As the teacher can lead a well-balanced development of the students. This method helps in promoting social interaction and co-operation among the students, as they have to work in a group and have to interact with various persons for gathering information. As the student works with full agreement of the social needs, she gets moulded in accordance with the social needs of the society in which she lives or exists. Thus, through this method, sense of social cooperation and responsibility get developed among the students, by which they can become responsible citizens in the future. The study revealed that, students taking their practical lessons seriously, working hard to pass an examination, constantly studying their notes and getting more tools that can help them to carry out their practical successfully is the best way to improve themselves in leatherwork.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter discusses the background to the study, statement of the problem, purpose of the study, objectives, research questions, and significance of the study, abbreviations, definition of terms used and finally organisation of the rest of the text.

1.1 Background to the Study

Throughout the world across the ages, education has been the factor upon which civilization and development has thrived (Kofi Annan, 1998). The role of education in Egyptian and Greek Civilization cannot be over emphasized. In our world today, China's massive industrialization and development are a typical example of the fruits of educational investment.

A group of educationists argue that the word "Education" was derived from the Latin word "Educare" which means "to bring up" or "to raise". According to other educationists, the word, "Education" instigates from the Latin term "Educere" which means "to lead forth" or "to come out". All these meanings indicate that education seeks to nourish the good qualities in man and draws out the best in every individual. By educating an individual, an attempt is made at giving him some desirable knowledge, understanding, skills, attitudes and critical thinking.

Dewey (1916) sees education as the process of living through a continuous reconstruction of experiences. Education is "the influence of the environment of the individual with a view of producing a permanent change in his habits of behaviour, or thought and attitude (Thompson, 2015). From these views, it can be deduced that

education seeks to enhance the various aspects of the individual (head, heart and hands).

Education can be formal or informal grounded on the way in which the individual is exposed or taken through the learning process. Schooling which is a systematic process of human learning is a form of formal education while apprenticeship, a form of training is a classical example of informal education. Education in ancient Greece entailed subjects like Science, Music, Arts and Philosophy. These subjects were chosen carefully to meet the demands of a holistic education which catered for the development of the head, hand and heart. The growing needs of society were also considered in the selection of these subjects.

Formal education (schooling) in Ghana was introduced by the British when they started castle schools in Cape Coast. Before then, education in the country was purely informal. Children whose parents were potters learnt the skill of pottery by observation and practice. Skills, knowledge and values were learnt by demonstration, observation and practice. Today in Ghana, the school system (formal education) is a dominant medium by which knowledge, skills, values and attitudes are imparted to individuals. The school curriculum is planned such that the growing needs of society are met or addressed.

The second cycle education in Ghana, according to the educational act, is aimed at feeding tertiary institutions with students who are grounded in the fundamental skills, knowledge, attitudes and values which a prerequisite for the various fields of study in the tertiary institutions. Also, second cycle education aims at equipping students with skills, knowledge, attitudes and values necessary for self-employment. VOCTEC is a

new policy in Ghana that addresses the above mentioned aims of second cycle education with respect to vocational and technical training in Ghana.

Leatherwork, an aspect of visual arts, concerns itself with the production of items and articles with leather as the principal material. It involves the various processes of preparing the skin and hides into leather and using appropriate tools and materials as well as techniques to produce leather articles. Leatherwork, as a component of visual art, embraces all art activities that results in two and three dimensional forms. It is important that students acquire love for the cultural and aesthetic values in Ghanaian arts. The impact of leather works is presently felt in education, health, communication and on the total lifestyle of the society. It is important to help students to develop artistic skills and capability in leather works to contribute to development.

The content of the course in leatherwork has been designed in such a way as to provide adequate foundation for students who will pursue further education in arts. The course also offers enough knowledge and skills to students who wish to establish a small scale art enterprise after senior high school.

According to Curriculum Research and Development Division (CRDD) of the Ghana Education Service (GES), the teaching syllabus of visual arts is designed to help students to;

- Appreciate art as an integral part of individual development and living.
- Develop the capacity for creativity using indigenous and contemporary tools and materials in the art.
- Be aware of the variety of vocations available in the field of art and opt for a career in the field.

- Acquire perceptual and analytical skills through the processes of self-expression and communication.
- Develop critical thinking and practical skills for producing high quality artifacts.
- Develop efficient manipulative and technical skills using tools and materials to make artifacts.

Career opportunities in leather work are the job opportunities one gets through the study of the subject. These are as follows: leather production (tanning), leather technologist, leather art or decoration, leather work tutor, leather upholstery, leather product dealer etc.

1. 2 Statement of the Problem

Mfantsoan Girls Senior High School, being a grade „A“ school in the Mfantsoan Municipality of the Central Region is a school with higher expectations. That is, it is a school that sets out to meet higher academic standards. The researcher, being a visual arts teacher of this school, is faced with a trend of a significant level of decline in the performance of students in Leather Work as a subject.

In the 2016 West African Senior High School Certificate Examination (WASSCE), where 27 students were presented for the examination, none of the students had A1, B2, B3 or C4. The highest achieving student had C5 while 5 students had D7; 12 students had E8 and 6 students had F9. Though there was a nationwide decline in the performance of students in Leather Work according to the report, (Chief Examination Report 2016) the nature of the results was unacceptable to a school like Mfantsoan Girls Senior High School.

This result caused a state of unrest and agitation among the administrators of the school. The researcher therefore set out to investigate the cause of the substandard performance and to hypothesize for a possible intervention for the problem.

Upon investigation, the researcher found out that students of Mfantseman Girls S.H.S. went about studying their elective arts courses, including leather works like other reading courses such as government or history. The practical aspect of the subject was sacrificed for the theoretical aspect. Students went about the course reading textbooks and their note books only – doubting their ability to perform in the practical aspect.

Also, students were mostly less informed about the vocations or career opportunities available after studying leather arts. This ignorance was as a result of lack of interest of most of these leather work students.

The above observations were evident in students' lack of interest in practical work but their relative higher interest in pen and paper exercises. The researcher therefore hypothesized that the missing link was the fact that a theoretical approach is being adopted for a highly practical subject like Leather Work.

1.3 Purpose of the Study

Generally, the purpose of this study was to use project work to enhance the performance of S.H.S. 2 Leather Work students of Mfantseman Girls.

1.4 Research Objectives

Specifically, the study was to;

- Use the project method to enhance the performance of students in leatherwork.
- Use appropriate teaching and learning tools and materials to develop efficient manipulative, aesthetic and technical skills among students.
- Create awareness of variety of vocations available in the field of leatherwork among students.

- Use out of door activity method to develop self-esteem, pride and confidence and patriotism through appreciation of their own leather products.

1.5 Research Questions

In order to achieve the stated objectives, the following questions should be answered.

1. How can the project method of teaching leatherwork improve the students' performance in leatherwork?
2. To what extent will the use of appropriate teaching and learning tools and materials develop students' manipulative, technical and aesthetic skills?
3. How can awareness creation about the variety of vocations available in the field of leatherwork help improve the performance of students?
4. How will the use of out of door activities help develop self-esteem, pride and confidence among students through the appreciation of their own leather products?

1.6 Significance of the Study

The intended significance of this study and the outcome of this research will:

- Consolidate the efficiency of the project method as a method of teaching art related courses and the methods ability to improve self-confidence and improve students' theoretical knowledge.
- Serve as a teaching guide for teachers teaching leatherwork in our various institutions.
- Serve as literature review for researchers in the area of leatherwork.

1.7 Limitation

This study was conducted in a particular SHS in Ghana, and not the entire SHS in the country. This is because of limited time, material and financial resources at the

disposal of the researcher. The researcher relied solely on respondents of Mfantsiman SHS for all the data needed for this work

1.8 Delimitation

This work was limited to the academic performance of S.H.S. 2 leatherwork students of Mfantsiman Girls using project work.

Owing to the constraint of time and cost, this research was restricted to only Mfantsiman Girls S.H.S 2 (Leatherwork Students)

This study will not include all Visual Arts students rather it is the representation of the performance of Mfantsiman Girls S.H.S 2 offering leatherwork.

1.9 Organisation of the Study

Chapter one has presented a brief introduction to the literature, which forms the background information leading to the organization of the study. It has stated the background of the study, the purpose of the study and the research questions to be addressed, the significance of the study, the delimitation and limitation of the study.

Chapter two focuses on the review of related literature on the proposed area of study.

Chapter three consists of methodology, the population and sampling technique, as well as research instrument.

Chapter four comprises discussion of the analysis of data.

Chapter five presents the summary, conclusion and recommendations.

1.10 Abbreviations

VOCTEC: Vocational and technical training

CRDD: Curriculum Research and Development Division

GES: Ghana Education Service

S.H.S: Senior High School.

WASSCE: West African Senior High School Certificate Examination



CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

The literature review describes phases connected to the study. Literature is reviewed by the researcher in order to give some of the project method of teaching and its importance, benefits of vocational education and training is also given, teaching and learning materials and tools used, learning tools and materials used to develop students manipulative skills, tools for developing technical and aesthetic, out of door activities to develop oneself. This paves way to discuss how to appreciate your project. Some of the roles that governments play in art is also taken into consideration. Attention will be given to the role of the visual art teacher and the motivation of the art teacher in the classroom.

2.1 Project Method of Teaching

Project method is one of the modern methods of teaching in which the student point of view is prioritised in designing the curricula and content of studies (Philips, Sioen, Michels, Sleddens & De Hanauw, (2014). This method is based on the philosophy of pragmatism and the principles of learning by doing. In this strategy students perform constructive activities in natural conditions. Project therefore demands work from students.

Nielson, Du and Kolmos (2010) theorize that learning is not only about knowledge acquisition, but also about creating new knowledge collaboratively when addressing complex problems; this requires interdisciplinary knowledge and innovative thinking. Students must now be prepared cognitively and emotionally to solve collaboratively the complex challenges that arise in their professional life.

Nielson et al. (2010) note traditional classrooms that utilize lecture-centered teaching methods lacked the adequate conceptual tools needed to meet the demands of today's employment needs. The project method as a medium of instruction is sub-form of action-centered and student-directed learning in which students engage in practical problem solving for a certain period of time. To them prioritizing students' involvement in teaching and learning process is essential in fostering the knowledge base of students especially when teaching practically oriented subject.

According to Kilpatrick (1918), a project is a whole-hearted purposeful activity proceeding in a social environment.

Ballard & Zabelle (2000) also defines project as a bit of real life that has been imparted into school. Johnson (2005) shares the same assertion with Kilpatrick and Ballard with the popular saying „project approach is active learning method because it places the students in the Centre of the teaching and learning process.

2.1.1 History of Project Method

Encyclopedia of Educational Theory and Philosophy by D.C. Phillips, Thousand Oaks and C. A. Sage, the project method emerged in 1577 when master builders founded the Academia Di San Lucca in Rome to advance their social standing by developing their profession into a science and improve the education of their apprentices by offering lessons in theory and practical. To bridge the gap between theory and practice, science and reality, the architects subsequently expanded their repertoire beyond teacher-centered methods and transferred their daily work of designing buildings from the studio to the academy so that the students acquired practical skills through learning by doing and simulating real life situations.

2.1.2 Merits of Project Method of Teaching

By making use of this method, Himanshu Mallick (2012) outlined the following advantages gained by teacher and students:

- This method is not only subject centered, but due importance is being provided to the students also. Students are permitted to choose projects on their own, as a result of which they make use of their abilities to maximum possible extent.
- Habit of critical thinking gets developed among the students through this method. Not only get this, an urge to make use of scientific methods to solve various problems also developed among the students through this method.
- With this method, students get the ample chances in which they can develop coordination among their body and mind. Through this method, teacher can lead a well-balanced development of the students.
- This method helps in promoting social interaction and co-operation among the students, as they have to work in a group and have to interact with various persons for gathering information. As the student works with full agreement of the social needs, he gets moulded in accordance with the social needs of the society in which he lives or exists. Thus, through this method, sense of social cooperation and responsibility get developed among the students, by which they can become responsible citizens in the future.
- As students gain knowledge directly through their own efforts, thus, they acquire permanent kind of information, which is retained by them for a long period of time.

Cherry (2017) in her popular online article opined that project method sustains attention, retention and motivation and also fosters reproduction which are essential for academic progress of every student.

Project method of teaching seeks to socialize a child as well as to achieve cognitive, affective and psychomotor objectives, Bantock (1963). He further argued the strategy of project method is based on principles of utility, readiness, learning by doing, socialization and inter-disciplinary approach which are the basics for human existence.

2.1.3 The role of teacher in application of project method

The role of the teacher cannot be overlooked in using the project method in instructional delivery. Kaur (2012) sees the teacher playing a facilitative role rather than the role of an expert allowing the students to have a great degree of freedom to choose from among the options given to them and encourages the spirit of research in the students.

Berkeley (2017) is of the view that teachers break away from the didactic or traditional classroom role and adopt project method with the teacher providing the following roles:

- Be able to provide support, empathy and inspiration
- Facilitate thinking, growth and engagement
- Generate classroom activities based off of understanding students
- Feel safe to experiment and free from strict time constraints.

In project base learning, the teacher is seen as part of the student journey of learning on multiple levels. Teachers must find balance as they are constantly engaging with

students, peer teachers and educational opportunities in the project base learning process. For any kind of investigation, proper planning and organization works should be conducted by the teacher and students should be grouped in groups, of limited size. A leader should be assigned of the groups, who should be held liable for workings of all the students of the group to ensure high level of success of this method (Mallick, 2012).

2.1.4 When to Use Project Method

As this method has its limitations just like any other teaching method, it is not possible to use this method exclusively for teaching. Teacher feels the need to make use of other methods of teaching also along with this method. In other words, this method can be used as a supplement for the proper utilization of usual classroom teaching which is understand by any good teaching method.

Mallick (2012) asserts that the project method is best for making use of knowledge and acquired skills. While keeping in mind such points, it can be said that this method is suitable for elementary classes and should be used when the number of students in the class are less for prompt supervision and guidance.

2.2 Benefits of Vocational Education and Training

The benefits of VET according to (Wolter & Weber, 2005) can take various forms and arise at different points in time, during and much after the course or training. Individuals enjoy benefits from improved earnings, employment opportunities, mobility capacity for life- long learning, job satisfaction and a lot more. Employers' benefits emanate mainly from the acquisition of skilled or trained labour and then increase in productivity. The state also yields net benefits both in terms of social rents (both individual and public costs plus positive externalities from increased

productivity due to better education) and in fiscal terms (education expenses versus increase in tax income from higher earnings from better educated individuals.

In their opinion (Wolter & Weber, 2005), Vocational Education and training (VET) has benefits for the individual being educated, entrepreneurs or employers and the state. Individuals or students who receive Vocational training stand the chance of self-employment or being employed. Also, they have the chance of further studies. There is also job satisfaction for workers who were educated or trained in a vocation. For the individual therefore, it can be said that VET gives both economic and non-economic benefits. According to Deutchman (2005), self-esteem, self-efficacy, psychological well-being and professional identity can be developed as a result of a positive learning experience in VET. The idea that education produces benefits for individuals over and above their labour market productivity is not new. Early philosophers such as Aristotle and Plato suggested that education is central to fulfilment of the individual and for society and individuals and their societies were able to flourish only through a process of lifelong learning.

2.3 Benefits of Vocational Education and Training

Good manipulative skills in VET can be acquired through effective production and utilization of instructional materials. Instructional materials in vocational education are all practical and skill development resources that would facilitate the process of teaching, learning and evaluation of vocational skills (Igbo and Onyema, 2015). Nwaka (2014) also explains that instructional materials are the resources which may be used by the teacher and learner either in isolation or in combination, formally to facilitate the acquisition of knowledge, skills and morals. Mkpa (1987), on other hand maintains that instructional materials include all the materials or resources, which the teacher and the entire class utilize for the purpose of making teaching and learning

more effective. In view of these, this study sees learning tools as all items used to facilitate the teaching and learning of leatherwork in and outside the classroom.

2.4 Learning tool and materials used to develop students manipulative skills

The acquisition of practical and applied skills as well as the basic scientific knowledge that would facilitate efficient occupational training requires good manipulative skills oriented instructional facilities in a conducive learning situation. Thus, the provision and effective utilization of functional instructional materials are essential for adequate practical training in VET for the development of employable skills in the students. Ogoh (2008) explains that vocational education is designed to prepare individuals for employment in occupations which require specialized training excluding those that are considered professional and which require a bachelor's degree. Through demonstration, guidance and constant practice, the manipulative skills which are a prerequisite to either employment or further studies will be developed.

Therefore, the vocational education teacher should apportion appropriate time and instructional materials to practical training to enable the learner's acquire knowledge and manipulative skills that would enable them to become productive participants in our economy. By this, it is understood that practical work is key to knowledge (theory) and skill development.

2.5 Tools for developing technical and aesthetic skills

In the Visual Arts curriculum, students learn through a balanced programme of study consisting of two intertwined and interrelated strands: Visual arts appreciation and criticism in context and visual arts making. These form the basic Visual Arts curriculum framework. The strands are closely related and essential. In the view of

(Ross, Randor, Mitchel & Bierton, 1993), aesthetics awareness carries common perceptions of highly ethereal qualities that are abstract in nature or of often associated with high culture. The importance of aesthetic education in the curriculum is further diminished when aesthetics is perceived as private and feelingful. (Petock, 1972), Aesthetic awareness can be easily confused with artistic talent. Outdoor activities and practical work are the key tools that work at aesthetic education.

2.6 Out of door activities to develop self esteem

Out of door activities have to do with those activities that do not occur in the usual classroom setting. According to Muir (2002), outdoor education draws upon the philosophy, theory and practices of experiential education and environmental education. In VET, out of door activities that are essential to the development of skills as well as self-esteem include excursions (to museums, galleries and enterprises), exhibitions and festivals. In all these outlined out of door activities which complement the classroom instruction, appreciation and criticism play Centre stage. Due to the subjective nature of art, student build the habit of constructing meaning and articulating their thoughts when they engage in art appreciation. Art appreciation creates the awareness that there is more than one solution to a problem. Gargaro (2009) is of the opinion that having an appreciation for art helps students to understand how unique everyone is. When students experience out of door activities that expose them to the artworks of professionals, they build a desire or zeal to improve. Moreover, when students have their own works appreciated in our of door activities, they develop confidence and self-esteem and this is key to their development.

2.7 Art Appreciation

Most art curricula aim toward production and art appreciation. This is to help students in the act of self-expression through the production of art and to provide opportunities for students to acquire an appreciation of art. However, most programmes accomplish only the first goal by placing undue emphasis on art production.

The teaching of art production usually focuses entirely on composition, artistic procedure and skill development. There is no evidence that studying art production provides students with an appreciation for art.

Art appreciation has to do with describing, analysing and interpreting works of art. Aesthetic education commonly known as art appreciation aims to sensitize viewers aesthetic elements like line, shape, colour etc. so that the viewers may place value on art and aesthetic experience. The art appreciation theories were incorporated with formalism theories of Bell (1914) and Fry (1998) as well as Dewey's (1987) aesthetic experience and Parker's (1920) elements of experience. The ability to experience aesthetically or respond to art is viewed by many writers as an affective realm.

2.8 The Role of Government in Art

Various governments of Ghana have put in significant contributions in promoting the arts through vital state agencies. The Ministry of Information, one of such agencies promotes the arts through photo exhibitions, films, publications, radio and television. The Museums and Monuments Board, another of such institutions, also purchases and exhibits arts works and artefacts such as paintings, ceramics, textiles, sculptures and others. Another demonstration of government's commitment to the promotion of arts was the establishment of the arts Council of Ghana. The Council has organized several exhibitions in and outside Ghana to promote Ghanaian culture. The Council

has also organized cultural festivals in which art of different forms have been on the display. Two significant national art contests were organized by the council in 1968 and 1972. Past Ghanaian governments' establishment of the institutions like National Film and Television Institution (NAFTI), the Symphony Orchestra and the Ghana Dance Ensemble is also a testimony of the extent to which government is committed to promoting the arts in Ghana.

Art has also been an integral part of the school curriculum for many years.

According to Edusei (1991), Oti-Agyen (2006), Asiamah and Adentwi (2006) as cited in Asubonteng (2010), Ghana's formal educational system, although it is traced to the Castle Schools, has seen various reforms leading to a number of changes in the structure, curricula and governance of education. Prior to the realization that vocational skills education through the study of art could serve as one of the most important vehicles for rapid transformation of Ghana's economy, the formal educational structure pays attention to the study of Mathematics and Science as the core areas of human knowledge and competence development necessary for building the economy of the country (Amenuke, 2005). The introduction of vocational oriented system of academic training aimed at making education more functional and relevant to the needs of the immediate community and the ever advancing technological competitive world at large becomes a necessity. (Anamoah-Mensah, 2002).

A three-day national conference on technical and vocational education (TVET) at Koforidua on 14th March, 2018 under the theme „Reinventing Technical and Vocational Education in Ghana: From Vision to Action“ with participants from Ghana, Nigeria, India, South Africa, Kenya, Germany, the UK, China and Finland, and draws in government representatives, other policy makers, development experts,

academics, industry leaders, educational investors, corporate bodies and senior managers and leaders from pre-tertiary and tertiary educational institutions from across the world highlighted the need to ensure effective learning of technical and vocational skills through research and project base learning.

2.9 The Role of Visual Art Teacher

Visual arts like a few other subjects “trains or develop the head, hands and the heart. This is referred to as holistic education.

As Miller (1992) argues, “Holistic education is not to be defined as a particular method or technique; it must be seen as a paradigm, a set of basic assumptions and principles that can be applied in diverse ways.

Holistic education addresses the broadcast development of the whole person at the cognitive, affective and psychomotor levels (Singh, 1996).

Although holistic education is the main aim, much concentration and emphasis is laid on the development of the hands (skills) through this, the other domains are also developed.

Since Visual Arts as a subject gives much freedom and liberty to its students to think outside the box and be creative, the Visual Arts teacher becomes much of a facilitator than a giver of knowledge.

This notion is shared by Kaur (2012) who sees the teacher playing facilitative role rather than the role of an expert.

By the playing of a facilitator, the teacher should trigger the interest. This can be achieved by educating students on career opportunities and the role of the student in the subject in the society.

Also the teacher should aid the development of skills of the student by giving her tasks that will require the use of such skills that are polished through the right tools and materials.

These tasks should be systematically selected for the student using syllabus and approved textbooks and guides.

Also another role of the Visual Arts teacher is to use assessments tools like observation and pen and paper test to check the progress of her students and give her feedback on her performance.

2.10 Motivation in the Classroom

“Motivation in the opinion of Shmidt, Palminteri, Lafargue and Pessiglione (2010) denotes the strength of a person’s goal”.

It is therefore a common opinion shared from the above, that motivation is the driving force behind an action. Motivation in education is very important. The student, without motivation, finds it difficult to gather all her efforts in activities that are geared towards learning. A well-motivated student becomes active in every activity that aims at achieving learning. Motivation is either intrinsic (from within) or extrinsic (from outside).

In the art classroom, therefore, motivation, whether intrinsic or extrinsic is very necessary as it is in any other classroom. This assertion is shared by Tella (2007) when he opines that “Motivation is a necessary ingredient for learning”. Motivation in the art classroom; whether intrinsic or extrinsic has the teacher as its fulcrum. By being the fulcrum, the teacher is seen as the one who has the duty of arousing the interest of the students in the learning process. This may be done by enumerating

career opportunities to students and helping students to build confidence in their abilities.

There is an assertion that, Motivation is dependent on three psychological processes: arousal, direction and intensity.

Artists receive their motivation from different sources. Asimov (1992) states that the most creative people are motivated by the combination of love of their work and professional ambition.

Research also shows that when artists focus on extrinsic motivations such as reward and punishment, their creativity suffers.

However, when intrinsically motivated by interest and self-esteem, their performances soars. According to the Encyclopedia Britannica, the great artist, Michelangelo di Lodovico, BuonarrotiSimoni, regularly denied that anyone influenced him. Paolo Giovio, his biographer states that Michelangelo's solitary and melancholeous nature was the source of his inspiration. Also, Lorenzo Ghiberti, a great Italian artist was motivated by works of other artist like Brunelleschi. Others like Pablo Picasso, Leonardo da Vinci, Donatello and many more were inspired in one way or the other for excellent works. Contemporary African artists like Ablade Glover, Tapfuma Gusta, Youssouf Bath and so on do have their source of motivation from within for the powerful works they have produced.

In a nut shell, expecting artists or creative people to do outstanding original work because they are paid does not always work. Artist are greatly motivated by their interest, self-esteem and their exposure to challenging and creative environments.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

In this chapter, the researcher discusses the area of study, research design and the instruments used for the collection and analysis of data. This chapter considers the methods and procedure followed to answer the questions posed in the study. The research methodology is divided into sections as follows: the area of study; research design; library research; population and sampling for the study; data collection instruments; types of data; administration of instruments; data collection procedures; and data analysis plan.

3.1 Area of the Study

This research was conducted in the central region of Ghana to be precise Mfantseman Girls Senior High School. The careful selection of this region was due to the fact that no formal studies have been conducted to provide how leather projects enhance student's performance.

3.2 Research Design

The research design for the study was a descriptive survey. According to Gay & Diehl (1992), all research design involves data collection.

Ekuri (1997) assert that descriptive survey involves the collection of data to accurately and objectively describe the current status of phenomena.

Comparably, Glasow (2005) also states that obtaining answers from a large group of people to a set of survey carefully design and administered questions lies at the heart of survey research. Descriptive survey design is directed towards determining the nature of a situation as it exists at the time of the study.

Polit and Hungler (1995) also indicates that, descriptive survey aims predominantly at describing, observing and documenting aspects of a situation as it naturally occurs rather than explaining them.

The design has an advantage of producing a good amount of responses from a wide range of people. It involves asking the same sets of questions to a large number of individuals either by mail, telephone or interview. At the same time, it provides a more accurate picture of event seek to explain peoples' perceptions and behavior on the basis of data gathered at a point at time.

Its major advantage is that, it has the potential to provide a lot of information obtained from large sample of individuals. Based on these advantages of descriptive survey, it was considered the most appropriate design for providing

3.3 Library Research

The researcher visited various institutional and research libraries to tap information. They are as following: Central Regional library, Cape Coast, University of Education, Winneba-North and South Campus libraries, Mfantsiman Girls Senior High School Library, Apam Senior High School and Methodist Senior High School library.

The researcher made effective use of the World Wide Web in addition to the libraries. In all these places visited, efforts were made to collect the necessary information with the help of the Librarians, by making notes, photocopies and taking of snaps where necessary from reports, journals, thesis, periodicals and books. All the above mentioned libraries were of immense help to the study. The materials got were precise, relevant and useful to the study.

3.4 Population

According to the Sage Encyclopedia of Qualitative Research Method, population in a study refers to every individual who fits the criteria (broad or narrow) that the researcher has laid out for research participants. Kumekpor (2002) also explained population as the total number of all units of the phenomenon to be investigated that exists in the area of investigation, that is, “all possible observations of the same kind”.

The study was conducted in the central region of Ghana.

The total population of Leather Work students in Mfantseman Girls SHS is Fifty-six (56), comprising SHS 1, SHS 2 and SHS 3. However out of these 56 students, a sample size of 20 students from the SHS 2 class was used for the research.

This is because SHS 1 students who are new are confronted with the problem mentioned in chapter one (for which intervention is needed).

The SHS 3 students also have the impending West African Secondary Certificate Examination (WASSCE) in mind and would hardly co-operate in the study of the researcher.

The researcher therefore chose to use the SHS 2 students who were also facing similar problems in the subject and were willing to co-operate.

3.5 Sample and Sampling Techniques

According to Kalton (1983), sampling is the process of choosing actual data sources from a larger set of possibilities. He added that, this overall process actually consists of two related elements: defining the full set of possible data sources which is generally termed the population and the selecting a specific sample of data sources from that population.

The purposive sampling technique was used due to the nature of the population. This is an appropriate procedure for a study of this nature.

Best (1981) shares the idea that sampling makes it possible to draw valid inferences, or generalizations on the basis of careful observation of variables within a small proportion of the population.

Since sampling is a fraction or part of population selected by the researcher to effectively represent the whole population or set of the values, in the case of Mfantsiman Girls Senior High School, the total population of Leather Work students in Mfantsiman Girls SHS is Fifty-six (56), comprising SHS 1 (18 in number), SHS 2 (20 in number) and SHS 3 (18 in number). However out of these 56 students, a sample size of 20 students from the SHS 2 class was used for the research.

This is because SHS 1 students who are new are confronted with the problem mentioned in chapter one (for which intervention is needed).

The SHS 3 students also have the impending West African Secondary Certificate Examination (WASSCE) in mind and would hardly co-operate in the study of the researcher.

The 20 students used as the sample makes 35.71% of the total population of 56 students.

Because the research took place in a girl's school, all the respondents were girls.

3.6 Data Collection Instruments

Both primary and secondary source of information were collected for this study. Primary source of information was mainly people's ideas and opinions on the topic, which were gathered through questionnaire and unstructured interview.

3.7 Types of Data

3.7.1 Primary Data

It is that information very close to the solution of the research problem and are collected directly from respondents via the instruments. In this research, the primary data was gathered using questionnaire and unstructured interview.

3.7.2 Secondary Data

This information is relevant but a little far away from the solution of the problem and are collected directly from library sources. According to Creswell, secondary data include oral or written statements, books and journals.

3.8. Data Collection Procedures.

The administration of the unstructured interview was done through interactions with the students during and after Leatherwork lessons.

It is important to emphasize that, collection of data was done through face-to-face interviews and questionnaire.

3.9 Data Analysis Procedures

In research, data collection become meaningful only when it has been organized, summarized and observations explained. Since the study is descriptive in nature, the researcher used descriptive statistics and analyzed the data after the responds were edited, coded and scored.

The analysis was done in the line with the research questions set. Frequency and percentage tables were used. According to Sarantakos (1998), the frequency and percentage tables enable a researcher to gain an overall view of findings to identify the trend and to display the relationship between parts of the findings.

Through descriptive and analytical methods, both primary and secondary sources of information on students were used.

The researcher used frequencies, percentage and tables to enhance comprehension of the study.



CHAPTER FOUR

RESULTS, ANALYSIS AND DISCUSSION

4.0 Overview

This chapter covers the analysis and discussions of the data gathered from the field. Its main focus was to find out to use project method to enhance the performance of Mfantsiman Girls S.H.S. 2 Leatherwork students. The chapter has been sub-divided and discusses briefly on the following: the data collected from the students, frequency distribution table of the data collected which further discusses the findings.

4.1 Data Collected from the Leatherwork Students.

The researcher personally visited the school with the help of interview guide to collect the data for the research from 20 respondents.

The following are the responses from the students interviewed.

For question 1. On whether they would like to take up any career related to leather, 18 respondents ticked YES and the remaining 2 ticked NO.

For question 2. Four (4) respondents ticked reading your notes and 16 of the respondents ticked taking practical works seriously.

For question 3. On number of times they visit the leatherwork studio in a week, 3 of the respondents ticked none, 10 respondents ticked twice a week and 7 respondents ticked more than twice.

In the case of question 4 on the number of leatherwork products since they took up course, all the 20 respondents ticked more than three times.

On question 5. Only 1 respondent ticked NO and the remaining 19 respondents ticked YES with the following tools; hammer, mallet, picking shears, nail stamp,

revolving punch, modelers, eyelet setter, edge beveller, punching tool, scissors, working board, swivel knife and carving tool.

For question 6. On the number of times they had bought leather for their practical work, only 1 respondent ticked once and the remaining 19 respondents ticked more than twice.

On question 7. On whether they will swap leather with any other art electives, 3 respondents ticked YES with the following reasons;

- there is high cost involved,
- I was forced to do leatherwork,
- What to do after S.H.S have nothing to do with leatherwork.

And the other 17 respondents ticked NO with the following reasons;

- leather can be used in place of fabric,
- have passion for leatherwork,
- because leather also play a major role in fashion industries,
- make me establish my own firm,
- producing items from leather is so interesting,
- I want to pursue leatherwork after S.H.S
- I have insight for leather

For question 8. On constant practical in relation to techniques in leatherwork help in enhancing academic performance as a visual art students, 3 respondents ticked NO while 17 remaining respondents ticked YES.

For question 9. On availability of tools and materials to work contributes to their academic performances, 2 respondents ticked NO and 18 respondents ticked YES.

In relation to question 10. On what they can adopt to improve their selves academically as a visual art students. These are the responses;

- Working hard to pass my examination
- Constant studying my notes and take practical seriously
- Getting more tools that can help me to carry out my practical successfully

4.2 Data Analysis

Frequency and percentage tables were used in the analysis of the data collected.

Table 1: Views of students on whether they will further leatherwork in the near future.

S/N	Frequency	Percentage (%)
YES	18	90
NO	2	10
Total	20	100

From Table 1, majority of students thus 18 representing 90% of the respondents wants to pursue a career related to leatherwork in the near future, only 2 students representing 10% would not want to pursue any career in leatherwork in the future.

Table 2: Views of students on the best way to improve in leatherwork.

S/N	Frequency	Percentage (%)
Reading your books	4	20
Taking practical seriously	16	80
Total	20	100

From table 2, it can be seen that majority of the respondents, that is 16 students representing 80% of the respondents would want to take their practical work seriously and 4 students representing 20% will read their notes in order to improve in leatherwork.

Table 3: Views of the students on the number of times they visit the leatherwork studio.

S/N	Frequency	Percentage (%)
Once a week	3	15
Twice a week	10	50
More than two times a week	7	35
Never	-	-
Total	20	100%

From table 3, 10 students representing 50% of the respondents visit the leatherwork studio twice a week, 7 students representing 35% of the respondents visit the studio more than twice and 3 students representing 15% of the respondents visit the studio once a week. None of the respondents never visited the studio. Therefore it can be said that, majority of the students visit the leatherwork studio at least twice a week.

Table 4: Views of Students on the number of times they had produced leather articles.

S/N	Frequency	Percentage (%)
None	-	-
Once	-	-
Two	-	-
Three	-	-
More than three times	20	100
Total	20	100%

From table 4, all the respondents, that is 20 students representing 100% have produced more than three leather articles since they took up the course. This shows that they have interest in producing leather articles.

Table 5: Views of students on whether they have tools for their practical lessons or not

S/N	Frequency	Percentage (%)
YES	1	5
NO	19	95
Total	20	100

From the table 5, 19 students representing 95% of the respondents have tools for their practical while only 1 student representing 5% does not have tools for her practical. In this view, one can say that, tools have major role to play when it comes to project works.

Table 6: The number of times the students had bought tools for their practical works.

S/N	Frequency	Percentage (%)
Never	-	-
Once	-	-
Twice	1	5
More than twice	19	95
Total	20	100

Data in Table 6 shows the number of times students had bought tools for their practicals, only 1 student representing 5% of the respondents had bought tools for their project works twice while 19 students representing 95% of the respondents have bought tools more than twice for their project works.

Table 7: Views of the student's towards the swapping of leatherwork as compared to other elective art subjects.

S/N	Frequency	Percentage (%)
YES	3	15
NO	17	85
Total	20	100

Table 7 provides information on the raw data collected on the student's reaction towards the swapping of leatherwork as compared to other elective art subjects. 3 students representing 15% of the respondents had the desire to swap leatherwork with other related art courses and as many as 17 students representing 85% of them had the desire to continue leatherwork even when given the opportunity to swap with other

related subjects in art. In view of this, one can say that, intrinsic motivation plays a major role when it comes project work.

Table 8: Views on whether or not constant practical enhances the academic performance of visual art students.

S/N	Frequency	Percentage(%)
YES	17	85
NO	3	15
NOT AT ALL	-	-
Total	20	100

As indicated in Table 8 above, 17 students representing 85% of the respondents had constant practical which had reflected in their choice as compared to the 3 students making up 15% respondents who don't believe in constant practical.

4.3. Findings

Majority of the respondents, thus 18 students representing 90% would want to continue pursuing leatherwork even when given opportunity to swap with any Visual Art elective courses with the following reasons;

- Leather can be used in combination of fabric to produce other works
- Pursuing leatherwork after S.H.S will endow them an opportunity to establish their own firm ranging from sole-proprietorship to partnership.
- They have passion and desire for leatherwork
- Because leather also play a major role in fashion industries
- Producing items from leather is so interesting
- they want to pursue leatherwork
- They have insight for leatherwork

However, only 2 students representing 15% of the respondents would like to swap leatherwork with other elective art courses when given the opportunity with the following reasons;

- There is high cost involved when producing leather articles.
- I was forced to do leatherwork,
- What to do after S.H.S have nothing to do with leatherwork.

It was also found that, 16 students representing 80% of the respondents do believe that by working hard they can pass their examination. This involves constantly studying their notes and taken practical lessons seriously, getting more tools that can help them to carry out their practical lessons successfully is the best way to improve themselves in leatherwork.

10 students making up 50% of the respondents do visit the leather studio twice a week, 7 students making up 35% of the respondents visit the studio more than twice a week and 3 students representing 15% of the respondents also don't visit the studio at all as it was seen in the study, this shows that, majority of the leatherwork students in Mfantsiman Girls S.H.S do visit the leather studio at least twice a week.

It was also realized that, 19 students making up 95% of the respondents have bought tools for leather practical more than twice including; hammer, mallet, picking shears, nail stamp, revolving punch, modelers, eyelet setter, edge beveller, punching tool, scissors, working board, swivel knife and carving tool which have help them to produce leatherwork products more than three times since they took up leather as a course in Mfantsiman Girls S.H.S.

The study revealed that, students taking their practical lessons seriously, working hard to pass an examination, constantly studying their notes and getting more tools that can

help them to carry out their practical successfully is the best way to improve themselves in leatherwork



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

The ultimate purpose of the study was to use project method to enhance the performance of S.H.S 2 Leatherwork students of Mfantsiman Girls Senior High School.

In pursuance to accomplish this study, the S.H.S. 2 leatherwork students of Mfantsiman Girls SHS 2 formed the targeted population.

So, twenty (20) girls were used for the study. The purposive sampling technique was applied to select the respondents.

In data gathering / collection, generation of data was from quantitative approach. In regard to this, there were ten (10) items that constituted the questionnaire. Out of this, nine (9) were closed ended questions including demographics while one (1) was open ended question which allowed the respondent to freely express her thoughts.

From the presentation and analyses of data collected from the field, it was found that more females were represented in the sample. This actually demonstrated to a large extent that, more females pursue Visual Art courses (leatherwork) to enable them acquire skills and entrepreneurship.

Generally, based on the extensive exposure in the field of leatherwork, respondents knew and understood the role it plays towards the national development.

It clearly demonstrated that, SHS 2 leatherwork students have most in-depth knowledge in the leatherwork respectively.

5.1 Conclusion

The researcher can conclude that use of project method forms the bedrock for the development of education in Ghana. Indeed, per the benefit that comes with, it is not surprising that stakeholders in education acknowledge and accept Visual Art (leatherwork) as the basis for the development of Ghana.

Finally, the researcher is highly convinced to a large extent that acquisition of skills through project works is the best weapon for academic growth (excellence) of Ghana.

5.2 Recommendations

The study conducted so far indicated that using project method to enhance the performance of students comes with special benefits and demands rapid response to be encouraged and admitted as a sophisticated and powerful tool for academic performance respectively.

In view from the above discussion, the following recommendations have been made:

1. Government, through the Ministry of Education and Ghana Education Service (GES) must use the Secondary School Placement System (SSPS) to place equally brilliant and interested students for Visual Art programs.
2. Parents / Guidance and general public should open up for education on the potential and numerous jobs or career opportunities available for their wards who pursuing or intended to pursue Visual Art as a program (leatherwork)
3. Government, Non – Governmental Organization (NGOs) and Private sectors should collaborate to support Visual Art domain by organizing mentorship forum and exhibition of creative products done by players in the industry.
4. Government – Assisted micro finance loan package must be made available to help students in the area of Visual Art (leatherwork) to buy their own tools and materials for the execution of their practicals.

5. Government, through Public-Private Partnership and Projects (PPPP) and NGOs must collaborate to build Visual Art research center, museum and monuments for the general public to be encouraged especially interested upcoming youth and individuals to enable them develop desire for the program and also to promote made in Ghana goods.
6. Second cycle institutions must be highly and powerfully resourced with modern equipment, tools and materials as well as experts who have in-depth knowledge in the respective fields of the program.
7. Government, should provide instructional materials and infrastructure to enable existed establish second cycle institutions (both formal and informal) offering Visual Art to have smooth effective teaching and learning – theoretical and practical.
8. The Ministry of Education must introduce new policy on Visual Art through the implementation of Ghana Education Service that, 80% of the teaching and learning must dwell on practical and 20% theoretical.
9. Parents / Guidance must be encouraged by the Government to seriously allow their wards to pursue Visual Art as a responsive program for future job security.
10. Visual Art courses (leather work) should be encouraged in schools by the G.E.S and school authorities and by using project method (practical) it will develop students' skills or talent.

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APPENDIX

QUESTIONNAIRE ON A STUDY WITH THE TOPIC “USING THE PROJECT METHOD TO ENHANCE THE PERFORMANCE OF MFANTSIMAN GIRLS S.H.S 2 STUDENTS IN LEATHER WORK”

1. Would you like to take up a career related to leatherwork in the future?
YES NO
2. The best way to improve in leatherwork is by?
Reading your notes
Taking practical work seriously
3. How many times do you visit the leather work studio in a week?
Once a week
Twice a week
More than two times a week
Never
4. How many art works have you produced in leather since you took up the course?
None Three
One More than three
Two
5. Do you have any leatherwork tools?
YES NO
If yes state
them.....
.....
6. How many times have you bought leather for your practical works?
Never
Once
Twice
More than twice
7. When given the opportunity, would you swap leatherwork with any other elective art subjects?
YES NO

State your reason

(s).....
.....

8. Does constant practical in relation to techniques in leatherwork can enhances academic performance as a visual art students

YES

NO

NOT AT ALL

9. Do you think availability of tools and materials to work as a visual art leatherwork students contribute towards academic performance?

YES

NO

NOT AT ALL

10. What step do you think you can adopt as a visual art (leather work) student to improve yourself academically?

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