

UNIVERSITY OF EDUCATION, WINNEBA

CHALLENGES OF DEVELOPMENT OF MATERIALS AND TEACHING OF  
VISUAL ARTS IN SENIOR HIGH SCHOOLS: A CASE STUDY IN KWABRE EAST  
MUNICIPAL OF ASHANTI REGION

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and Communication Sciences, Submitted to the school of Graduate Studies,  
University of Education, Winneba, in partial fulfilment of the requirements for  
award of the Masters of Arts (Educational Leadership) degree**

DECEMBER, 2020

**DECLARATION**

**STUDENT'S DECLARATION**

I, AUGUSTINE POKU AGYEMANG, declare that this project report, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....

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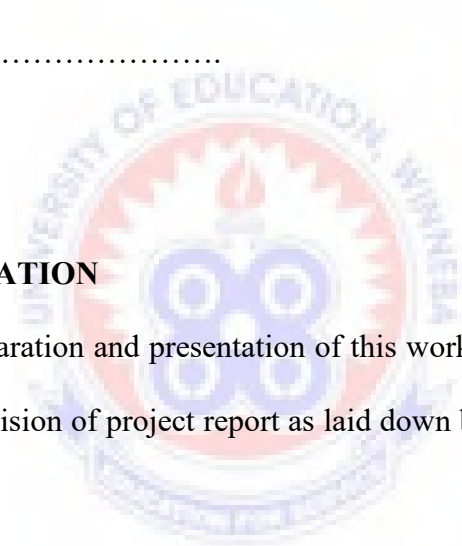
**SUPERVISOR'S DECLARATION**

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of project report as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: SR. DR. MARY ASSUMPTA AYIKUE

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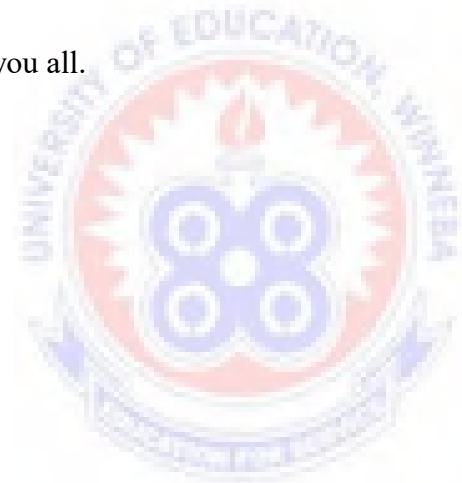
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## **DEDICATION**

To the Glory of God, and to my wonderful mother Alice Owusu Agyemang and my brother Owusu Agyemang Bawuah, my wife, Francisca Poku Agyemang and my children, Edna, Jennifer, Alicia, Elizabethina, Bryan and Eric for their love and support.

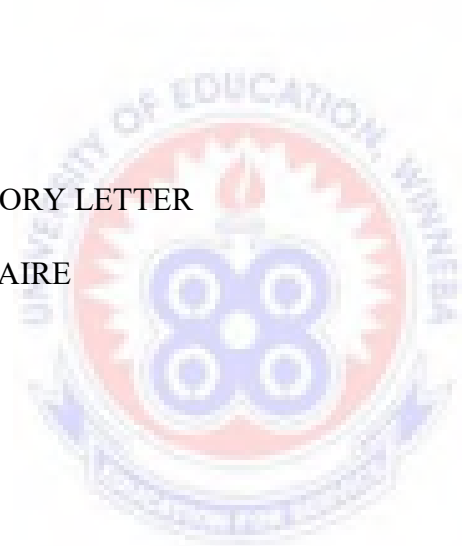


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## LIST OF ABBREVIATIONS

APA	American Psychological Association
CS	Circuit Supervisor
CSSPS	Computerized School Selection and Placement System
IGF	Internally Generated Funds
JHS	Junior High School
SHS	Senior High School
SPSS	Statistical Package for Social Sciences
UNESCO	United Nation's Education, Science and Cultural Organization



## ABSTRACT

The purpose of the study was to assess the challenges of development and teaching of visual art in Senior High Schools in the Ashanti Region. A descriptive cross-sectional study was used. The study used 123 participants from 123 Senior High Schools in the region employing simple random sampling method. The reliability test yielded cronbach alpha of 0.84. Data were analysed using descriptive statistics. The data were presented in frequencies, percentages and tables. Major findings include the following: Majority of the participants 37 (30.1%) were with the age range of 40-49 years and 69 (56.1%) were males. Again, all the participants 123 (100%) stated that they used teaching and learning materials in visual art however, mentioned lack of funds to acquire TLM 69 (56.1%), lack of studios 30 (24.4%) and improper studios 18 (14.6%) as the main challenges facing the development and teaching of visual art in the schools. It was also revealed that 86 (69.9%) of participants stated that students provided their own teaching and learning materials and most of the participants 105 (85.4%) used the available teaching and learning materials. The study concluded that more male teachers handle visual art in the Senior High Schools, students buy their own TLM, and most schools did not have visual art studios for practical's. The schools authorities with the help of the government should put up well-equipped visual art studios to help teaching and learning in the Senior High School if only we want our students to acquire a vocation after school. The head masters should lobby from the PTA, NGOs, Old students and other benevolent personalities to come to their aid to put up visual art studios for them.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

It is important to note that art was left out in the school curriculum of the first school in the country in the year 1592 at the Elmina castle by the Portuguese. The Danes, Dutch, and the British who later occupied the castles and the forts along Ghana's coast followed the trend. The Christian missionaries who eventually took over the castle schools from the European merchants will have nothing to do to art. The reason according to Edusei (2014) is that they considered it as a subject that was interwoven inextricably with indigenous culture, which they regarded as 'primitive' and 'fetishistic' (p.34). There was transformation of an ordinary teacher training college and secondary art department of Achimota into a School of Art and Craft. This school started offering 3-year Specialist Art and Craft teaching with a bias on Ghanaian African tradition. The scope of this art programme was widened to include subjects like basketry, pottery, wood carving, terra cotta modelling and mural painting. Incidentally these subjects form part of the current visual art programme of senior high school under discussion. The establishment of the School of Art and Craft opened a new phase of the College of Technology, Kumasi now Kwame Nkrumah University of Science and Technology (Edusei, 2014).

Visual Arts was first presented into school curriculum in the Gold Coast, now Ghana in the year 1908 as hand and eye (Foster, 2013). The hand and eye according to Edusei (2014) was an initial drawing exercise which consisted of copying various shapes and lines. The rationale was to develop the coordination between the students' hand and eye to accomplish artistic goal. It continued to 1919 when art was introduced into schools in Ghana (Antubam, 2013). The major

boost in the development and teaching of art in the schools was the establishment of an Art Department at Achimota in 1927.

Art Education has been an integral part of Ghana's school curriculum from pre-primary through to pre-tertiary level for many years (Arts Education Programmes as Organized in Ghana, 2011). Art is offered as 'Creative Arts' in primary school, 'Basic Design and Technology' in Junior High School, 'Visual Arts' in Senior High School, 'Fundamentals in Visual Art Related Subjects' in Teacher Education, and 'Fine Arts', 'Industrial Arts' or 'Applied Arts' in higher education (Boafo-Agyemang, 2010; Asihene, 2012; Agyenim-Boateng, 2011; Afum-Danso, 2012). One reason assigned for the development of Arts Education in the Ghanaian school curricula was the need to foster creativity in the lives of her citizens to help solve national problems. In the Senior High Schools, Visual Arts and Home Economics constitute the Vocational Skills programme (Siaw, 2016; Evans-Solomon & Opoku-Asare, 2011).

The Senior High School (SHS) Visual Arts curriculum comprises nine subjects: eight electives and one core subject - General Knowledge in Art (GKA). The Elective subjects consist of Basketry, Jewellery, Ceramics, Graphic Design, Leatherwork, Picture Making, Sculpture, and Textiles. The Curriculum Research and Development Division (of the Ministry of Education) (CRDD, 2013) which designs the curricula for schools in Ghana has categorized the elective subjects into two groups: Group A comprises the two-dimensional (2-D) arts while Group B consists of three-dimensional (3-D) arts. Graphic Design, Picture Making and Textiles constitute the 2-D arts while Basketry, Ceramics, Jewellery, Leatherwork and Sculpture are the 3-Ds (CRDD, 2008). The syllabus indicates that the subjects are intended to equip students with a variety of vocational skills in preparation for different careers. The syllabus therefore requires all Visual Arts students to complement the study of any two of the eight elective subjects with General Knowledge

in Arts, which is classified as a core or mandatory subject for all students on the Visual Arts programme. The study of these subjects over the three-year duration of Senior High School education leads to the West African Secondary School Certificate of Examinations (WASSCE) which qualifies graduates for higher education or the job market (Asihene, 2012).

Instruction is a combination of decisions and activities that are carried out in order to achieve the desired outcomes of learners. Visual arts development include the decision making activities and selection of teaching and learning processes as well as what people refer to as Visual Teaching Aids, or 'Teaching Apparatus'. It also involves all the traditional means of delivering instruction, materials that teachers use to teach and learners or students use to learn (Amenuke, Asare, Ayiku, Dogbe & Baffoe, 2013).

Some of the instructional materials used in the senior high schools include visual materials, Audio-Visual Aids and Community Resources. Despite various successful attempts made by numerous researchers on the development and the use of instructional materials, the truth still remains that many teachers and teacher-trainees in Ghana still complain about lack of teaching-learning materials in the Senior High Schools (Fianu, 2011). Most schools claim they do not have money to buy common visual art materials, for example manila cards and printed visual materials such as photos, pictures, drawings, charts and diagrams to boost the teaching of Visual Arts related subjects (Horowitz, 2014). A cursory observation has revealed that teachers who rely solely on the oral presentation find that their pupils are unable to relate effectively the new learning to any well-founded basic experience. The need to design, develop and use good instructional materials in the teaching and learning process is therefore a matter of necessity to make the teaching of Visual Arts subjects more interesting and effective (Kulbir, 2014).

## 1.2 Problem Statement

Visual art development in the Senior High Schools in Ghana is facing the challenge of provision of instructional materials, tools and equipment for teaching. Provision of instructional materials is woefully inadequate (Adinyira, 2012). The schools find it very difficult to procure simple studio equipment. It is not clear who is to develop and supply the schools with studio equipment, art materials and tools which most studies have failed to identify.

The reality is that there are so many schools for example offering ceramics without a single manual potter's wheel, so are many others who are offering textiles without a single loom or printing table (Antubam, 2013). These are basic equipment that can be developed locally with scrap metal at reasonable cost. There are a small number of schools that develop some useful equipment for teaching visual arts and those who have are simply inadequate to match the large class sizes (Art Watch Ghana, 2017).

Again most parents of students in the senior high schools are not in a position to buy basic art materials, like, drawing pencils, sketch pads, poster colours and brushes to aid in their teaching. The result of all these are that effective instructions, demonstrations and studio practices meant to ensure meaningful skill development is seriously undermined (Asihene, 2012). From all indications there seems to be no proper development and budget for visual art programme in the schools. The schools have no effective plans for consumable supplies, instructional resources, and replacement of equipment, repair and maintenance of equipment. Text books and other reference materials on visual arts are nonexistent in the school libraries. There is only one recommended text book for general knowledge in art, and none of the other eight visual art elective subjects (Asihene, 2012).

Another issue related to development, instructional materials, tools and equipment is the use of new technologies in artistic creation. Computer art has now become an acceptable arts form, a legitimate form of art production and as a method of teaching arts. There is ample evidence of integration of Information and Communication Technology (ICT) in the school curriculum, a good number of schools have computer laboratories. Nevertheless computer art is not widely taught, the reality is that there is little integration of ICT into visual arts. Most schools also regard ICT as extension of the science resource centre programme and therefore arts teachers have little or no access to the centres for computer art lessons. Besides, most of the art teachers often lack experience, pedagogical training and resource (Edusei, 2014).

Ghanaians seem to enjoy and appreciate the benefits of art works in all forms but still hold on to the negative attitudes, perceptions and misconceptions of the vocational education particularly visual arts. There is some kind of stigma associated with visual arts wherein it has become associated with lower educational attainment, and lower socio-economic status. It has been a herculean task to address the stigma associated with development and teaching of visual arts. The popular notion is that visual art is nothing but mere drawing (Edusei, 2014). It was against this background that the researcher wanted to assess the development and teaching of visual art in Ashanti Region.

### **1.3 Purpose of the study**

The purpose of the study was to assess the challenges of development and teaching of visual art in the Ashanti region.



#### **1.4 Objectives of the study**

The study had the following specific objectives:

1. To assess the challenges of teaching development of visual arts in the Senior High Schools in the Ashanti region.
2. To determine the sources of visual arts teaching materials in the Senior High Schools in the Ashanti region.
3. To assess the usage of the available visual arts teaching materials in the Senior High Schools in the Ashanti region.

#### **1.5 Research questions**

1. What are the challenges of teaching development of visual arts in the Senior High Schools in Ashanti region?
2. What are the sources of the available visual arts materials in the Senior High Schools in the Ashanti region?
3. How do teachers and students use the available visual arts teaching and learning materials in the Senior High Schools in the Ashanti region?

#### **1.6 Significance of the study**

The findings of this study would be important in that they have the potential to:

1. Help improving the development and teaching of visual art providing the opportunities for developing students' behavioural skills that will serve them in their future lives.
2. Help educational stakeholders especially in the Ashanti region to put in place measures to improve teaching and learning materials in visual art in Senior High Schools.

3. Assist policy formulators and implementers gain better insight into the state of visual art resources in the region.
4. Contributing to the research literature about visual art programme for educational systems of less developed nations.

### **1.7 Delimitation of the study**

The researcher conducted the study in some selected Senior High Schools in the Ashanti region. The researcher was interested in information, like, challenges, sources and usage of teaching and learning materials in Senior High Schools in the Ashanti region.

### **1.8 Limitations**

Reaching participants was a challenge since the study covered a very large area. So I used longer period to collect the data. Respondents could not get opportunity to pose questions for further clarification of some of the questions. They were not clear with in the questionnaire since some of the questionnaires were sent to them by assistants. Therefore, they responded according to the understanding of the participants which affected the content of the data.

In addition, there was lack of interest. Most of these visual art teachers were not prepared to respond to the questionnaire let alone take part in the drawing lesson.

### **1.9 Operational definitions**

**Development:** Establishing and teaching of visual art in the Senior High Schools.

**Mortise or Mortice:** A technical term used for a hole cut into a piece of wood into which you fit the end of another piece of wood called a 'tenon' in order to join the two pieces.

**Sand paper:** Strong paper with a rough surface that you rub against wood to make it smooth.

**Saw:** A tool used for cutting wood or metal, consisting of a handle and a metal blade with several sharp teeth along one edge.

**Screw:** A thin pointed piece of metal used for fastening one thing to another. It has a raised twisted part on it called thread. You push and turn it with a screw driver.

**Spoke Shade:** An equipment or device used to trim and dress the rough edges of a circular shaped wood.

**General Knowledge in Art:** It is one of the Visual Art subjects that provides broad-based information in the history of art, creativity, and appreciation, and teaches basic elements and principles of art as well as skills in their application to various practical art processes. What it seeks to provide is the acquisition of knowledge, skills, competencies, and attitudes in visual arts for individual and national development.

**Basketry:** It is the art of making baskets and other articles such as mats, trays, etc; with materials such as cans, palm leaves, bamboo, raffia, rattan etc. by way of weaving, plaiting, knotting, coiling and looping.

**Ceramics:** Ceramics is concerned with objects made of clay such as tiles, vases, pots, which are made hard by firing at a very high temperature.

**Graphic Design:** It is one of the components of visual art that uses drawing, paintings, printmaking, and typographic designs as a means of visual communication. Examples of Graphic art products are poster, banner, billboard, label etc.

**Leatherwork:** It involves the art of turning animal skin into leather for the production of variety of products such as footwear, bags, belts, book covers among others. Leather comes in the form of natural and artificial ones known as Leatherette.

**Picture making:** Is the art of arranging images or elements of design on two dimensional surfaces for the purpose of having aesthetic value. It comes in the form of drawing, painting, collage, mosaic, montage and printmaking.

**Sculpture:** Is the art of creating forms in three dimension or relief. Sculpture has two basic techniques. These are modeling and carving. Sculpture can be divided into three major forms; intaglio, relief, and sculpture in the round.

**Textiles:** It is a general term for fibers, yarns and other materials that can be made into fabrics and for fabrics produced by interlacing or any method of decorating fabrics (Amenuke et al, 1991).

### 1.10 The organization of the Study

This study was organized into five chapters. The first chapter contained the introduction part which comprises the background of the study, the statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, the delimitation and limitations of the study, operational definition of terms and organization of the study. The second chapter dealt with review of related literature relevant to the research. The third chapter embodied the research methodology that incorporates; research design, the population, sample and sampling technique, research instrument and administration of instrument and ethical consideration. Chapter four entailed analysis of data and presentation of data analysis whereas chapter five presented discussions, summary of findings, conclusions and recommendations of the study. Finally, list of reference materials used for conducting the study, questionnaire were at the end.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter reviews literature and highlights the concepts and theories relevant to the visual art development in Senior High Schools. The chapter will be divided into three sections namely, the theoretical review, conceptual framework and empirical review of the related literature.

#### **2.2 Challenges of developing visual arts**

The Ghana's Senior High School's curriculum is identical to the United States High School system in terms of structure with core and elective subjects yet the Ghana's SHS lasts only three years as a result of the numerous education reforms (Sakyi, 2012). The three-year period for SHS was extended to four years in 2007. However, it was reversed to three years in 2009. The curriculum ends with a final examination known as the West African Senior School Certificate Examination (WASSCE), formerly called Senior Secondary School Certificate Examination (SSSCE) before 2007. The Ministry of Education (2010) has reported that the SHS structure demands that students study a core curriculum consisting of English Language, Integrated Science, Mathematics and Social Studies, in addition to choosing three or four Elective subjects from one of seven groups.

The Visual Arts curriculum followed in Senior High Schools consists of eight subjects - Basketry, Jewellery, Ceramics, Graphic Design, Leatherwork, Picture Making, Sculpture, Textiles, and a compulsory General Knowledge in Art (GKA). The choice of programme depends on resources available in each school's area of location. According to the Teaching Syllabus for

Visual Arts (2008), each student opts to study three out of the eight subjects: one or two elective from the two-dimensional category (Group A) depending on the school's resources and one from the three-dimensional category (Group B) in addition to GKA which is studied by all Visual Arts students. Successful students are awarded the West African Secondary School Certificate (WASSCE) which enables them access higher education. The syllabus for these course areas have been designed in such a way to provide students who study them adequate foundation knowledge and skills for further education in the respective Visual Art disciplines as well as for self-employment or apprenticeship for those terminating their education at SHS level (CRDD, 2008).

Visual Art programme is one of the programmes in the new education reform of the Senior High Schools in Ghana. The rationale for this programme according to the syllabus is to help students acquire competent skills in art for individual and national development. The programme involves the process of visual thinking where the students is presented with problem-solving experiences in thinking, manipulating or acting and feeling creatively through the use of a variety of tools and materials. The programme seeks to prepare students to become whole. That is developing the Head, Heart, and Hand. The various disciplines or subjects which come under the Visual Art programme are Basketry, Ceramics, Graphic Design, Leatherwork, Picture making, Sculpture, Textiles and General Knowledge in Arts. Apart from the General Knowledge in Arts, which is compulsory for every visual art student, each student is expected to study any two subjects (elective) so as to gain enough exposure in variety of skills and career opportunities in future.

### **2.3 Objectives of the Visual Arts Programme**

The objectives of Visual Arts Programme as suggested by Ministry of Education Visual Arts Syllabus for Senior Secondary Schools are as follows:

1. The main purpose of this programme is to foster and promote creativity by helping students to think, act, and feel creatively through a variety of art activities using tools and materials.
2. The programme demonstrates Art as an integral part of human living.
3. The programme inculcates in the students the need to appreciate the value of their own Arts so as to arouse pride, confidence, and patriotism.
4. The student will acquire knowledge and understanding of the meaning, significance, and role of Arts in socio-economic development.
5. The student will acquire perceptual and analytical skills through Art experience as well as self-expression and communication skills through response to Art.
6. The programme provides cognitive, psychomotor, and affective mode of development as a result of the theoretical knowledge, practical skills, and visual thinking in Art.
7. The programme promotes skills in the development of indigenous Art technologies, aesthetics, beliefs, values, and attitude.
8. The programme provides competencies in Art and helps students to apply their skills to national development.

The study of Visual Arts in Senior High Schools in Ghana does not only provide opportunities but also challenges to the success of the programme. Many factors may have accounted for this. One of these factors is the attitude of some parents. Most of them prefer their wards opting for programmes that in their view are more challenging and lucrative such as Law, Medicine, Engineering, among others, which to them, Visual Art does not provide. They therefore do everything possible to discourage their wards from perusing career in visual arts. Closely related to the above factor is the wrong notion that Visual Art is for the less intelligent students because of its practical nature. As a result, right from Junior High School level, students with high grades

are made to choose the Sciences and those with low grades are also made to opt for Visual Arts, which they claim does not require the higher-order thinking required of the Sciences.

The attitude of some non-visual arts teachers especially those in the core subjects need mentioning. Some see the programme as non-academic suitable for only the unintelligent students so not much attention is given to them as compared to the Sciences. This attitude makes the visual arts students inferior that affect their academic progress and subsequently their future. Additionally, most visual art teachers do not pay enough attention to the students during practical lessons where teachers' expertise is very much needed. Others go about with certain utterances on students' works, which make them to lose interest when their efforts are not rewarded. (Darfour, 1995)

Lack of studios is another challenge faced by the programme in various schools. In most schools, the studios are not there, so classrooms are used as studios where the furniture is not suitable for practical artwork. Where the conditions are good, only few works are kept there leaving the rest to the mercy of the weather. Students seeing these are discourage from working hard to come out with quality works. Where students are even motivated to work, there is lack of tools and materials to work with.

Sakyi (2012) identified the core subjects under the current structure of SHS as Integrated Science, Core Mathematics, English Language, Social Studies and Physical Education. The new four-year Senior High School curriculum commenced in the 2007/2008 academic year, and was developed to the study of the Core Subjects. This basic knowledge was needed by the students to begin the specialization in their respective courses from the second year so as to adequately prepare them to pursue University, Polytechnic, Vocational, Teacher Training and other graduate tertiary education at globally competitive standards (Asihene, 2012).



Every good teaching aims at effectiveness of the process. There cannot be effectiveness if the teacher does not put in and has what it takes for the teaching and learning objectives to be achieved (Numale & Buku, 2009). This is why visual art classroom interaction and teaching materials need to be developed in the schools. There are certain elements that should also characterize good and effective teaching (Amissah, 2002). The authors assert that the teacher who aims at good and effective teaching should develop his or her teaching in relation to his sensibilities towards learners' abilities, interests and needs; curriculum, resources available as well as selecting appropriate teaching strategies. They conclude that a teacher in his bid to achieve results should have adequate resources, teaching skills and motivational techniques to help learners understand what is taught (Amissah, 2002).

Gurney (2017) also came up with what he called "Five Factors for Effective Teaching". To Gurney, the key elements to effective teaching are teacher knowledge, enthusiasm and responsibility for learning, classroom activities that encourage learning, assessment activities that encourage teaching resources, effective feedback that establishes the learning processes in the classroom and effective interaction between the teacher and the students, creating an environment that respects, encourages and stimulates learning through experience. In effect, the teacher has to be open to new experiences so as to shape the environment which favours learning. He also has to have favourable attitudes towards individual differences, eschew sarcastic statements, ridicule and fault finding among the students he/she handles, have sympathy, understanding and compassion for all students especially those who have learning difficulties, by seeking to compensate for deprived children.

In any classroom situation, the teacher must be aware that the students have different rates and capacity of absorption. Moreover, the diverse topics that are taught also have their own

peculiarities and thus, require different approaches and tools in their delivery. It is therefore a challenge for teachers to look for necessary tools and materials for effective ways of approaching selected topics due to poor development of the subject (Amissah, 2002). Annor (2008) opines that the skillful teacher adopts several methods and equipment during the same lesson to avoid monotony. The selection of a particular teaching method and equipment may be dependent on factors such as the duration of the lesson, materials and equipment available to the teacher and the number of teachers delivering the lesson. Annor adds that the subjects selected should be related to the stages of growth and development of learners as well as the course. Among the teaching methods available are lecture, role play, demonstration, inquiry-based learning, discussion and field trip. Irrespective of the teaching method that teachers adopt, they ought to set clear goals for themselves, put these goals into practice and share these goals with their students by using the necessary resources (Trek, 2000). In summary, teachers are required to know the students in order to identify their needs and capacities so that they can plan learning experiences and materials that will help them.

According to Anthony and Walshaw (2009), effective teaching of visual art cannot be possible if the subject is not well developed and teacher does not have mastery over what he teaches, that is, he or she should have a strong content knowledge base, know the various learning theories and how to apply them and also have the required equipment and tools for the various teaching strategies. However, Fredua-Kwarteng (2004) indicates that most teachers are usually interested in the answers that students give to visual art questions at the end of instruction than the processes in developing the subject to arrive at achieving visual art instruction in Ghana.

According to National Mathematics Advisory Panel Report (2008), four methods of instruction that show the most promise for development of mathematical teaching are: i.

Systematic and explicit instruction: This involves a detailed instructional approach in which teachers guide students through a defined instructional sequence. From this method, students learn to regularly apply strategies that effective learners use as a fundamental part of mastering concepts. Kroesbergen and Van Luit (2003) add that explicit instruction has been found to be especially successful when a learner has problems with a specific or isolated skill.

ii. Self-instruction: This refers to a variety of self-regulation strategies that students can use to manage themselves as learners and direct their own behaviour, including their attention (Graham, Harris & Reid, 1992). With this method, learning is essentially broken down into elements that contribute to success: setting goals, keeping on task, checking your work as you go, remembering to use a specific strategy, monitoring your own progress, being alert to distraction and taking corrective action and checking your answer to make sure it makes sense and that the math calculations were correctly done.

iii. Peer tutoring: This is an approach that involves pairing students to learn or practice an academic task. According to Kunsch, Jitendra and Sood (2007), peer tutoring works best when students of different ability levels work together. Research has also shown that a variety of peer-tutoring programmes are effective in teaching mathematics, including Class wide Peer Tutoring, Peer-Assisted Learning Strategies and Reciprocal Peer Tutoring (Barley, Lauer, Arens, Apthorp, Englert, Snow & Akiba, 2002).

iv. Visual representation: This requires the use of manipulatives, pictures, pots, and graphs of functions and relationships to teach visual art concepts. Visual representations bring research-based options, tools and alternatives to bear in meeting the instructional challenge of visual art education (Gersten, Ferrini-Mundy, Benbow, Clements, Loveless, Williams, Arispe, & Banfield, 2008). “Representation approaches to solving visual art problems include pictorial (diagramming),

concrete (manipulatives), verbal (linguistic training) and mapping instruction (schema-based)” (Xin & Jitendra, 2016, p. 211). Research has also explored the ways in which visual art representations can be used in solving story problems (Walker & Poteet, 1989).

Empirical research in Ghana reveals that the development of visual arts is affected by peculiar challenges that include; it has no specialist teachers, so its teaching varies according to the strengths of the teachers who teach it; curriculum delivery of visual arts is guided by a single official textbook; not all aspects of the subject is taught efficiently by every teacher (Opoku-Asare, 2008; Owusu-Afriyie, 2009; Osei-Mensah, 2012). The development of visual art depends on the knowledge, resourcefulness, and ingenuity of educational experts and teachers in the various schools. Ineffective teaching of visual art was the reason cited for 278 (or 92.7%) out of 300 Visual Arts students sampled in four schools in Central Region ‘voting’ against GKA, citing it as the least preferred of the Visual Arts subjects, implying that if the students had the choice, GKA would be the first subject they would drop (Evans-Solomon & Opoku-Asare, 2011).

Attractive facilities such as laboratories, libraries, instructional materials and art studios are a major contributing factor to high academic performance (Adedeji & Owoeye, 2002). Unfortunately, the questionnaire responses confirmed that 62% of the 420 student respondents do not always have access to the relevant tools, equipment, facilities and materials required for executing assigned practical exercises. The items the students mentioned include brushes, shading pencils and lettering pens; materials such as poster colours, drawing paper, skin and leather; equipment and facilities such as sewing machines, exhibition halls, working studios and kilns for firing clay ware. This suggests that GKA students in the sampled schools are not being exposed to knowledge of conventional tools and materials needed for contemporary art production. The school libraries were also poorly stocked with art books that the students could learn from; they

had no computers and internet connectivity to source literature to supplement the learning materials they receive from their teachers. Dependency of students on their teachers for knowledge, the students intimated, makes it necessary for them to memorize the content of handouts and ‘teaching notes’ the teachers often dictate for them to learn. This does not empower the students to take responsibility for their academic success.

The fieldwork revealed a relative lack of logistics in almost all the selected schools. Lack was measured by the availability of logistics including art studio, working tables and funding for practical works for the term. The urban schools had relatively greater access to logistics than the peri-urban and rural schools. Although working table was reported to be the most available logistic, a significant majority (63.7%) of the student respondents indicated that they do not have working tables in their schools (Owusu-Afriyie, 2009).

In one lesson, the teacher used a photo album containing art works on decorative leather techniques. The teacher only verbally explained how the techniques were used to execute the works as he opened the album page by page. The students were enthused and became very curious. Other objects observed during the lessons an earthenware bowl, a kitchen stool, a water flask, and paint container that were arranged for still life drawing. The main teaching techniques used in the observed lessons were verbal illustrations, verbal descriptions, teachers’ made chalkboard diagrams and illustrations from books. Verbal illustrations dominated all the lessons observed. This technique was used to cite examples, list items verbally and to describe scenes. The teachers also illustrated ideas by drawing images, symbols and charts on the chalkboard. On a few occasions, the teachers used illustrations in textbooks to explain ideas they tried to communicate to the students. The pictures and drawings in the GKA textbook were helpful to the students (Asihene, 2012).

## **2.4 Sources of visual art equipment, tools, materials and other resources**

According to Fredua-Kwarteng (2004) study respondents, the least provided logistic in the selected schools is funding. Only 13.4% of the selected students indicated that their schools provide funds for their programmes with 86.6% indicating they do not have access to funding. For the teachers, although majority of them (58.8%) indicated that their departments do not provide funds for the Visual Arts programme, this number is relatively lower than that of the students. The study indicates that compared to the urban areas, there is no significant distinction between the peri-urban and the rural areas in terms of provision of funds for the Visual Arts Department. He indicates that urban schools are relatively better financed with 17.1% of them responding in the affirmative. However, for the peri-urban and rural schools, there were no significant differences between their respective responses (10.8% and 11.8%) affirmative. This implies that school heads as instructional leaders of the schools (Owusu-Afriyie, 2009) have the responsibility to ensure that the financial, logistic and other budgetary resources are provided and also actively monitor teacher efficiency and teaching effectiveness. The fact that not much is being done in terms of practical lessons in visual art perhaps explains why students in the sampled schools were denied participation in exhibitions, which could offer opportunities for appraising the quality of art works produced and for acquiring the rudiments of arts appreciation and criticism as the visual art syllabus requires. The questionnaire revealed alternative sources of funding as Class contribution, Personal contribution, Teachers and students' contribution. The study indicates that majority of the students (71.3%), in the absence of funding from their departments, make personal financial contributions to purchase materials for practical works.

A major challenge facing visual art programme in the senior high school is the provision of instructional materials, tools and equipment. Provision of instructional materials is woefully inadequate. The schools find it very difficult to procure simple studio equipment. It is not clear who is to supply the schools with studio equipment, art materials and tools. The reality is that there are so many schools for example offering ceramics without a single manual potter's wheel, so are many others who are offering textiles without a single loom or printing table. These are basic equipment that can be fabricated locally with scrap metal at reasonable cost. There are a small number of schools that possess some useful equipment, but these are simply inadequate to match the large class sizes (Asihene, 2012).

Materials for demonstrations are also unavailable or inadequate in most cases. Again most parents of students in the community day schools in the rural areas are not in a position to buy basic art materials like drawing pencils, sketch pads, poster colours and brushes. The result of all these are that effective instructions, demonstrations and studio practices meant to ensure meaningful skill development is seriously undermined. From all indications there seems to be no proper budget for visual art programme in the schools. The schools have no effective plans for consumable supplies, instructional resources, and replacement of equipment, repair and maintenance of equipment (Trek, 2000). Text books and other reference materials on visual arts are nonexistent in the school libraries. There is only one recommended text book for general knowledge in art, and none of the other eight visual art elective subjects. Another issue related to instructional materials, tools and equipment is the use of new technologies in artistic creation. Computer art has now become an acceptable art form, a legitimate form of art production and as a method of teaching arts.

## 2.5 The usage of visual art materials

One of the general aims of the visual art curriculum is to help students develop the ability to harmonise opposing ideas, contradictions and inconsistencies to design and produce art works. In accordance with this aim, the teaching syllabus stipulates that five instructional periods per week be allocated to the teaching of the practical components of the subject (CRDD, 2010). However, some teachers do not adhere to the time allocation for practical activities specified in the visual art syllabus. In a study conducted by Evans-Solomon (2004) 3.7% of the respondents had not been assigned practical exercises for the term while 39% were given practical work only once in a term. The statistics presented attested to the fact that not all SHS Visual Arts students are being assigned the practical work required for effective and judicious use of tools and materials for learning of all aspects of visual art. Interactions with the teachers revealed that student numbers were so huge that assigning them many practical works means assigning oneself the burden of excessive grading hence non-usage of available materials (Annor, 2008).

Besides, the teachers confirmed that the students often complain of lack of funds to purchase the materials needed for practical works. In one school, the teachers reported levying the students and using the monies to purchase the required items every term. In this case only students who pay are given the items they need for practical assignments for the term. The teachers found this a very strategic means of satisfying curriculum requirements rather than teaching theoretical lessons as some of their colleagues do in other schools (Child, 2004). The solution could be adoption of group study so that the teachers could supervise the students for effective learning (Child, 2004).

As Mzokwana (2008) says, adopting mixed-ability grouping provides opportunity for students to learn from one another by sharing views and discussing topics of common interest.



This way, fast learning students can help the slow pace learners in each group while promoting active student participation in the learning activity, development of deeper and longer-lasting understanding of what is taught, and the motivation for learning independently (Child, 2004). When it was suggested that the teachers adopt group strategies with two or three member groups as an alternative to whole class teaching that was the predominant teaching method observed in the schools, the general comment the teachers made was that it takes too much effort to sort their students into small groups for lessons. The Home Economics students who were interviewed confirmed during the observation period that because Visual Arts students normally do practical exercises in their two elective subject areas, the GKA teachers do not often assign the integrated class any practical works as the teachers are expected to do as part of their normal teaching duties. This attitude, the students said, negatively affects the performance of students in the Home Economics department who opt for GKA as their elective subject and depend solely on GKA lessons for skills development, unlike their peers in Visual Arts who get ample opportunity to improve their skills through lessons in the elective Picture-making, Textiles, Ceramics, Graphic design and Sculpture.

The implication is that the GKA teachers treat their students as if they all belong to the Visual Arts department and also assume that the elective subjects would provide opportunity for visual art students to engage in practical art activities to fulfil the curriculum objectives for this subject. By inference, Home Economics students have little or no opportunity to learn and practice the creative skills that visual art lessons are expected to provide to its learners. This professional lapse suggests laxity in the monitoring and supervision of teaching and learning processes by the Heads of Visual Arts departments in the sampled schools. These Home Economics students in particular are not likely to do well in class written tests and assignments, quizzes, end-of-term

examinations in visual art and the external WASSCE assessment. It is imperative therefore that the teachers of visual art address this lapse because the practical component is critical to achievement of the objectives outlined in the visual art syllabus (CRDD, 2008).

An Art exhibition is a public display of artefacts to show and market skills, discoveries or inventions. Exhibitions could be individual, group, class, school, community; district, regional or international (CRDD, 2010). In the work of Opoku-Asare (2008), art exhibitions are not organised in the schools; 53.6% of the 420 respondents had never had an art exhibition organised in their schools even though they had spent three or four years in school. This is not good enough because the students are missing out on a chapter of the visual art syllabus, which is devoted to art exhibitions.

According to Nkuuhe et al (2015) instructional media refers to all aids that are used by the lecturer and student. In order cases it refers to only printed media. For the purpose of this work, instructional media can be referred to as all available devices and the materials used in the teaching and learning process. Nkuuhe et al (2015) believe that every person learns by receiving information through the sense organs such as the ears, eyes, nose, tongue and skin. From personal experience, one may realize that there is a relationship between the quantity of information we remember and the sense organ being used. One will also know that student learn skills, concepts and ideas better when they try them out in practice. Hence the old adage that “practice makes perfect” has a sound scientifically basis.

Patton (2002) defines instructional media in broad terms as including electronic communication media, such devices as slides, photographs, teacher made diagrams, chart, real objects and handouts that are used in the process of planned instructions. Patton outlines some types of instructional media and their samples as follows: Prints: pamphlets, handouts, study

guides and manuals. Visuals: charts, real objects, photographs and transparencies. Static/display: chalk board, felt board, display easels, flip charts, cloth board and magnetic boards

The Curriculum Research Development Division (CRDD) and Teacher Education Division (TED) of GES (2004) enumerated and grouped instructional media to be used in the Colleges of Education in teaching vocational skills under the following types; Visual Materials, Audio-Aids, Audio-Visual Aids and Community Resources.

Horowitz (1992) opines that design as a visual thinking of a higher order than verbal thinking. The word design has many depths of meaning and that only philosophical method will strip off all the meaning to provide a coherent and comprehensive view. According to Lowenfeld and Lambert (2014) Art for children in the schematic age is chiefly a means of self expression: “He is not aware of the beauty in what he does or does he spontaneously decorate an object”. However, adults can see many design qualities in what a child of this age paints or draws. They further stated that, the teaching of “fundamentals of design” will be an artificial adult imposition and could destroy the spontaneous creativity.

The researcher agrees with this assertion basically due to the fact that a child at schematic stage might not achieve mastery in planning any meaningful work in Visual Arts. Lowenfeld and Lambert quoted Denzin and Lincoln, (2013) as saying: one factor responsible for weakening the child’s native sense of design is the nature of teaching design, the imposing fixed formulas on the child now in general practice. However one of the important attributes of design is rhythm and this rhythm is often to be seen in children’s painting in their repetition of form. The researcher agrees with the assertion that even though children’s work may be considered as design by adults, they are only excising the natural innate ability of their development. Whatever the outcome of their

work will be, the child does not consider it as design but only take satisfying experience and expression.

Lowenfeld and Lambert (2014) opine that one main function of design can be the establishment of harmonious relationships. This is typical among the children in their gang age thus children ageing between nine and twelve years. It is important that children within these age groups will be stimulated in thinking and be provided with opportunities for discoveries relating to natural beauty of material found within their local environment.

Nkuuhe et al (2015) suggest that before one can produce any instructional materials including printed media, one should plan carefully. Take into consideration the objectives one intend to achieve, the target audience, whether prints are the most appropriate media. They state further whether printed media will be used alone or in combination with other media. Planning in the production of printed media will have to be more elaborate than that of display media such as the chalkboard, posters and transparencies. There are three stages in this planning: pre-design, design and post-design.

Maykut and Morehouse (2012) propose that one has to make a checklist for this preliminary planning before instructional material is produced. Similarly, the researcher agrees that preliminary sketches should be made when designing any instructional media or teaching-learning materials. These designs will help the artist to choose the best design that will serve as a guide to complete the finish artifacts.

According to Amenuke (1995), design refers to planning, that is, organization of elements of art into visual forms. Inferring from the above definition, design can also be described as a plan of work of art or simply, a plan. This plan will guide the artist in executing the final work.

According to Appiah (2013) the making of patterns or detail planning and arrangement of lines and shapes for the creation of ornaments, or the creation of shapes is design. The writer agrees with this assertion, however designing goes beyond just creating of lines and shapes to other intricate and complex designs, some of which are helpful in the field of engineering and architecture. Appiah confirms that when a designer plans a work, he puts together certain qualities known as element of design and principles of organization. Dots, lines, shape form, texture, colour, space, plane, volume and mass or weight are the elements of design, which a designer employs to enhance what he designs. However, the structure of any design, whether two or three dimensional is based on the planning and arrangement of these elements of design according to certain principles. These can be described as principles of organization. The effective use of these principles namely variety, unity, harmony, rhythm, balance, dominance, opposition, repetition, contrast and proportion and scale in design and their presence, create an aesthetic response in a finished product.

Wise (2011) testifies that design is about problem solving. Wise's statement does not only hold facts but throws more light on the fact that human existence as individuals depend on inventions. Our ability to design and produce tools, equipment and materials will aid and improve teaching-learning situation in Ghanaian schools. Without designs, there will be no invention. Therefore design plays an important role in all inventions. The most convenient use of the term invention is to consider it as an important or original step in design.

The new structure and content of Education M.O.E (1974) states that, teaching as an activity can be enhanced or done effectively when there is the use of teaching-learning materials such as wall charts, chalkboard illustrations, diagrams, photographs or pictures. The use of teaching and learning materials is very important at all levels of pre-university education. This

justifies the idea that they make teaching-learning process easier and clearer. These materials should capture students' attention and help recall of learners objectives. It should also elicit students' response and provide feedback. Carr and Pomeroy(2010) states that Instructional media help add elements of reality. Carr cited examples, including pictures or highly involved computer simulations in a lecture. However, the writer agrees with Carr that pictures are means by which teachers and students interact. Pictures effect communication and help to gain or maintain attention. Pictures do not only provide information but are facilitators of information for better understanding of abstract concepts.

The importance of using Instructional or Teaching-Learning materials is second to none in the teaching and learning process. Instructional media involve the learners physically in the learning process. Learners observed an experience with little or no comments during the activity.

Learners enter into their experience by using their senses. Examples are described as follows:

Printed media: It provide common type of material which provides variety of application which promotes easy production of quality materials and desk top publishing in a simple manner which is quick to prepare and enhances students retention or knowledge.

Flip charts/posters: They are easy and inexpensive to make and update. They are also portable and transportable.

Real objects evoke and produce clear-cut concept for easy understanding. They are quite easy to obtain with a little foresight and help from student one can easily lay hands on real objects.

Museum and private individual have collections of items of historic interest that they will provide for display.

Models: Many real objects are readily available to be brought into the class. However, it is still very useful to give three-dimensional stability to pupils' concept. The use of carefully constructed models will assist the teacher to create good learning situation.

## **2.6 Advantages of Using Instructional Media**

Instructional media have important advantages because they allow easy and repeated reproduction of an event or procedure, provide Visual access to a process or technique, provide a common framework or experience to a large number of learners, promote the illusion of reality, gain and hold the attention of the learner, focus attention or highlight key points, save time by avoiding wordy explanation and it also facilitate the understanding of abstract concepts. The writer will adopt and use visual illustration including diagrams, pictures, photos and real objects in making his practical works. The writer also agrees that instructional media can be used to demonstrate certain phenomenon. However in selecting instructional media, one of the challenges that confront you is the ability to choose the best and the most appropriate instructional material which will stimulate and incite students' learning. Any material selected should be easy to be used.

Horowitz (1992) postulates that Art can function in diverse ways. It serves as a record of events, objects and situation. It serves as a substitute for a real thing; a stand in, or symbol. It communicates ideas or events. It educates and also serves as a means of self-expression. It helps to release emotion and it is a means of exploration of vision. This testifies that when exciting and well-designed teaching-learning materials or artefacts are produced and used, students in Colleges of Education as well as the pupils at the basic level of Education will benefit greatly to improve human experience and better learning outcomes.

## 2.7 Conceptual Framework

As Figure 2.1 shows, the elements of this study's conceptual framework, challenges of development comprising school building, equipment, tools, materials and other resources, library and stakeholders commitment. The second interrelated factors include source of visual art materials in the schools which includes the government, PTA, NGOs, Communities, Students and teachers. These two elements (development and source) together interact with the teaching and learning processes: what teachers teach, methods they use and resources. Finally, the manner in which processes are managed determines the output that is the students' academic performance.

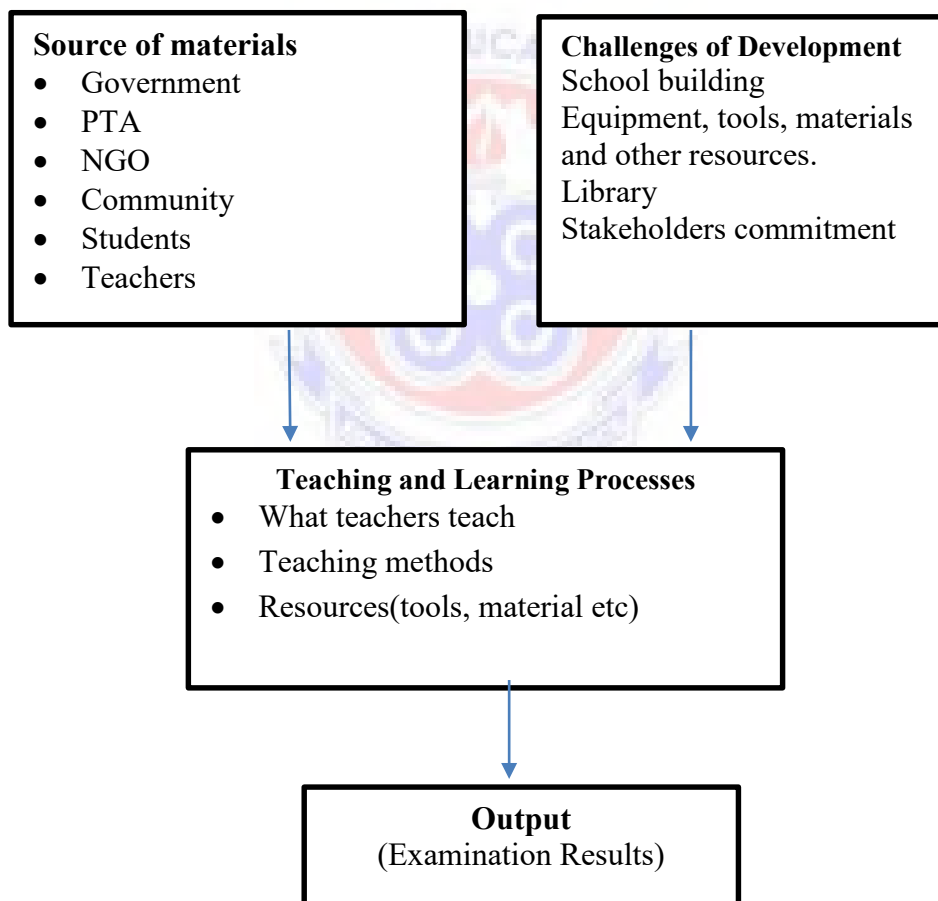


Figure 1: Conceptual Framework for the development and teaching of visual art

Source: Author's Construct, 2020



## 2.8 Summary

Visual arts have been part of Ghana's school curriculum since 1909, and had gone through many changes and challenges. Various governments since pre independence era seem to recognize the benefits of vocational educational and training. Several attempts were initiated to make education less bookish and more practical oriented, thus providing students with skills for paid job and self-employment. This has been the main justification for the many educational reforms initiated in Ghana. Nevertheless visual arts and many vocational subjects in the senior high schools continue to suffer total neglect and support from all stakeholders. Visual arts programme is treated just as liberal arts which require little resource in terms of equipment, tools and materials.

Visual arts programme at the senior high schools is less developed and completely denied of resources, recognition and needed attention, making it less attractive. The way out is for the government to exhibit clear understanding of the vocationalized secondary school model and total commitment and support for visual arts programme. The most prudent measure is to scale down the number of senior high schools offering visual arts. In this case the burden of financing the many vocationalized schools will be lessened.

## CHAPTER THREE

### METHODOLOGY

#### 3.1 Introduction

This chapter describes the methods used for the study. It describes the research design, the population, sample and sampling techniques and the data gathering instruments. It also describes the data collection and analysis procedures as well as the ethical considerations.

#### 3.2 Research Design

The study employed descriptive cross-sectional design which is basically aimed at gathering facts, opinions and attitudes for the purpose of description, explanation, exploration and to answer questions concerning the subject under study. Descriptive research specifies the nature of a given phenomenon determines and reports the way things are. It involves collecting data in order to test hypothesis or answer research questions concerning the current status of the subject of the study (Gay, 2012). It is also used to assess and predict the views, reactions or standings of a large number of people on a limited topic.

This design, according to Frankel and Wallen (2013) has the advantage of providing more accurate practice of event and seeks to explain respondents' perception and behavior on the basis of the data gathered at a point in time. Seifert and Hoffnun (2014) however state that there could be other side of the story as possible error could occur as a result of different individuals selected by chance. Again, it may produce unreliable results because it delves into private matters that people may not be completely truthful about the study. The design however, will be considered the best to ascertain facts on the availability of tools materials and equipment resources for teaching visual art in SHS in the Ashanti region.

### **3.3 Population**

The population of the study comprised visual art teachers in the Ashanti region. Visual Arts department was found in all the 180 Senior High Schools in region. Hence the need for the researcher to sample some schools. Rubin and Babbie (2001) defined population as the theoretically specified aggregation of study elements. The population is a larger group from which the sample is selected. According to Ary, Jacobs and Razavieh (2015) the accessible population is the group from which the researcher takes the sample for the study.

### **3.4 Sample and Sampling Technique**

The sample size was determined using the Krejcie and Morgan (1970) sample size determination table. The underlying formula for the table adopts a margin of error ( $d$ ) of 0.05. The chosen ( $d$ ) corresponds to a z-value ( $z$ ) 1.96. It will also adopt population proportions ( $p$ ) of 0.05 and ( $q$ ) of 0.05. For a population of 180 SHS, the matrix yielded a sample size of 123. Thus, the study sample comprised 123 visual arts teachers in 180 Senior High Schools in the region. Simple random sampling method was used in selecting the respondents. Numbers were assigned to all the SHS in the region and written on slips of paper and selected randomly using simple random sampling method until the required sample size of 123 was met. One Visual Arts teacher in the selected SHS was given questionnaire to answer. The power of simple random sampling method is the ability to generalize findings for the entire population.

### **3.5 Research Instrument**

After a thorough consideration of the factors that determine the appropriateness of an instrument for research, questionnaire was used. The choice of the data collection instrument can invariably be determined by a number of circumstances. It could be due to cost, time availability,

purpose of the study, type of the research and the recovery rate. Twumasi (2001) opined that questionnaire is widely used for collecting data in educational research as it is very efficient for securing data about procedures and conditions and for inquiring into the opinions and attitudes of the subjects. He again stated that it is very effective method as many respondents could be reached within time limit. The questionnaire was in four sections of A, B, C and D. Section 'A' sought information from the demographic profile of the respondents, section 'B' focused on the challenges of development of visual art in the schools. Section 'C' also took information on the sources of the visual art resources in the schools while section 'D' dealt with the usage of the available visual art resources in the schools.

### **3.6 Pilot -Testing**

The purpose for the pilot-testing is to get the errors out of the instrument so that the respondents would experience no difficulties in completing the questions and also enable one to have initial analysis to see whether the wording and format of questions is appropriate (Bell, 2005).

The questionnaire piloted on 10 visual art teachers in the Ahafo Region (Bechem Presbyterian Senior High School) which had similar characteristics as the SHS in the Ashanti region to determine its validity and reliability. The pilot test enabled the researcher to make necessary changes to items which might be inappropriate and determine the level of ambiguity of the questions for corrections. Items which were not clear to respondents were modified.

### **3.7 Validity and Reliability**

#### **3.7.1 Validity**

According to Bell (2005), validity is the degree to which a test measures what it is supposed to measure. The researcher will test for the face and content validity of the questionnaire. Face validity refers to the likelihood of a question being misunderstood or misinterpreted. Content validity refers to whether an instrument adequately covers all the topics concerned. The validity of the instrument will be established through expert opinion of the supervisor, literature searches, and pilot-testing of the questionnaire. The researcher contacted the supervisor to assess the items and determine whether they would measure the intended purpose. The supervisor analysed the items and the necessary corrections were made.

#### **3.7.2 Reliability**

Reliability is a measure of the degree to which a research instrument yields consistency in its results or data after repeated trials (Bell, 2005). A reliability test was conducted using Cronbach Alpha to determine the reliability of the questionnaire items for the main data. In order to obtain the reliability of the instrument, the questionnaire was administered on the same group of subjects twice in the pilot study and given one week interval between the first and second tested and the coefficient of reliability from the two tests correlated. The reliability test yielded Cronbach alpha of 0.84 which showed that reliability was very high and therefore, the Cronbach Alpha was considered appropriate to use since almost all the items in the questionnaire had multiple scores.

### **3.8 Data Collection Procedure**

The researcher visited all the 123 respondents on ten working days. As the study covered large area, the researcher employed the services of data collection assistants to administer the

questionnaire. Confidentiality was ensured and hundred per cent participation and assisted the respondents to understand the items in order to get the right answers to the questions.

### **3.9 Data Analysis**

Data were analysed using Statistical Package for Social Sciences (SPSS) software version 20.0 in the form of organized tables and charts and texts. The data were analyzed using relative frequency tables and charts. Percentages were used for the data analysis because it is simple to use and helped in representing facts clearly. Tables were built from the responses made by the respondents and the percentages computed. The completed questions were carefully coded and considered one after the other. In order to draw conclusions from the results, the responses obtained from the survey were summarized.

### **3.10 Ethical Issues**

The guidance and counselling relationship is a moral enterprise which is guided in thoughts and actions by values, ethical code of conduct, legal procedures and precedents. Permission for the study was obtained from the University of Education, Winneba. Also, permission was sought and granted by the Regional Education Director, heads of various Senior High Schools and other teachers who were sampled for the study. In addition, consent was obtained from respondents who agreed to be part of the study with their privacy and confidentiality fully assured.

**CHAPTER FOUR**  
**RESULTS AND DISCUSSION**

**4.1 Introduction**

This chapter presents the data analysis using SPSS. The analysis for the study has been categorized according to the objectives of the study. Out of 123 sample size, all questionnaires were retrieved making 100.0% response rate.

**4.2 Demographic characteristics of study participants**

Table 4.1 summarizes respondents' age range. The average age was 44.5 years. Most 37 (30.1%) of the respondents were aged 40 – 49 years.

**Table 4.1: Demographic characteristics of participants**

Variables	Frequency	Percentage (%)
<b>Age</b>		
20-29yrs	18	14.6
30-39yrs	36	29.3
40-49yrs	37	30.1
50-59yrs	32	26.0
Total	123	100.0

Source: Author's field work, 2020

There were more males 69 (56.1%) than females who participated in this study with more than half 99 (80.5%) been married as seen in table 4.2.

**Table 4.2: Sex distributions of respondents**

<b>Variables</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>Sex</b>		
Male	69	56.1
Female	54	43.9
Total	123	100.0

Source: Author's field work, 2020

Table 4.3 shows that majority 44 (35.8%) of the study participants had spent 11 – 15 years in the schools as teachers as against 6 (4.9%) spending above 20 years in the school.

**Table 4.3: Number of years spent in the school**

<b>No of years spent in the school</b>		
0-5yrs	30	24.4
6-10yrs	31	25.2
11-15yrs	44	35.8
16-20yrs	12	9.8
Above 20yrs	6	4.9
Total	123	100.0

Source: Author's field work, 2020



Table 4.4 depicts the respondents highest professional certificate; majority of the respondents 66 (53.7%) had first degree while 57 (46.3%) had master degree.

**Table 4.4: Respondents highest professional certificate**

<b>Highest professional certificate</b>		
1 <sup>st</sup> Degree	66	53.7
Masters	57	46.3
Total	123	100.0

Source: Author's field work, 2020

Most of the respondents 99 (80.5%) were married while 24 (19.5%) of the respondents were single as detailed in table 4.5.

**Table 4.5: Marital status of respondents**

<b>Marital status</b>		
Single	24	19.5
Married	99	80.5
Total	123	100.0

Source: Researcher's filed work, 2020

### **4.3 What are the challenges of visual arts teaching and learning materials?**

Table 4.2 shows the challenges of developing visual arts teaching and learning materials. All the respondents 123 (100%) said they used visual arts teaching and learning materials in their schools with 38 (30.9%) using Still pictures. An overwhelming majority of the respondents 99

(80.5%) did not use Audio aids as TLM. Also, 99 (80.5%) of respondents noted that they used video as their audio-visual TLM while 24 (19.5%) used motion pictures. Again, the majority 87 (70.7%) of the participants used library as their community resources teaching and learning materials as against few respondents 6 (4.9%) who used community experts. More than half of the participants 117 (95.2%) rated visual arts teaching and learning materials in the school as moderate with majority of the participants 63 (51.2%) stating that they used mobile phones in place of computers. From figure 4.2, majority of the participants 69 (56.1%) stated that lack of funds to acquire TLM while 6 (4.9%) poor electricity supply in the school posed as a major challenge.

**Table 4.6: Challenges of visual arts TLM**

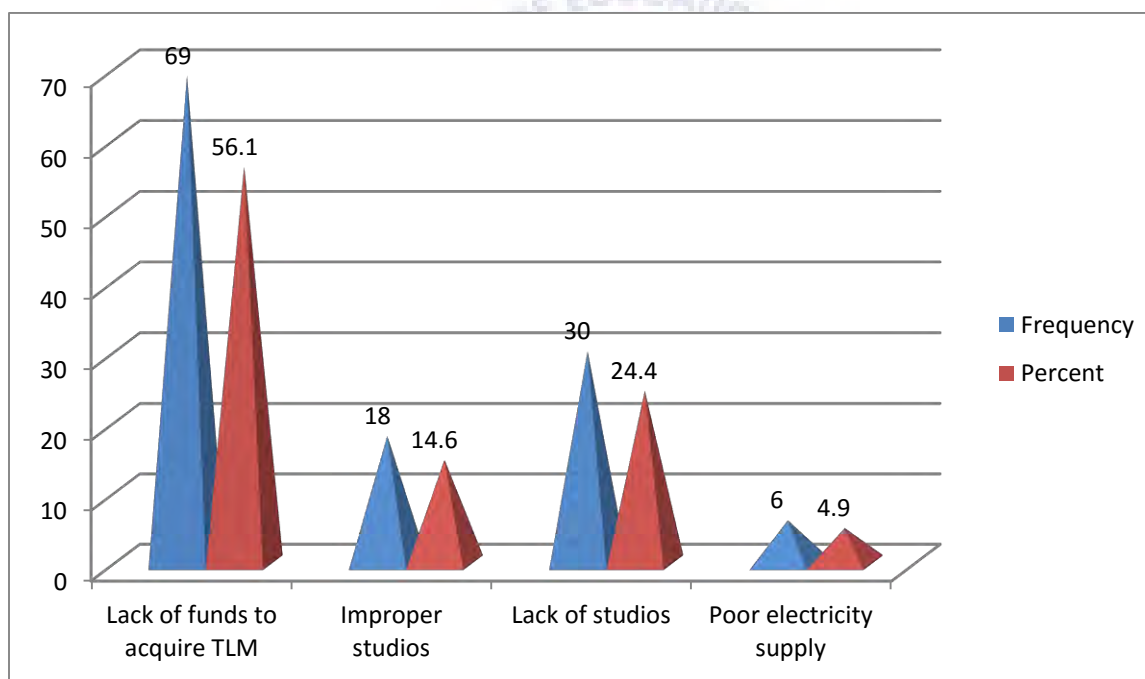
<b>Variables</b>	<b>Frequency</b>	<b>Percentage (%)</b>
<b>Do you use TLM</b>		
Yes	123	100.0
No	0	0.00
Total	123	100.0
<b>If yes, type of TLM</b>		
Three-dimensional objects	24	19.5
Chalkboards	31	25.2
Still pictures	38	30.9
Graphics	30	24.4
Total	123	100.0
<b>Audio aids TLM</b>	18	14.6

Recorder player	6	4.9
Tape recorder	99	80.5
None	123	100.0
Total		
<b>Audio-visual TLM</b>		
Motion pictures	24	19.5
Video	99	80.5
Total	123	100.0
<b>Which of the community resources do you use as TLM</b>		
Community experts	6	4.9
Libraries	87	70.7
Museum and monuments	18	14.6
Mobile phones	12	9.8
Total	123	100.0
<b>How would you rate visual art TLM in the school?</b>		
Low	6	4.9
Moderate	117	95.1
Total	123	100.0
<b>How do you get computers for practical?</b>	6	4.9

We go to another school	42	34.1
We use the science lab computer	63	51.2
We use our mobile phones	12	9.8
We don't use computer at all	123	100.0
Total		

Source: Researcher's field work, 2020

From figure 4.2, majority of the participants 69 (56.1%) stated that lack of funds to acquire TLM while 6 (4.9%) poor electricity supply in the school posed as a major challenge.

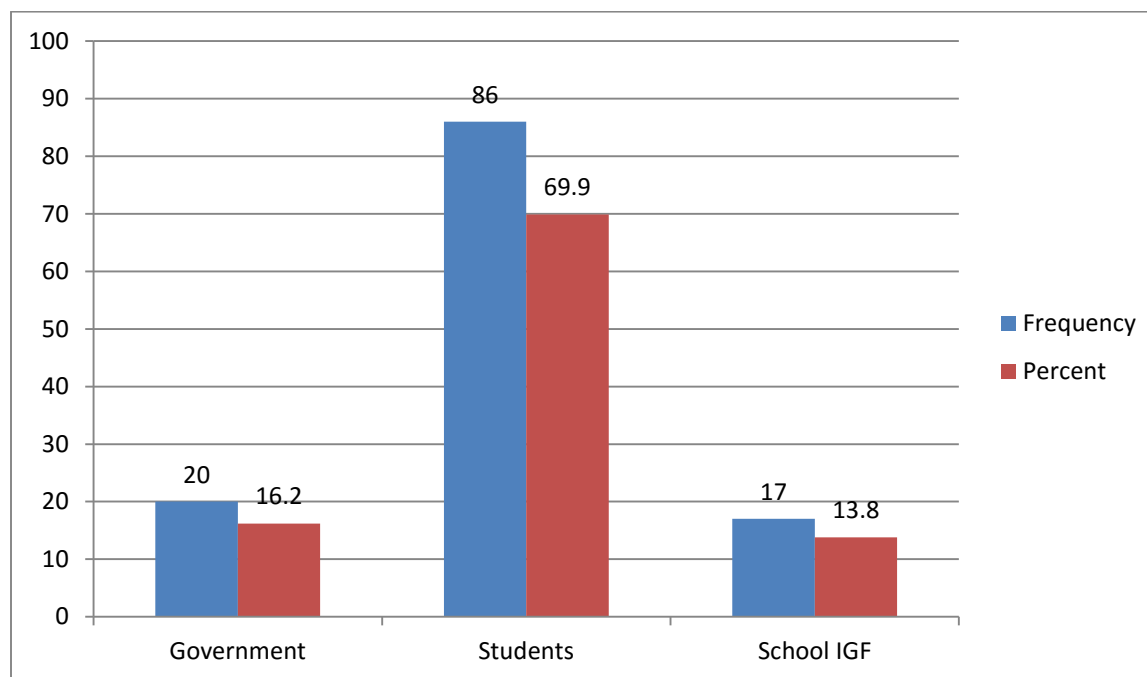


Source: Researcher's field work, 2020

Figure 2: Other challenges of visual art TLM

#### 4.4 What are the sources of visual art teaching and learning materials?

Figure 4.3 shows the sources of visual art teaching and learning materials in the schools. Majority of the participants 86 (69.9%) stated that students provide all the necessary teaching and learning materials for their learning of visual art while 17 (13.8%) said they had their visual art teaching and learning materials from the school’s Internal Generated Funds (IGF).



Source: Researcher’s field work, 2020

Figure 4.3: Sources of Visual art TLM

#### 4.5 Do teachers use the available visual art TLM

Table 4.3 depicts the usage of the available teaching and learning materials in the schools. As stated by the majority of the participants 105 (85.4%) used the available visual art teaching and learning materials when necessary and 85 (69.1%) felt comfortable using the existing TLM. Visual materials were the most used TLM in most of the school as mentioned by the majority of the participants 98 (79.7%).

**Table 4.3: Usage of available visual Art TLM**

Variables	Frequency	Percentage (%)
<b>How often do you use the available TLM</b>		
Once a month	18	14.6
When necessary	105	85.4
Total	123	100.0
<b>How do you feel using the existing TLM</b>		
Comfortable	85	69.1
Less comfortable	38	30.9
Total	123	100.0
<b>Which TLM do you use often in the school</b>		
Visual materials	98	79.7
Audio materials	6	4.9
Audio-visuals	19	15.4
Total	123	100.0

Source: Researcher's field work, 2020

## 4.6 Discussions

### 4.6.1 What are the challenges facing visual arts teaching and learning in SHS?

It was established that all the schools used for this study had visual arts as a programme run in the schools however, with number of challenges including the following; lack of funds to acquire teaching and learning materials, improper studios, lack of studios and poor electricity supply. Most of the schools did not have visual art studios and the few that had the studios were not well equipped to undertake the various practical sessions of visual arts. The lack of the studios or well-equipped studios might be due to the fact that students provided their own teaching and learning materials for their practical with little attention from the central government. Students' resources were not enough to put or furnish a visual art studio since their items are expensive. No wonder most of them used still pictures as their TLM with overwhelming majority not using audio aids as teaching and learning materials.

These findings corroborate with several studies including (Numale & Buku, 2009; Amissah, 2002) etc. they noted that every good teaching aims at effectiveness of the process. There cannot be effectiveness if the teacher does not put in and has what it takes for the teaching and learning objectives to be achieved. This is why visual art classroom interaction and teaching materials need to be developed in the schools. There are certain elements that should also characterize good and effective teaching of visual art. The authors assert that the teacher who aims at good and effective teaching should develop his or her teaching in relation to his sensibilities towards learners' abilities, interests and needs; curriculum, resources available as well as selecting appropriate teaching strategies. They conclude that a teacher in his bid to achieve results should have adequate resources, teaching skills and motivational techniques to help learners understand what is taught.

It was also revealed in this study that lack of funds to purchase teaching and learning materials was a big challenge since the government who was supposed to make funds available to the schools was reluctant to do so. It is well appreciated that in educational setup there should be some basic resources available to help students learn with ease and it is the responsibility of the government to provide those materials without shifting the responsibilities onto students and their parents. On the ground this is opposite where students take the responsibility of providing teaching and learning materials for practical. In any classroom situation, the teacher is aware that the students have different rates and capacity of absorption. Moreover, the diverse topics that are taught also have their own peculiarities and thus, require different approaches and tools in their delivery. It is therefore a challenge for teachers to look for necessary tools and materials for effective ways of approaching selected topics due to lack of funds to develop the visual art studio with required items.

This lack of funds supports Annor (2008) who opines that the skillful teacher adopts several methods and equipment during the same lesson to avoid monotony. The selection of a particular teaching method and equipment may be dependent on factors such as materials and equipment available to the teacher and the number of teachers delivering the lesson. Irrespective of the teaching method that teachers adopt, they ought to set clear goals for themselves, put these goals into practice and share these goals with their students by using the necessary resources. Teachers are required to know the students in order to identify their needs and capacities so that they can plan learning experiences and materials that will help them however; this depends on the availability of the teaching and learning materials in the school.

Similar finding was seen in Anthony and Walshaw (2009), the recognize the fact that effective teaching of visual art cannot be possible if the subject is not well developed and teacher



does not have mastery over what he teaches, that is, he or she should have a strong content knowledge base, know the various learning theories and how to apply them and also have the required equipment and tools for the various teaching strategies. The teacher may be very good theoretically but if the vital teaching and learning materials are lacking, teaching becomes abstract. Visual representation requires the use of manipulatives, pictures, pots and graphs of functions and relationships to teach visual art concepts. Visual representations bring research-based options, tools and alternatives to bear in meeting the instructional challenge of visual art education.

Conversely, empirical research in Ghana reveals that the development of visual art is affected by peculiar challenges that include; no specialist teachers so its teaching varies according to the strengths of the teachers who teach it; curriculum delivery of visual art is guided by a single official textbook; not all aspects of the subject is taught efficiently by every teacher (Evans-Solomon, 2004; Opoku-Asare, 2008; Owusu-Afriyie, 2009; Opoku-Asare, 2011; Osei-Mensah, 2012). The differences between the current study and some of the previous studies could be as a result of the variations in the resources of the schools. Some schools are regarded as grade A, B and C so the level would determine the resources both in the teaching and materials.

Ineffective teaching of visual art was the reason cited for 278 (or 92.7%) out of 300 Visual Arts students sampled in four schools in Central Region 'voting' against GKA, citing it as the least preferred of the Visual Arts subjects, implying that if the students had the choice, GKA would be the first subject they would drop (Evans-Solomon & Opoku-Asare, 2011). Voting against visual art might be due to how it is been taught in the school which may lead to students' failures. Attractive facilities such as laboratories, libraries, instructional materials and art studios are a major contributing factor to high academic performance.

Unfortunately, students do not always have access to the relevant tools, equipment, facilities and materials required for executing assigned practical exercises. The items including brushes, shading pencils and lettering pens; materials such as poster colours, drawing paper, skin and leather; equipment and facilities such as sewing machines, exhibition halls, working studios and kilns for firing clay ware. This suggests that visual art students in schools are not being exposed to knowledge of conventional tools and materials needed for contemporary art production. The school libraries are also poorly stocked with art books that the students could learn from; they have no computers and internet connectivity to source literature to supplement the learning materials they receive from their teachers.

#### **4.6.2 What are the sources of the available visual art materials in the Senior High Schools in the Ashanti region?**

As shown in figure 4.3, majority of the participants 86 (69.9%) stated that students provide all the necessary teaching and learning materials for their learning of visual art followed by the government (16.2%) while 17 (13.8%) said they had their visual art teaching and learning materials from the school's Internal Generated Funds (IGF). This finding supports some studies arguing that visual art programme has been relegated to the background since government is not interested in providing equipment needed for the an effective teaching and learning most of the Senior High Schools especially those in the rural communities.

This supports findings of Fredua-Kwarteng (2004) states that, the least provided logistic in the selected schools is funding to run the visual art course. Majority the teachers (58.8%) indicated that their departments do not provide funds for the Visual Arts programme, hence students do it by themselves. He indicates that urban schools are relatively better financed. This implies that

school heads as instructional leaders of the schools have the responsibility to ensure that the financial, logistic and other budgetary resources are provided and also actively monitor teacher efficiency and teaching effectiveness. The fact that not much is being done in terms of practical lessons in visual art perhaps explains why students in the sampled schools were denied participation in exhibitions, which could offer opportunities for appraising the quality of art works produced and for acquiring the rudiments of arts appreciation and criticism as the visual art syllabus requires.

In related study by (Owusu-Afriyie, 2009), it revealed alternative sources of funding as Class contribution, Personal contribution, Teachers and students' contribution. The study indicates that majority of the students (71.3%), in the absence of funding from their departments, make personal financial contributions to purchase materials for practical works. It is pathetic to see poor students using their own money to buy teaching and learning materials when their other counterparts in science classes are been provided with the needed teaching materials.

The finding is also in line with Asihene (2012) indicating that the major challenge facing visual art programme in the senior high school is the provision of instructional materials, tools and equipment. Provision of instructional materials is woefully inadequate. The schools find it very difficult to procure simple studio equipment. It is not clear who is to supply the schools with studio equipment, art materials and tools. However, it thought that government been the owner of the public SHS is supposed to provide the items. The reality is that there are so many schools for example offering ceramics without a single manual potter's wheel, so are many others who are offering textiles without a single loom or printing table. These are basic equipment that can be fabricated locally with scrap metal at reasonable cost. There are a small number of schools that possess some useful equipment, but these are simply inadequate to match the large class sizes and

this demotivate prospective students from pursuing visual art programme and those doing it are seen as academically poor students.

Materials for demonstrations are also unavailable or inadequate in most cases. Again most parents of students in the community day schools in the rural areas are not in a position to buy basic art materials like drawing pencils, sketch pads, poster colours and brushes. The result of all these are that effective instructions, demonstrations and studio practices meant to ensure meaningful skill development is seriously undermined. From all indications there seems to be no proper budget for visual art programme in the schools. The schools have no effective plans for consumable supplies, instructional resources, and replacement of equipment, repair and maintenance of equipment. Text books and other reference materials on visual arts are nonexistent in the school libraries where most students get their information. There is only one recommended text book for general knowledge in art, and none of the other eight visual art elective subjects. Another issue related to instructional materials, tools and equipment is the use of new technologies in artistic creation. Computer art has now become an acceptable art form, a legitimate form of art production and as a method of teaching arts which are all lacking in the schools.

#### **4.6.3 Do teachers and students use the available visual art teaching and learning materials in the schools?**

As stated by the majority of the participants 105 (85.4%) used the available visual art teaching and learning materials when necessary and 85 (69.1%) felt comfortable using the existing TLM. Visual materials were the most used TLM in most of the school as mentioned by the majority of the participants 98 (79.7%).

This implies the visual art teachers were doing their best to use the available teaching materials to help the students understand the course content when necessary. Both teachers and students were used to the few available TLM hence they felt comfortable using them though inadequate. One of the general aims of the visual art curriculum is to help students develop the ability to harmonise opposing ideas, contradictions and inconsistencies to design and produce art works.

This finding is in sharp contrast with Evans-Solomon (2004) indicating majority of the schools failed to give their students practical sessions and those who gave practical did it once a term due to poor visual art infrastructure in the schools. The statistics presented in his work attested to the fact that not all SHS Visual Arts students are being assigned the practical work required for effective and judicious use of available tools and materials for learning of all aspects of visual art. Interactions with the teachers revealed that student numbers were so huge that assigning them many practical works means assigning oneself the burden of excessive grading hence non-usage of available materials (Annor, 2008). It can be deduced from the study that irrespective of the materials available, teachers were not ready to assign practical to the students as a result of the huge number of the students. One cannot always blame lack of teaching and learning material leading to poor handling of visual art but other variables like class size may also influence practical sessions.

Teachers are reported levying the students and using the monies to purchase the required items every term. In this case only students who pay are given the items they need for practical assignments for the term. The teachers find this a very strategic means of satisfying curriculum requirements rather than teaching theoretical lessons as some of their colleagues do in other

schools (Child, 2004). In this case adoption of group study would be beneficial so that the teachers could supervise the students for effective learning.

The finding also disagrees with Opoku-Asare (2008) study on Home Economics students who confirmed during the observation period that because Visual Arts students normally do practical exercises in their two elective subject areas, the GKA teachers do not often assign the integrated class any practical works as the teachers are expected to do as part of their normal teaching duties. This attitude, the students said, negatively affects the performance of students in the Home Economics department who opt for GKA as their elective subject and depend solely on GKA lessons for skills development, unlike their peers in Visual Arts who get ample opportunity to improve their skills through lessons in the elective Picture-making, Textiles, Ceramics, Graphic design and Sculpture.

The implication is that the GKA teachers treat their students as if they all belong to the Visual Arts department and also assume that the elective subjects would provide opportunity for visual art students to engage in practical art activities to fulfil the curriculum objectives for this subject. By inference, Home Economics students have little or no opportunity to learn and practice the creative skills that visual art lessons are expected to provide to its learners. This professional lapse suggests laxity in the monitoring and supervision of teaching and learning processes by the Heads of Visual Arts Departments in the sampled schools. These Home Economics students in particular are not likely to do well in class written tests and assignments, quizzes, end-of-term examinations in visual art and the external WASSCE assessment. It is imperative therefore that the teachers of visual art address this lapse because the practical component is critical to achievement of the objectives outlined in the visual art syllabus (CRDD, 2008). An Art exhibition is a public display of artefacts to show and market skills, discoveries or inventions. Exhibitions

could be individual, group, class, school, community; district, regional or international. In the work of Opoku-Asare (2008), art exhibitions are not organised in the schools; 53.6% of the 420 respondents had never had an art exhibition organised in their schools even though they had spent three or four years in school. This is not good enough because the students are missing out on a chapter of the visual art syllabus, which is devoted to art exhibitions.

The use of the available teaching and learning materials in the schools is challenging due to many factors which teachers use as excuse for not performing their duties well though it was revealed in the current study that the teachers tried their best to use the little equipment available. Some schools may have the teaching and learning materials alright but would fail to use them help their students acquire the necessary skills in the visual art.



## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary of findings

The aim of the study was to examine the challenges of development and teaching visual art in Senior High Schools in the Ashanti region. Cross-sectional study design was used for the study. The simple random sampling method was used to select 123 Senior High Schools in the region with one visual art teacher representing the school. Well-structured questionnaire was designed and used to collect data from the respondents. The data collected were cleaned, coded and entered into SPSS version 20 for analysis.

Key findings of the study include; majority of the respondents were within the age range, 40-49 years; most of them were married and more than half were males. Moreover, all the respondents acknowledge that their schools used visual art teaching and learning materials. The respondents stated lack of visual art studios and lack of funds as major challenges facing visual art teachers and students in the schools. It was also revealed that students bought their own teaching and learning materials for practical when necessary. Most teachers also tried their best to use the available teaching and learning materials at their disposal to the students acquire some skills in visual art.

#### 5.2 Conclusion

The study concludes that more male teachers handle visual art programme than their female counterparts in the Senior High Schools and average age of the teachers is 40-49 years. Also visual art is taught in all the Senior High Schools in the region.



The major challenge for development and teaching of visual art includes lack of funds to procure practical items and lack of studios for practical. Most of the practicals were done in the classrooms instead of a well-equipped visual art studio.

It is also concluded that students are the ones that buy their own teaching and learning materials in most of the schools with government given little support in the area of providing teaching materials which made teaching difficult to teachers because not all the students could afford to buy those items. Though most of the schools faced challenges in the supply of teaching and learning materials, the teachers tried their best to use the available TLM at their disposal to help the students acquire some practical skills.

### **5.3 Recommendations**

1. The schools authorities with the help of the government should put up well-equipped visual art studios to help teaching and learning in the Senior High School if only we want our students to acquire a vocation after school.
2. The head masters should also lobby from the PTA, NGOs, Old students and other benevolent personalities to come to their aid to put up visual art studios for them
3. The government through ministry of education should provide teaching and learning materials including funds and abolish the phenomenon of students using their own money to procure visual art teaching and learning materials.
4. The head masters should also make sure the visual art teachers use the available teaching and learning materials as they struggle to get more.
5. Computers should be acquired by the schools to argument the existing TLM because most of the practicals can be done using computers.

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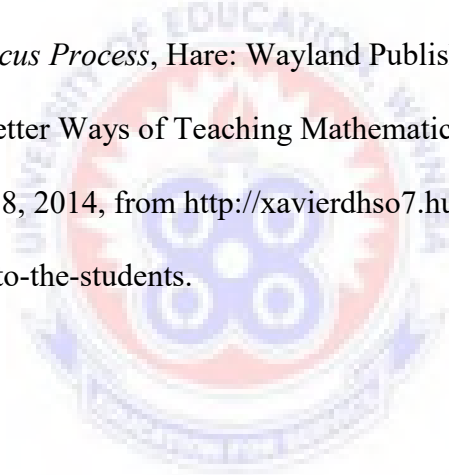
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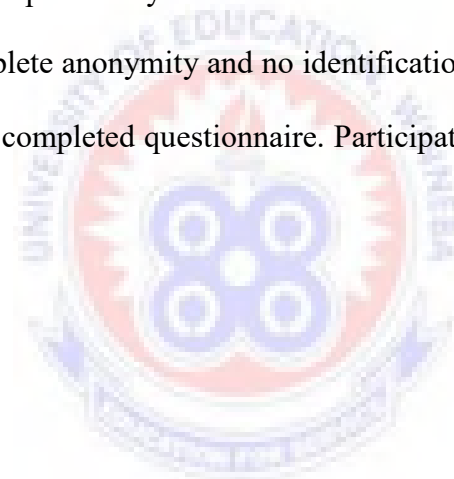
**APPENDIX 1**

**INTRODUCTORY LETTER**

I am conducting a study on availability of tools, materials and equipment resources in Senior High Schools in the Ashanti region in partial fulfilment for the award of Master in Educational Leadership at the University of Education, Winneba. You have therefore been selected to participate in the study.

I would be grateful if you could give your frank response to the attached questionnaire which has been designed to collect data for the study. Please be informed that the information you would give would be used for academic purposes only and would be treated with utmost confidentiality. You are therefore guaranteed complete anonymity and no identification of information is requested or will be transmitted with your completed questionnaire. Participation is voluntary. Thank you for your co-operation.

Yours sincerely,



AUGUSTINE POKU AGYEMANG

.....

(POST GRADUATE STUDENT)

**APPENDIX 2**  
**QUESTIONNAIRE**

**SECTION A: Demographic Data of Respondents**

Please tick (✓) in the spaces provided and write where applicable

1. Your age bracket

20-29 [ ] 30-39 [ ] 40-49 [ ] 50-59 [ ]

2. What is your sex? Male [ ] Female [ ]

3. Number of years served as teacher in this school

0-5 [ ] 6-10 [ ] 11-15 [ ] 16-20 [ ] Above 20 [ ]

4. Indicate your highest professional certificate

Diploma [ ] 1<sup>st</sup> Degree [ ] Masters [ ] PhD [ ]

5. Marital status

Single [ ] Married [ ] Cohabiting [ ] Divorced [ ] others specify.....

**SECTION B: Challenges of Visual Arts teaching and learning materials**

6. Do you use teaching-learning materials in teaching visual arts?

a. Yes [ ]

b. No [ ]

7. If yes, what type of TLM do you use? (**Visual materials**)

a. Three-dimensional objects [ ]

b. Chalkboards [ ]

c. Still Pictures [ ]

d. Graphics [ ]

Others, specify.....

8. Audio Aids TLM

- a. Radio [ ]
- b. Record player [ ]
- c. Tape recorder [ ]

9. Audio-visual aids TLM

- a. Motion pictures [ ]
- b. Television [ ]
- c. Audio conferencing [ ]
- d. Video [ ]

10. Which of the community resources do you use as TLM?

- a. Community experts [ ]
- b. Libraries [ ]
- c. Museum and Monuments [ ]
- d. Chief's palace [ ]
- e. Festivals [ ]

Others, specify.....

11. How would you rate the visual art teaching materials in your school

- a. Low [ ]
- b. Moderate [ ]
- c. High [ ]

12. How do you get computers for practical?

- a. We go to another school for practical [ ]

- b. We use the science laboratory computer [ ]
- c. We use our mobile phones [ ]
- d. We do not use computer at all [ ]

13. What other challenges do you face on visual arts TLMs in this school?

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**SECTION C: Sources of Visual Art Teaching Materials**

14. Who provides the visual art teaching materials in the school? *(please tick all applied)*

- a. Government
- b. PTA
- c. NGOs
- d. School's IGF
- e. The community



Others, specify.....

**SECTION C: The Usage of Available Visual Art Materials**

15. How often do you use the available visual art materials for practical?

- a. Daily [ ]
- b. Once a week [ ]
- c. Once a month [ ]
- d. When necessary [ ]

16. How do you feel when using the existing visual art teaching materials?

- a. Very comfortable [  ]
- b. Comfortable [  ]
- c. Less comfortable [  ]

17. Which TLM do you use often in the school?

- a. Visual materials [  ]
- b. Audio materials [  ]
- c. Audio-visuals [  ]

