UNIVERSITY OF EDUCATION, WINNEBA

FACTORS AFFECTING TEACHING AND LEARNING OF VISUAL ARTS IN THE SENIOR HIGH SCHOOLS

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MASTER OF PHILOSOPHY

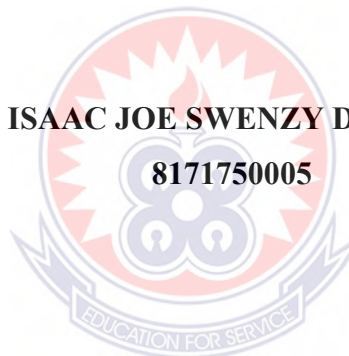## 2020

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DECLARATION

Student's Declaration

I, ISAAC JOE SWENZY DADZIE, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work and not been submitted either in parts or whole, for another degree elsewhere.

Signature:………………………………

Date:…………………………………

Supervisor's Declaration

We certify that the preparation and presentation of this research was supervised by us in accordance with the guidelines for supervision of research laid down by the University of Education, Winneba.

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Date:………………………………

iii

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To my family, I say a big sorry for the continuous absent from home in pursuance to complete this project. I promise to make it up to you. To all those who contributed positively to make this work a reality, I say God bless you all.

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DEDICATION

I dedicate the work to my Children, Swanzy Dadzie, Clara Maame Ekua Fenyiwah Dadzie, Calvin Paa Kwesi Okyere Dadzie and Corneah Hyeren Swenzy Dadzie.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

BECE	Basic Education Certificate Examination
CRDD	Curriculum Research Development Division
CSSPS	Computerised School Selection Placement System
GES	Ghana Education Service
GKA	General Knowledge in Arts
HRM	Human Resource Management
I C T	Information Communication Technology
JSS	Junior Secondary School
KEEA	Komenda Edina Equafo – Abrem
KOMENSTEC	Komenda Senior High Technical
MoE	Ministry of Education
PCK	Pedagogical Content Knowledge
PK	Pedagogical Knowledge
PTA	Parent Teacher Association
SES	Socio-Economic Status
SHS	Senior High School
SMC	School Management Committee
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USA	United States of America
WAEC	West Africa Examination Council
WASSCE	West African Senior School Certificate Examination
ZPD	Zone of Proxime Development

ABSTRACT

The study identified the factors affecting teaching and learning of Visual Arts in the Komenda Edina Eguafo-Abrem Municipality so as to understand those factors and propose recommendation for improvement. Three Senior High Schools were selected for the study the municipality. The study employed qualitative paradigm with descriptive design. A sample size of thirty (30) participants were used for the study comprising, eighteen (18) Visual Arts students, six (6) Visual Arts teachers, three (3) Heads of Departments, two (2) Headmasters and one (1) official from the municipal directorate in charge of Vocational and Technical Education. The study adopted interview, observation and review of documents. Data collected were analysed using descriptive and simple illustrative examples. Studio facilities and teaching methodologies had some influence on students' learning and performance in the examination. It is recommended that the identified academic inadequacies in the schools have to be resolved through adequate resourcing, infrastructure by the government, teacher competency, good BECE entry grades, allowing students to choose their preferred subject based on their interest and making available the National Teaching Standard for Ghana book for the teachers through the Ministry of Education.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The development of every nation is seen through the educational system of the nation. Education is meant to develop the manpower for different stages of the economy which is an ultimate guarantee of the nation's self-reliance. This means that the formulation and clarification of purposeful education must immerge the realities of the life of the people, considering the entire scope of human life and at the same time, considering the specific needs of the individuals. Visual Arts education aims at developing the intellectual, moral, social and physical characteristics of the individuals so that they can be able to enjoy a living as people, support themselves adequately as adults and contribute sufficiently to nation-building. Visual Arts was first introduced into schools' curriculum in the Gold Coast, present-day Ghana in 1908 as hand-and-eye. (Foster 1967). The hand and eye, was an initial drawing exercise which consisted of copying various shapes and line. The rationale was to develop the coordination between the students' hand and the eye to accomplish Artsistic goal. This continued to 1919 when Visual Arts was introduced into schools in Ghana.

The most significant of the upgrading of the Arts was the establishment of an Arts Department at Achimota in 1927. The Christian Missionaries who eventually took over from the Europeans' merchants did not have anything to do with our Arts at all. In this case, they introduced their Arts to us with the protests that our Arts subjects were of the indigenous culture, which they regard as primitive and fetish. Ghana's modern educational

1

development saw the contribution of many personalities of both British and Ghanaian citizens geared towards the development of Arts.

One outstanding figure was Hebert Vladimir Meyerowits, an accomplished sculptor and designer who was appointed as Arts and Craft supervisor in the College and Secondary Arts Department of Achimota. The school started offering 3-year Specialist Arts and craft with biased on Ghanaian African tradition. The scope of this Arts programme was widened to include subject as, basketry, pottery, wood carving, terra cotta modeling and mural painting. Incidentally, these subjects formed parts of the current Visual Arts programme of Senior High Schools under discussion.

The current Visual Arts programme at the Senior High Schools, as compared to the old one covers a broad-based knowledge and skills in the theory and practice of Visual Arts. It emphasised both appreciation and Arts making. It is designed to stretch student's aesthetic and artistic potential and develop their values and attitudes, thus empowering them to be better prepared for their own future and to contribute to that of development of Ghana.

Acheampong (2002) gave general objective of the Visual Arts programme as equipping the students with practical knowledge which will make them self-employed in the field of work.

He further summarized these objectives into five skills developing areas. These are:

Skills in the use of local materials and recourses

- developing indigenous Arts technologies
- strengthening aesthetics, beliefs, values, and attitudes associated with them

2

- developing perceptual and analytics skills

- promoting communications skills and developing basic practical skills.

Both human and material resources in Visual Arts play a vital role in the development of the student's creative skill. Teachers are required to as much as possible engage their students in regular practical works to equip them with relevant skills which will make them self-reliance.

1.1 Statement of the Problem

Visual Arts Education is very essential to the development of emotional, material, spiritual and intellectual life. The reason for studying it as the subject is to develop skill and aptitude for learning new knowledge and prepare the student for future education and training that embraces all domains of life. However, there is no doubt then that there is the need to go the extra mile as a nation in helping the younger generation in developing their interest in Visual Arts because whoever is left out in the study of this creative subject might be left out in the field of education. The rationale for the vocationalization of secondary education level is to equip students with skills for paid job and self-employment. This policy appears to have been introduced without serious consideration to findings with respect to equipment supply and maintenance.

A survey conducted by the researcher on the performance of Visual Arts students in the Colleges of Education indicated that students from the Senior High Schools come to the Colleges of Education with very good grades in courses in Visual Arts, but notwithstanding, these students, when it comes

3

to both practical and theory lesson, they do not match to their grades. Some cannot even identify the difference between elements and principles of design.

Training in Visual Arts, like all practical based subjects, requires specialised facilities for effective teaching and learning. These facilities include studio, laboratories, and workshops furnished with the appropriate furniture.

The Visual Arts programme is mostly characterized by large class size. According to the Ghana Education Service code, an ideal class should be thirty-five which means a practical class should be less than thirty-five (35) students.

Some schools were as many as seventy (70) students in a class. Ideally, a Visual Arts class should not be more than thirty (30) students, this large number of students in the Arts class is attributed to the fact that it is regarded as a venue for academically weak students. A visit to the schools in the municipality did not see differences in this large class.

(Acheampong 2002) opined that students should acquire competencies in Arts and apply the acquired skills to national development. This assertion is not seen in the Visual Arts students who graduate from the Senior High Schools in the Municipality.

The main focus of this study is to find out factors affecting teaching and learning of Visual Arts in the Komenda Edina Eguafo – Abrem Municipality.

1.2 Purpose of the Study

This study seeks to identify some of the factors which affect teaching and learning of Visual Arts in the Komenda Edina Eguafo-Abrem Municipality.

The study examines material and human resource, methods of teaching and finally address how the teaching and learning of the subject are aligned to the best practices.

1.3 Objectives of the Study

The objectives of this study are to:

1. Examine the human and material resources available for teaching and learning of Visual Arts in the Senior High Schools in K.E.E.A

2. To investigate the pedagogical strategies for the teaching and learning of Visual Arts in the K.E.E.A

3. To investigate how teaching and learning of Visual Arts in the K.E.E.A are aligned to the best practices.

1.4 Research Questions

The study was guided by the following research questions:

1. What are the resources available for teaching and learning of Visual Arts in the senior high schools in the K.E.E.A. Municipality?

2. How are pedagogical strategies carried out in the teaching and learning of Visual Arts in the K.E.E.A Municipality?

3. How can teaching and learning of Visual Arts in the Senior High Schools of the K.E.E.A Municipality be aligned to the best practices?

1.5 Significance of the Study

The findings from the study will be useful for the Ghana Education Service in Curriculum development with regards to the teaching and learning of Visual Arts. The Ghana Education Service can rely on the outcome of this research to organize and equip them with the requisite skills in Visual Arts.

5

This research will serve as a resource and reference materials for further researchers who will write on the related topic and teachers of the subject. It will again offer useful information that the Inspectorate Division of the Ghana Education Service can adapt to provide effective inspection of the teaching and learning of Visual Arts.

This research will help the teachers in choosing the appropriate methods and teaching-learning materials in teaching Visual Arts as they will become resourceful.

1.6 Delimitation

This study is limited to the teaching and learning of Visual Arts in Senior High Schools in KEEA.

1.7 Definition of Terms

Pedagogy –   the dependence of children on their teachers for knowledge, skills, and guidance.

Specialist teachers – teachers who have received training in specific subject or disciplines in the Visual Arts and can effectively teach the subject.

1.9 Organization of the Rest of the Text

The second chapter examines the review of the related literature on the topic. The third chapter deals with the research design and procedures employed in the study. The chapter four deals with presentation analyses and discussion of the data obtained. The last chapter, which is the fifth chapter is devoted to the findings, summary, drawing of conclusion and recommendation based on the findings of the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

Detail of this chapter is a discussion of the literature related to factors affecting teaching and learning of Visual Arts in particular. The topics discussed include Education, Concept of Teaching, Visual Arts Education, Scope of Visual Arts Education, Effective Teaching, Learning, Theories of Learning, How Students Learn, Factors Affecting Learning, Visual Arts Education in Ghana, Rational for Visual Arts Education in Ghana, The Visual Arts Curriculum, The Visual Arts Syllabus, Visual Arts Lesson Planning and challenges Facing Education in Ghana today, Human Resource, Motivation. These pertinent literatures reviewed in this chapter may either encourage or hinder the academic achievement students especially in the Visual Arts.

2.1 Theoretical Framework

The theoretical Framework which is the pin hole through which this work is viewed, is based on Humanism theory and Vygotsky's environmental theory.

Humanism is an approach that believes learning is seen as a personal act to fulfill potential. Humanists believe that it is necessary to study a person as a whole, particularly as they grow and develop over their lifetime. Rogers (1983) developed the theory of facilitative learning based on a belief that people have a natural human eagerness to learn and that learning involves changing your own concept of yourself. This theory suggests that learning will take place if the person delivering it acts as a facilitator. The facilitator should establish an atmosphere in which her learners feel comfortable, are able to

7

discuss new ideas and learn from their mistakes, as long as they are not threatened by external factors.

Lev Vygotsky, Hanfmam, and Vakar, (1962) first stated that we learn through our interactions and communications with others. ... Consequently, teachers can create a learning environment that maximizes the learner's ability to interact with each other through discussion, collaboration, and feedback. The two assertions suggest that teachers have the responsibility of creating a creative environment for leaners.

2.2 Education

The term _Education' has been explained in several ways and forms by many writers and schools of thought. To (Webb 2010), education means the acquisition of knowledge in basic skills, academics, technical, discipline, citizenship, processing of knowledge, using inspiration, visionary ambitions, creativity, and risk ability to bounce back from failure which is motivation. This means that before one can be educated, acquire a certain knowledge and skill in a particular field of practice, there is the need to make available the necessary thing which will maximize the learners' learning ability. In this regard, that must be recycled through inspiration, creativity and ambition to make it usable. In so doing people must be encouraged to perform what they have learnt by motivating them.

Webb (2010) advocates that all-natural skills, including knowledge processing, does not count when discussing the meaning of education. However, he affirms the fact that what is exercised grows stronger and what is ignored stays dormant. This assertion is true because when an action is regularly repeated it becomes part of the user. In the same vain when a learned

material is not practiced, it becomes dormant and unused. In this direction Webb indicates that where ̶the classroom exercises, the collection of academics, leaving all other natural skills in the closet" does not reflect the concept and meaning of education. This indicates that those practices for that matter raise questions in about the quality or potentialities of teachers since they are supposed to impart all the features outlined as being the aims and meaning of education. It suggests that when we are educated as teachers and we a not able to impart the learned material, it usefulness is not seen and therefore becomes useless. This is supported by what United Nation Educational, Scientific and Cultural Organisation (UNESCO 2000) sees education as a powerful agent which provides mental, physical, ideological and moral preparation to individuals, so as to enable them have full consciousness of their task, of their purpose in life and to equip them to achieve that purpose. In this regard, UNESCO is also echoing the important role play education plays in sharping, the personality of the individuals. This includes the development of mental, physical, ideology and moral of the individual which makes them function well in the society. Education plays an important role in human resource development as it raises the productivity and efficiency of individuals and produces skilled manpower that is capable of leading the economic development. Education is therefore one of the most powerful instruments known for reducing poverty and inequality and for laying the basis for sustained economic growth. For individuals and for nations, education is the key to creating, applying and spreading knowledge.

Education encompasses both teaching and learning of knowledge, proper conduct and technical competency. this assertion supports Weeb as he

laid emphasis on transferring survivalist skills and advancement of culture from one generation to another. This again means education is a process through which the intellectual and moral capacities of individuals are developed, so as to make them cultural members of their society.

Mangal (2002), teaching and learning are the two fundamental aspects of the education process because the most important objective of teaching is to facilitate learning. The concept of teaching is not incomplete without learning. This has a direct bearing on this study because the research encompasses teaching and learning coupled with the bottle necks that hinders the expected outlined objectives or outcomes when teaching and learning takes place well. To Mangal, teaching and learning are the two factors which come together to make education useful. It suggests that where there is no teaching and learning, education cannot take place. Education therefore is effective when there is active teaching and learning which will produce a recognizable result. And this is results are manifested to practicalising what is learnt.

2.3 Concept of Teaching

Teaching is explained as an activity performed by a more experienced and knowledgeable person with a view to helping the less experienced and knowledgeable person to learn. This suggest that teaching takes place between an experienced and inexperience variable which must end in the inexperienced becoming experienced. In this regard, the experienced must have a special skill, knowledge and the ability to impart for effective teaching. This is supported by the Curriculum Research and Development Division of Ministry of Education (2007) as it explained the concept of teaching as helping others to learn to do things, to think and to solve problems and to react in new ways.

This suggests that in teaching there must be somebody who impart the knowledge and the other who is receiving the knowledge. That knowledge the learner is receiving must have the capacity of transforming the learner in the way he thinks and must be able to solve problem in the society. The receiver of that knowledge must be reacted in a new way to improve the society. This assertion is in accordance with the Encarta World English Dictionary (2000). It also defines teaching as imparting information to somebody or to show somebody how to do something in a school or college, especially when considering all that a person learns over a period of time. It attributes teaching to the classroom. However, teaching goes beyond the classroom. It also agreed to the fact that teaching has to do with imparting knowledge and showing how a concept is carried out. Felipa (2003) is in support with Encarta though Felipa did not limit teaching to the classroom only. He holds the view that teaching is an activity of facilitating learning. This suggest that in teaching there must be a facilitator that is the teacher and a leaner and both engaging in a collaborative activities aiming at achieving a common goal. It is evident from the perspectives of these authors that teaching aims at effecting a positive change in thought and behaviour of any individual who undergoes such an experience. This positive change must enable the learner to solve problem. It however, occurs as a result of the activity of an experienced individual on one side and a less experienced individual on the other side. In this regard, teaching occurs when there is an experienced at one side and inexperienced at the other side. The experienced must impart positively on the inexperienced to make him functional in the community.

Santrock R. D., McGrath, B., & Simon, B. J. (2001) share similar idea with Felipa as he explained teaching as a cluster of activities that are noted about teachers with respect to terms such as explaining, deducing, questioning, motivating, taking attendance, keeping record of works, students' progress and students' background information. Santrock (2001) assertion indicates that teacher has a peculiar task during teaching and some of these tasks are often performed by the learner. These tasks according to him, include explaining. This is done in teaching so that the learners will understand the material the teacher is given them. Deduction is done sometimes by the students to form opinions, concepts and to draw conclusion. Questioning is another activity which is carried out during teaching. It is either use by the teacher to find out the extent the students have understood the material given to them or by the learner to satisfy his curiosity. Santrok (2001) holds that motivation plays an integral role in the teaching process because any action which is rewarded keep repeating. This means learners learn better when they are motivated. Taking attendance, keeping records of students work and monitoring learners learning progress is very vital in teaching. Knowledge about the background of the learners is very prominent in teaching. This will help the teacher to understand the learning behaviour of his learners, their culture and their attitude towards leaning and also to appreciate them.

Tuan (2009) shares the same idea with Santrock (2001) and Felipa (2003) as he holds the view that teaching is the logical and strategic act that denotes the interaction between the teacher and the student as they both operate on some kind of verifiable facts and beliefs; and it encourages students' participation and expression of their own views. This view from

12

Tuan (2009) confirms Santrock's assertion that teaching is a cluster of activities. Tuan (2009) further admits that in teaching, there should be logical and orderly presentation of facts which is guided by a strategy that is, the appropriate method that will support the teaching. In this regard, both the teacher and the learner should operate on the same variable but not having a rigid rule. In this case, the student is allowed to formulate his own idea and opinion and he must not be intimidated.

Sherif A., & Mekkawi, H. (2003) also describes teaching as the facilitation of student learning, imparting knowledge or skill and an activity that induces learning. This view of Sherif is similar to Felipa as they share the idea that teaching facilitates learning. Sherif further suggests that teaching should involve impacting skills which the learner can use positively to improve and solve societal problems. It can be seen then that teaching involves the teacher, the learner, curriculum and other variables that are organised in a systematic and psychological way to attain some pre-determined goals in order to solve problem. On the contrary, the variables required to complete the other factors to help realize the expected goals are not available hence the challenges Visual Arts Education face in Senior High Schools of Ghana.

2.3.1 Effective Teaching

According to Bastick (1995), effective teaching refers to maximizing pupils' academic attainment and teacher/pupils lesson satisfaction. To Bastick (1995), effective teaching should ensure maximizing the students' academic achievement and ensuring cordial teacher-pupil relationship in other to achieve the set objectives of teaching. He states further that effective teaching

13

can be measured by using the three Ability Framework (3AF) which consists of technical skills, professional competence exhibited through the use of wide variety of strategy and professional attitude such as being approachable and to learners. This suggests that in teaching the learner must be equipped with technical and creative skills which will make them competent to be self-reliance. He again talked of professional competence which goes beyond being approachable as opined by Bastick. This assertion buttresses Butt (2008) as he maintains that effective teaching is dynamic, receptive, responsive and approachable, not static and over programmed. Butt (2008) is trying to say that teacher's pedagogical knowledge should not be static but must change in response to the content and the learners with whom it is being shared. This will help both the teacher and the learner to effectively understand the both the content and the methodology.

Lockheed and Harris (1994) agree to the views of the previous scholars as they affirmed that effective teaching is governed by the individual teachers' knowledge of the subject matter and the mastery of pedagogical skills which involves: Presenting materials in a rational and orderly fashion, pacing the lesson to the pupils' level and taking into account individual differences. This suggests that in teaching, the lesson presentation should create a creative environment for all so that the students can learn without any immediate limitation. He further suggests that in teaching, the teacher allow the students to practice and apply what they have learned particularly in relation to their own experience. When this is done the material will not be forgotten. Again the students must be made aware of what is expected of them so that they become focused inn their activities.

Monitoring and evaluating the performance of pupils so that they learn from their mistakes must be the hall mark of the teacher. This will always put them on track.

This implies that for effective teaching and learning in general and in the Visual Arts in particular to take place in our secondary school teachers must plan their lessons and teach with the aforementioned points in mind in order to make their classroom teaching effective through the achievement of the set objectives.

2.3.2 Characteristics of Good Teaching

Farrant (1996) states that the teacher designs and structure teaching in relation to: The students, curriculum, resources and teaching methods. He adds that teachers require a good knowledge of child development and teaching skills in order to structure the teaching well. This suggests that the teacher is the planner making sure that preparation before, during and after the lesson is well arranged to ensure effective delivery.

Leblanc (1998) identified some characteristics of a good teaching which he included passion. He stated that teaching is about caring for the artifact, having a passion for it, and conveying that passion to everyone, most importantly to the pupils. He further explained that good teaching is about substance and treating pupils as consumers of knowledge. It is about doing one's best to keep one top of the field, reading sources inside and outside of the areas of expertise, and being at the leading edge as often as possible. Good teaching again, is also about bridging the gap between theory and practice. That is engaging pupils in more practical activities which can enhance the development of the individual learner. The implication is that when students

15

are engaged in practical activities, they don't easily forget the material learned. Listening, questioning, being responsive, and remembering that each pupil in the classroom is different is what good teaching seems to address. It is about eliciting responses and developing the oral communication skills of the quiet pupils. It is also about pushing pupils to excel; at the same time, it is about being human, respecting others, and being professional at all times. Good teaching is about caring, nurturing, and developing minds and talents. It is about devoting time, often invisible, to every student. It is also about the thankless hours of grading, designing or redesigning courses, and preparing materials to still further enhance instruction.in the nutshell, good teaching is about having fun, experiencing pleasure and intrinsic rewards, like locking eyes with a pupil in the back row and seeing the synapses and neurons connecting, thoughts being formed, the person becoming better, and a smile cracking across a face as learning all of a sudden happens.

2.3.3   Characteristics of a Good Teacher

What makes a good teacher is a question which has resulted in an endless huge amount of ideas, opinions, and theories. In discussion what makes a good teacher, many authors have produced lists of what they consider to be important variables. What makes a good teacher, according to Taylor, B. M., Peterson, D. S., Pearson, P. D., & Rodriguez, M. C. (2002), A good teacher is an effective communicator: The general rule of good presentation, voice and volume, gesture and humor are all essential communication elements. This suggest that a good teacher should be able to combine humor, and the content of the lesson in a way that will bring understanding, enhance learning and sustain the interest of the pupils in the subject. Again, a good

16

teacher should have a sound knowledge of his subject matter. This implies that the teacher should be highly knowledgeable in their area of expertise. Teachers should therefore make sure that they have their subject matter at their fingertips before they go to their various classrooms to teach.

Farrant (1996) maintains that good teaching in schools demands of the teacher sound knowledge of all that the pupils must know, together with an ability to relate the content, methods, sequence and pace of the work to the individual needs. Teaching in the secondary and the tertiary schools also demand the teachers to have a good mastery of the subject matter so that they can effectively deliver the content in a comprehensive manner to the learners. This means that teachers in secondary and tertiary schools should have ample and up-to-date knowledge of the subject they teach. He further added that a good teacher is accessible: this means the teachers must open their doors for as many hours as possible for their pupils to have access to them. This provides an opportunity for each pupil to communicate directly to them so as to be able to address the individual needs of the pupils properly. Being approachable gives the teacher more information and feedback about the pupils and what is taught. Access involves pupils able to go to the teacher at all times and also having access to the materials the pupils are expected to learn. He again said a good teacher has empathy: this suggest that good teachers are those who are able to identify with and understand the needs and the feedings of their pupils to be able to relate well with them to bring about meaningful learning. It is important to remember that whatever is taught must somehow relate to the experiences of the pupils. This view reflects in McAlpine , L., Weston, C., Berthiaume, D., & Fairbank-Roch, G (2006) when they opined that getting

17

your pupils is a key to being a good teacher. Pupils have different learning needs and for a teacher to address each pupil's needs, he or she must empathize with the learner and structure teaching methods to suit the needs of the pupils. What this means is that teachers in the various schools who want to teach effectively should exhibit the aforementioned characteristics and allow them to be parts and parcel of their lives.

2.4 Learning

Learning can be described as the process of acquiring new knowledge, skills, insights and attitude. Ramey (2010) concur that learning includes a wide range of human behaviour characterized by the active process of acquiring new knowledge and skills, as well as creating new connections among existing knowledge and skills. This assertion suggests that learning occurs in informal, everyday contexts as well as in structured learning situations. It involves associations or relationships between and among elements such as objects, representations of objects, actions, feelings and many abstract ideas and concepts.

According Ramey (2010), Learning is a means by which a pupil gains and acquires rote in attitudes, knowledge, understanding, skills and capabilities that cannot be ascribed to inherited behaviour patterns or physical growth Farrant (1996) confirmed that learning is an activity of discovery rather than the accumulation of facts. This means that taking adventure in learning activities particularly in the primary schools would help pupils to discover new ideas, skills and concept rather than just a mere knowledge of existing facts.

It is pertinent to state one of the things that may account for the failure of many teaching strategies is that they fail to induce the behaviour that is necessary to leaning.

It is also possible that type of behaviour which educators assume will lead to learning are not always the behaviour that do lead to be intended learning outcomes Tamakloe (2005). Shared similar opinion. He said it is possible to simulate a certain type of pupils' behaviour in the secondary schools to have a direct bearing on learning of Visual Arts.

Teaching and learning are opposite sides of the same coin, for a lesson is not taught until it has been learned. One could, however, argue that learning can take place without teaching, as in the case of a farmer who discovers that one foot-path is longer than the other. Senge (1990) suggests that the useful and pragmatic definition of learning is increasing knowledge to increase the capacity for effective action. What this means is that effective learning is said to have taken place when there is a build-up of knowledge that will help pupils to do things they could not have done before. This is a useful way to consider learning in the vocational education and training context especially in the Visual Arts.

2.4.1 Learning Theories

Learning is an enduring change in behaviour, or the capacity to behave in a given fashion which results from practice or other forms of experience (Chunk, 2012). Learning can also be looked at as a relative permanent change of behaviour as a result of experience. This means learning should results in change of behaviour which will make the individual behave in a way that portray the learned material. This indicates that learning theories are theories

19

whose main concern is to link research with education. In other words, learning theories explain how learning and teaching processes should be and/or should take place. As teachers deal with teaching and of equal importance learning of students, the contribution of various learning theories to teacher development is with some detail given hereunder.

Although theories differ in many ways, including their general assumptions and guiding principles, many rests on a common foundation. These theories differ in how they predict that learning occurs—in the processes of learning—and in what aspects of learning they stress. Thus, some theories are oriented more toward basic learning and others toward applied learning and, within that, in different content areas; some stress the role of development, others are strongly linked with instruction; and some emphasise motivation as a tool which positively drives learning.

2.4.2 Behavioural Learning Theories

Behavioural learning theories view learning as change in rate/frequency of occurrence, or form of behaviour or response which occurs primarily as a function of environmental factors Chunk (2012). They also contend that learning involves the formation of associations between stimuli and responses. Behaviourists explain learning in terms of observable phenomena, and reinforcing consequences make the response more likely to occur whereas punishing consequences make it less likely. The role of environment specifically how stimuli are arranged and presented and how responses are reinforced are of most important. Motivation is the process whereby goal-directed activities are instigated and sustained.

20

2.4.3 Implication of the behavioural learning theories

According to Shunk (2012), the behaviourists believe that as environment properly arranged help learning to occur, teachers should prepare the environment that will help learners to learn such as arranging activities that suit environment. Teachers also need to help learners make practice of what they have learned. This is important as learning is subject to the rate of occurrence of behaviour. The practicing is important for strengthening the responses. Learning should be reinforced. Students should therefore be given rewards. Teachers are to reward any desired behaviour in learning. However, to weaken the undesired behaviour learned, teachers should apply punishment. In developing the profession of teaching, teachers have to note that developing professionally has some benefits such as being able to help learners learn. Increasing the knowledge base, being rewarded economically and developing/improving their personal lives. This is to say teachers plan to develop professionally due to these observable benefits as well.

2.4.4 Cognitive learning theories

Cognitive learning theorists stress the acquisition of knowledge and skills, formation of mental structures and processing of information and beliefs. Chunk (2012). This means to cognitivists, learning is an internal mental phenomenon inferred from what people say and do. They contend that learning best takes place by doing it Aggarwal (1994). Chunk and Agarwal agreed that the cognitivists acknowledge the role of environmental conditions as influences on learning, but teachers' explanations and demonstrations of concepts serve as environmental inputs for students. Practice of skills and correct feedback as needed promote learning. What students do with

21

information, how they attend to, rehearse, transform, code, store, and retrieve is critically important. In general cognitivists suggest that learning takes place in the mind as is a result of mental processes on the information received.

2.4.5 Implication of the cognitive theories of learning to the development of teaching

Albert Bandura (1960) opined that, teachers should organise the teaching materials in a way that the concept in them can easily be acquired and processed by learners' mind. Teachers need to use variety of teaching techniques. This helps teachers lead students to explore the concepts from different angels. Observational learning by Albert Bandura (1960) suggests that students learn by observing. Teachers therefore need to be role models to their students. Current learning builds upon the previous one. Teachers therefore should seek for students' prior knowledge before they launch new concepts. Teachers need to provide exercises and practices to the learners. This is because students learn best in the course of doing exercises. Exercises help to accommodate the information into the mind. Courses and topics should be divided into subparts which can easily be understood by students. The small parts should be taught in such a way that they reinforce each other.

2.4.6 Developmental theory of learning

This theory was put forward by Jean Piaget whose study focused on the development of children understanding. He did this through observing them while talking and performing different activities. His view was on how children's minds work and develop has contributed a lot in education. His particular insight was on the role of maturation in increasing capacity of

children to understand their world. It was recognized that, children cannot undertake certain tasks until they are psychologically mature enough to do so (Atherton, 2011). This implies that teachers should be conscious of the child's psychological made up before presenting materials to them. This will make the child understand and manipulate the materials.

Piaget put forward some ideas relating on his study; they are Assimilation: which he explained as the process by which a person takes material into their mind from the environment, which may mean changing the evidence of their senses to make it fit. Accomodation: Piaget stated that this is the difference made to one's mind or concepts by the process of assimilation. Note that assimilation and accommodation go together: you can't have one without the other. Conservation: this according to Piaget is the realization that objects or sets of objects stay the same even when they are changed about or made to look different. Egocentrism: the belief that you are the centre of the universe and everything revolves around. Schema (or scheme): The representation in the mind of a set of perceptions, ideas, and /or actions, which go together Atherton (2011). The view of Atherton is in accordance with Jean Piaget as he believed that humans learn through the construction of one logical structure after another. He also concluded that the logic of children and their modes of thinking are initially entirely different from those of adults.

2.4.7 Contribution of developmental theories in teaching and learning

A teacher's planning should provide opportunities for both learner and teacher to obtain and use information about progress towards learning goals. It also has to be flexible to respond to initial and emerging ideas and skills. Planning should include strategies like; how learners will receive feedback,

how they will take part in assessing their learning and how they will be helped to make further progress to ensure that learners understand the goals they are pursuing and the criteria that will be applied in assessing their work (alternative assessment).

2.4.8 Learner involvement

The learner is engaged as a partner and encouraged to take the driving seat in learning so that they develop their own skills and awareness through self-assessment and peer review as well as through constructive feedback from teacher. In teaching and learning teachers should treat students according to their level of maturity. This will enable learners to imparts knowledge and skills compatible to their understanding ability. Teaching should commence from simple to complex or from abstract to concrete as far as development and maturity are concerned.
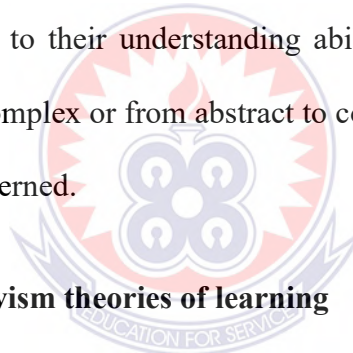
2.4.9 Constructivism theories of learning

Constructivism is a theory of knowledge with roots in philosophy, and psychology. The founders of this theory are: Vygotsky, Brunner and John Dewey, they believe that knowledge is not passively received but actively built up by the cognizing subject. This function of cognition to them, is adaptive and serves the organization of the experiential world. In other words, "learning involves constructing one's own knowledge from one's own experiences." Constructivist learning, therefore, is a very personal endeavor, where by internalized concepts, rules, and general principles may consequently be applied in a practical real-world context. Meaning that humans generate knowledge and meaning from an interaction between their

experiences and their ideas i.e. students will learn best by trying to make sense of something on their own with the teacher as a guide to help them along the way.

Hawkins (1994) shared the same view with Vygotsky, Brunner and Dewey that knowledge is actively constructed by learners through interaction with physical phenomenon and interpersonal exchanges. Mathew (1994) said that constructivist teaching and constructivist learning are Oxymoronic terms meaning that they are two terms which goes together but they are controversial to each other. In constructivist teaching the teacher is required to enact agendas from outside the classroom that is it has to be of societal imperative but intended to enrich the curriculum at classroom level. In accordance with Mathew, Bell (1993) also describes four forms of constructivist relationship between teacher and student which he explained as traditional approach of instruction where the teacher teaches and he/she then allows students to construct new knowledge after the teaching process. This he explained also as traditional approach of instruction where the teacher ignores learning opportunities in the course of teaching but students are told to take note of them to be explored post learning process. He describes the next one as Power for: This is a democratic approach of teaching where the learner is freer to explore physical environment so as to solve some problems and create new knowledge. The last one which he described as democratic approach of teaching where learners have high opportunity in the course of learning. It was contended that, constructivist teaching scheme has five phases which are. They are, Orientation: this described focusing learners' interest on a particular area for learning. Elicitation: Helping children become aware of their prior

25

knowledge so that teacher can know student range of ideas. Restructuring ideas: Helping children become aware of an alternative point of view these goes together with modifying, replacing or extending views. Application of new idea: Reinforcing the newly constructed idea. Review: Reflection on how learner`s ideas have changed. (Methew 1994). These processes are very vital in teaching and learning as they give the total overview of the whole process.

2.4.10 Contribution of Constructivism theories to teaching and learning

The theory has far-reaching consequences for cognitive development and learning as well as for the practice of teaching in schools. Constructivism views each learner as a unique individual with unique needs and complex backgrounds, teacher must help these students to attain their goals. Uniqueness and complexity of the learner encourages the teacher to utilize it as an integral part of the learning process. Professional development should consider the important of using learners experience in teaching and learning process. Learners are challenged within close proximity to their current level of development. By experiencing the successful completion of challenging tasks, learners gain confidence and motivation to embark on more complex challenges Vygotsky call it as zone of proximal development (ZPD) (Vygotsky, 1978).

Teachers should encourage and accept student autonomy and initiative. They should try to use raw data and primary sources, in addition to manipulative, interactive, and physical materials. So that students are put in situations that might challenge their previous conceptions and that will create contradictions that will encourage discussion among them. In our teaching therefore we need to use some activities which originate from our environment

so that learning can be meaningful to students. Constructivist approach insists that instructors/ facilitator must help the learner to get to his or her own understanding of the content i.e. teacher should encourage student critical thinking and inquiry by asking them thoughtful, open-ended questions, and encourage them to ask questions to each other. So that students can construct their own meaning when learning. Hawkins (1994).

2.4.11 Information processing theory of learning

Ashcraft, (1994) contends that, information processing is a cognitive process which attempts to explain how the mind functions in the learning process. With this theory more emphasis is on how the information is processed than, how learning happens. The theory has three basic components which he explained as Sensory register: This is where he described as a stage, where the learner receives the information through senses and stores it in a short-term memory. At this point the information stays for only a fraction of a second; this is because this region is continuously bombarded by information which tends to replace the first information. The next he mentioned was Short term memory: Here, the information registered at (SR) is then shunted to the short-term memory, where its storage at this region is facilitated by process called chunking and rehearsal. Information here stays for not more than twenty seconds. If chunking and rehearsing does not occur within 20 seconds, then the information will lapse. This region has an ability of storing seven plus or minus two units of information. He followed it with Long term memory: he said in order for the information to be available in a long-term memory it must be transferred from short term memory to long term memory by a process called encoding. At this point the new knowledge is related to the prior

27

knowledge stored in long term memory resulting into persistence and meaningful learning by a process called spreading activation. Mental structures called schema are involved in storage, organization and aiding of retrieval of information. Met cognition is an awareness of structures and the process involved. They further outline the Contribution of the theory in teaching and learning process. They explained that the theory depicts to teachers on the role of organizing properly the process of teaching and learning, so as to make sure that processing of information goes smoothly. The theory also shows that curriculum should be organized in such a way that the sequence of materials reflects the notion of repetition so that the content at one level is built on the basis of the previous one. Again, the theory also stipulates the kind of knowledge and the way learners can inculcate them. These are procedural knowledge and declarative. Where it is known that procedural knowledge needs more emphasis and time than declarative knowledge.

2.4.12 Humanistic theory of learning

The founder of the theory is Albert Bandura who used the term social learning or observational learning to describe this theory of learning. He believes that learning is essentially a human activity and every person ‗s experience. Learning can be due to incidental social interaction and observation. This explanation was backed by Omari (2006) as he said learning occurs through imitational and modeling while one observes others. The behavior of the teacher has more influence to learners because learner will imitate the behavior of the teacher regardless of whether is good or bad. They pointed out the Contribution of Humanistic theories to teaching and learning. They agreed that to implement this type of learning some key elements should

be considered. This learning factors stipulate that learning focused on the need of the learner and human development. Again learning which led to acquiring personal emotional and satisfaction e.g. imitating some body ‗s style of dressing, talking, acting etc. Omari (2006) summed up by suggesting that teacher must plan teaching materials which help student to develop individual skills and unlearn what is not good which was learned some time ago e.g. during child hood time.

In general theories of learning help teachers in many ways while developing the curriculum, these theories help teachers in Grade placement for objectives which are educationally attainable, Tyler (1949), use educational psychology to filter/screen the curriculum objectives before it is used in planning of the curriculum, suggestion of time i.e. age/level required to attain certain educational objective and at which it is appropriate to teach certain content. Psychology of learning help instructor in deciding the nature of learning and how to achieve it when planning for teaching and learning process.

2.5 How Students Learn

Students‗ curiosity never seems to be satisfied because, they learn better by being active, doing, seeing, touching, exploring, tasting and testing. Learning is something the child would like to do and is hastened when he or she is an active and willing participant in the learning process. According to Hake (1998), children begin to explore the objects close at hand and in noticing the difference between them, their ability to distinguish between different things and people develops as an essential step in learning.

It has been observed that student who have had plenty of practice in drawing and painting understand pictures better than others. However, pupils differ in a way they learn. Understanding how pupils learn can help Visual Arts teachers engage them in meaningful learning activities in the secondary and tertiary schools.

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2.5.1 Factors Affecting Learning

There are many conditions which influence or affect learning. As (Tamakloe 2005) indicates one of such factors is Management of learning: if some pupils are not learning as effectively as the teacher want them to, it might be due to how the teacher manages the environment. In recent years there has been a growing concern that teachers do not know or understand enough about the subject they teach. Leslie (1995) and therefore find it difficult to organize the content in a comprehensible form for pupils and thereby frustrating pupils' efforts to understand. It is relevant for secondary school teachers to manage the learning environment in a way that will bring about effective and efficient learning by not only filing the classrooms with pupils' and teacher's Arts works but also the teacher having a firm knowledge and understanding of the interplay of child development and learning. The fact is that development in one area affects and is influenced by development in all other areas and therefore teachers have to pay close attention to every area of child's development; the physical, mental and social dimensions, when guiding pupils' learning in the primary schools. This implies adjusting teaching methods to suit the demands of various development stages and hence factoring individual differences in the teaching and learning process.

Acquiring knowledge on child development gives a better understanding of the effects of maturation and readiness so teaching has to suit the various levels of maturation. It is important that teachers have knowledge of child development so that the teacher can comprehend the intellectual, emotional, social and physical and physical growth of their pupils, this can guide teachers to employ the appropriate techniques for transfer of learning and also organize teaching to maximize retention and avoid forgetting. in addition, certain factors were also identified as factors which affect students learning and performance as well. They included: Influence of Learning Resources on Students' Academic Performance A study done in USA by Earthman (2002) outlined that a good school facility supports the educational enterprise. In such a school, learning resources like physical facilities which include classrooms in habitable state, equipped library, computer room and laboratories are available and adequate. Other learning resources which include; - textbooks, projectors, videos, software and other materials coincidental to learning should be sufficient. Research has shown that clean air, good light, and a small, quiet, comfortable and a safe learning environment are important for general positive academic achievement of learners Earthman and Lemasters, (1996) These authorities accepted this assumption and they believe that smaller class sizes in terms of population leads to better academic performance and more access to resources such as computers which have been shown to enhance academic achievement (Eamon C. D., Thompson, M., & Liu, Z. 2005). Conversely, the unattractive physical structures of the school could demotivate learners academically.

31

In addition to this, **(**Earthman 2002**)** supports that school facility conditions do affect student academic achievement. He argues that school building design features and components have been proven to have a measurable influence upon student learning. Among the influential features and components are those impacting on temperature, lighting, acoustics and age. He observes that older buildings usually do not have the main attributes of a modern building that are associated with a positive physical environment conducive to student learning. Other researchers have found a negative impact upon student performance in buildings where deficiencies in any of these features exist. Andersen (1999); Ayres (1999) and O"Neill (2000) agreed that many of the building factors that are necessary for proper learning environments are simply absent in older buildings, but are present and functioning in new buildings. This means that the older the building, the less the learning by students. Location of a school facility is also another significant factor which can be linked to students" outcomes. Schools located close to busy roads expose children to traffic-generated air and noise pollution and may have a wide range of adverse health effects in children. This is because children spend a large portion of time at school, and both air pollution and noise are elevated in close proximity to roads, so school location may be an important determinant of pollution exposure. As a result, the locations of schools may negatively impact the healthy development and academic performance of a large number of children. The adequacy and availability of learning resources affects the effectiveness of learning processes in a school setting. Teaching and learning resources enhance understanding of abstract ideas and improves performance. Similarly, Reche

(2012), observed that text books enable the pupils to follow the teacher's sequence of presentation of syllabus and aids in understanding of lessons. This indicates that most schools which perform poorly spend less money on the purchase of teaching resources. Unavailability of other critical facilities such as studio may affect delivery of practical-oriented subjects. Therefore, libraries need to be equipped with sufficient books while studios need to be installed and equipped with required apparatus and the needed equipment.

2.5.2 Influence of teacher related factors on students' academic performance.

According to Creamer (1994), teacher related factors are those within the teachers that could hinder or promote academic performance of pupils in their schools. Aspects of teacher-based factors may include: teachers" commitment, teachers" frequency of absenteeism, teachers" motivation and teachers" work load. Good performance is as a result of high commitment levels by the teachers. For example, when teachers absent themselves from school frequently, students go unattended and do not do well in examinations. Absenteeism by teachers reduces the amount of instructional time and this result in the syllabus not being completed. This in turn leads to lower output of work by the students.

Teacher quality depends on their qualification, experience and level of discipline which in-turn, determines the level of commitment. This assertion is confirmed by Ubogu (2004) when he asserted that the quality of the teacher is very crucial to determining examination outcomes in a school. The roles of a teacher include; organizing the instructional environment, setting time framework and carrying out the instructional process (Wamulla (2013).

According to Wamulla (2013), lack of teachers results in some classes being left unattended and sometimes the teachers who are present take up extra loads to make up for absentee teachers. This leads to inconsistency and ineffective teaching and sometimes loss of valuable time meaning that students may not adequately cover the syllabus to effectively prepare for national examinations.

One of the leading problems in education in Africa as cited by UNESCO (1991) is the persistent shortage of both qualified and properly trained teachers. In Ghana, this problem has not been caused by lack of trained teachers in the job market but largely due to government inability to absorb qualified teachers which has a negative impact on the academic achievement of students. On teacher commitment, Wamulla (2013) argues that the low salaries paid to teachers compelled them to engage in other income generating activities. He asserts that these allegiances of teachers were more on their personal businesses rather than teaching and that the teachers were often absent or ill prepared for teaching. This is seen in our schools where teachers sell even during classes hours. The teachers are therefore not able to prepare students adequately for examinations because they were not able to utilize their teaching time properly. He further argues that many trained teachers opted for teaching profession after failing to secure other courses and were therefore always on the lookout for opportunities elsewhere. These teachers, according to him, were therefore ill motivated and were not committed thus students performed poorly in national examinations.

2.5.3 Influence of socio-economic background on students' academic performance

A study done in Australia by Long & Batten (1995) showed that the socio economic status (SES) of a child is most commonly determined by combining parents" educational level, occupational status and their income level.

Studies have repeatedly found that SES affects students" academic outcomes and that students who have a low SES earn lower test scores and are more likely to drop out of school. This is due to the fact that the parent cannot provide for their needs at school. Ogunsola L. A., Akindojutimi, B. F., & Omoike, A. D. (2014) belief that high poverty levels lead to distractions and little opportunity for concentration are the norm. The net effect of distractions and lack of concentration is that homework is not guided, poorly done, incomplete or never done at all, and therefore precipitates conflicts at school and at home.

Economically disadvantaged parents are less able to afford the cost of education of their children at higher levels and consequently their children do not work at their fullest potentials. A study by Makewa, Role and Otewa (2010) found that family type is statistically and significantly correlated with the child performance where the children with both parents performed better compared to their counterparts from different family types. However, children from guardian and step mother and real father families performed averagely the same with a difference with their counterparts in single family type. The lowest performing category was pupils from step fathers and real mother family type. The home environment has an exceedingly great role to play on

the academic performance of every child (Wamulla, 2013). To Wamulla, Home environment may enhance positive self-esteem which may improve academic performance and thus the home environment must be encouraging and supportive towards academics. Mworia (1993) support Wamulla as he opined that for a child to make the most of his educational needs at home the child should have easy access to instruments like books, newspapers and building facility with space, light and silence that is convenient for studying.

Finally, the socio economic disadvantage has been found to be strongly associated with factors such as the home literacy environment, parents" teaching styles and investment in resources that promote learning such as quality child care, educational materials and visit to museums Shonkoff & Phillips (2000). Berk (1997) admitted that families with low income face greater hurdles in achieving effective parenting which in turn often harms their children's development and educational achievement.

2.6 Visual Arts Education in Ghana

Visual Arts was first introduced into schools' curriculum in the Gold Coast, present-day Ghana in 1908 as hand and eye. Aidoo (2018) as cited in Foster (1967). Edusei 2004), accepted that the hand and eye was an initial drawing exercise which consisted of copying various shapes and line. The rationale was to develop the coordination between the students' hand and the eye to accomplish artistic goal. This continues to 1919 when Visual Arts was introduced into schools in Ghana. The most significant of the upgrading of the Arts was the establishment of an Arts Department at (Achimota in 1927).

The Christian missionaries who eventually took over from the Europeans' merchants did not have anything to do with our Arts at all. In this

36

case, they introduced their Arts to us with the protests that our Arts subjects were of the indigenous culture, which they regard as primitive and fetish (Edusei, 1991). In this line, our Artifacts were looked upon and did not gained any recognition.

Ghana's modern educational development saw the contribution of many personalities of both British and Ghanaian citizens geared towards the development of Arts.

One outstanding figure was Mr. Hebert Vladimir Meyer wits, an accomplished sculptor and designer who was appointed as Arts and Craft supervisor in the College and Secondary Arts Department of Achimota. The school started offering 3year Specialist Arts and craft with biased on Ghanaian African tradition. The scope of this Arts programme was widened to include subject like, basketry, pottery, wood carving, terra cotta modeling and mural painting. Incidentally, these subjects form part of the current usual Arts programme of senior high schools under discussion.

2.7 Nature of Visual Arts Education

According to Edusei (2014), Visual Arts Education at the basic school level is mainly practical in nature with no vocational objective. At the Senior Secondary School level however, Visual Arts consists of optional elective subjects for the final school certificate examination. Three areas are offered. These are, General Knowledge in Arts — a mainly theoretical paper which is compulsory and two practical electives from Picture Making, Ceramics, Sculpture, Jewelry, Textiles, Graphic Design, Basketry and Leatherwork. The standard at this level is such that after graduating from school. an additional

37

hands-on experience which can make the learner practice his/her Arts as a vocation.

At the Colleges of Education level, the Arts programme is called Visual Arts. It comprises both theory and practical. There is some theory aspect of the two areas of discipline chosen as well as some practical component of the selected fields. In addition to studying these, students also take some lessons on methodology of Arts teaching.

At the University level, intensive theoretical studies in history of Arts, psychology of Arts. Aesthetics as well as the practical components are studied there.

2.7.1 Scope of School Visual Arts Education

According to Ministry of Education Ghana (2004) The scope of School Visual Arts Education covers drawing and painting, sculpture, pottery and ceramics, textiles, graphic design and metal products design. Other areas are basketry, calabash designing, embroidery making, collage work and mosaic making.

At the Basic School (primary) level, some drawing and painting using coloured pencils, crayons and powder colours or some other water based colours are very popular. Some claywork involving modeling of animals, plants and domestic objects is also carried out.

The introduction of the Junior Secondary School (JSS) system in which Vocational Skills form an important element of the course has opened the way for a number of Arts activities to be taught These include basketrv. Claywork, leather work. graphic design. paper craft. picture making. sculpture. textiles and bead making. These areas of study are continued in the Senior

38

Secondary School Visual Arts programme. At the secondary school level, the students are not taken to a very high standard as is done at the College, the University and Polytechnic levels. Visual Arts subjects are studied to the specialist or professional level. At these levels. the theoretical aspects of the various branches of Visual Arts is given serious attention. These include history. philosophy. psychology of Arts etc. as already stated. together with the study of the methods and materials of production of the Visual Arts objects. Visual Arts areas such as Fashion Designing, Interior Decorating and Digital Arts are gradually finding their way into the Visual Arts Curriculum at the tertiary level in Ghana.

2.7.2 Rationale for Visual Arts education in Ghana

The Basel mission's attempt to introduce some practical subject failed. The failure resulted in the inclusion of crafts and clay work as parts of the attempt to practicalise the curriculum in the early 1900. The introduction of Visual Arts education into the schools and colleges in Ghana was meant to foster creativity in student to enable them solve problem of national dimension with relative case. Another reason is that _Arts has an integrating effect on the student's personality. It offers an avenue for the mental spiritual and physical development of the student. Arts also developed intuitive and subject thinking, which are very relevant and necessary in this age of automation and computerization' Edusei (1991). Arts helps as a therapy in the correction of psychological problems of mentally retarded children and it also assists in the occupational therapy of mental patients, among others.

Chapman (1979) maintained that Since Arts, is a record of the past and present, its study increases the students' knowledge and appreciation of the

past so that he/she can understand the present and the future. Arts objects are Visual sources of knowledge and are essential in human development. Arts products represent the brief, values and attitudes, as well as the history of the people. The study of aesthetics in Arts develops appreciation of beauty in nature and this increase pleasure and love for nature.

It is for these reasons that; it can be stated with conviction that the decision to incorporate Visual Arts into the curriculum of Ghanaian schools is worthwhile.

2.7.3 Visual Arts Curriculum

The secondary and tertiary school curriculum in Ghana has undergone significant revisions and changes in line with the change recommended in the 1987 Education Reform and other reforms that have occurred in Ghana in recent times such as the Dzobo Committee Report, Education Reform Committee Report, and Vision 2020 Curriculum Research and Development Division (CRDD) Trainers manual on the Use of School Syllabus, (2001).

As, the CRDD Manual emphasizes, rapid economic development is based on good quality Education which creates thinkers and problem solvers. But, the Ghanaian school system has been such that learners are not trained to be critical thinkers in order to solve the problems of the nation. This has accounted for the inflow of expatriates into the country to help solve our own problems. A critical look at the number of Chinese nationals and other foreigners in the country attest to this perception.

Adejumo (2002) admitted that most Arts educators have come to acquiesce that the Arts curriculum (Visual Arts Curriculum) should facilitate students' development in Arts perception, appreciation, production and

evaluation). The curriculum decisions, according to Bishop (1997), comprises a complex network of social, cultural, philosophical, moral, political and ideological issues. It is in this regard that this new primary school curriculum which emphasizes the acquisition of critical thinking skills involving the ability to analyze issue, make good quality judgments and generate solution to problems in the classroom and in the world as developed by CRDD (2001).

In developing the curriculum, the main components which include Objectives, Content, Methods and Evaluation should be taken into consideration is what (Dosoo 1996) maintains. On the other hand, Bishop (1997) said a curriculum does not develop in a vacuum, says (one must therefore take into account the values, the traditions, the beliefs, the whole culture or the way of life of that society because an educational system which has no bearing on the society goes astray. On the other side, the CRDD Manual (2001) also stresses that the objective of the new curriculum is to de-emphasize rote learning. This is because the old curriculum which stressed on rote learning did not help in building an intelligent and active citizenry in that it did not aim at developing people who can think critically and solve the problem of this country.

2.7.4 The Visual Arts Teaching Syllabus

The syllabus is intended to provide candidates with the opportunity to demonstrate the extent of the students' aesthetic awareness, emotional and Visual development through self-participatory creative activities.

41

2.7.5 Visual Arts Lesson Planning

The burden rest s on the teacher when it comes to lesson planning, to ascertain whether the subject matter is within the cognitive capacities of the pupils for whom the lesson is being planned Tamakloe (2005). This means that means that the teacher must plan well before going to the classroom. In planning the teacher must put into consideration the learning capability of his students and plan as such. Butt (2008) supported this assertion when he affirmed that ―one of the main difficulties when planning a lesson is achieving a clear definition of what we, as teachers, are trying to convey to students about our subject". Furthermore, (Szekely 2006) looks at lesson preparation from the Artists' perspective and writes that Visual Arts planning promotes a playful search for ideas. This suggests that in Visual Arts planning the lesson must be activity oriented so that the students can interact with the available materials. This is confirmed by Airasian (1996, p.48) as he emphasised that ―when planning, teaching try to Visualize their teaching, mentally realizing the learning activities they contemplate using in the classroom' this means the teacher must imagine the class, predict the outcome of his class and prepare accordingly. He further explained that planning Visually has helped him keep in mind that planning in Visual Arts lesson is a design for a work of Arts. Doing this trigger a sense of direction both for the teacher and pupils, as well as mental dress rehearsals of the lesson (Airasian, 1996). Teachers must know and accommodate the needs and the characteristics of their pupils and their own characteristics such as their knowledge limitations, personality and physical limitations in order to teach well. How can teachers do that since the classroom environment is a complex one which involves many things which

the teacher has no control over? This can be achieved through preparation and planning of the lesson in which teachers would have to think through and arrange the factors which they have control over to compensate for the factors they do not have control. However, effective planning enjoins the teacher to use experience already gained by his pupils as a starting for the lesson.

Leinhardt (1989) joined Szekel and Airasian as he pointed out that in planning, one advantage experienced teachers have over inexperienced teachers is ―Mental Notepad" filled with past experiences that can be called up from memory by a brief list of phases and activities, to clarify this assertion. (Butt 2008) in agreement to the above assertion, writes that experienced teachers have a good understanding of their subject matter, know their pupils and have a good rapport with them. He explains that these experienced teachers bring to the classroom pedagogic and subject related knowledge that teachers rarely possess at the starts of their careers. Thus, Butt believed that most experienced teachers who have taught successfully for a few years have built up a bank of lesson activities from which they can quickly select for different classes and instinctively, these teachers know which activities will work best in which situations. There may be little evidence of formal lesson planning by experienced teachers, but this is often because their lesson planning is now an internalized procedure.

Freiberg and Driscoll, (1994) said planning and preparation of lessons before teaching help teachers in three ways It helps reduce teachers' uncertainty and anxiety about by providing them with a sense of purpose and subject matter focus. They believe t affords teachers an opportunity to review and becomes familiar with the subject matter and activities before actually

43

teaching. And again, it includes ways to get teaching stared started, activities to be pursued and a framework to use during the actual delivery of instruction.

This means that, if the experienced teacher can teach well without planning then they can even teach more effectively when they prepare for and plan their lessons. For efficient and effective teaching and learning to take place in the primary schools, it is pertinent for both the experienced and the novice teacher to write their lesson plan before actual classroom teaching.

The Visual Arts lesson planning must aim at developing the three domains of the students which are the affective, psychomotor and the cognitive. This will inform the Visual teacher the appropriate tools and materials to use. The teacher must prepare a creative environment for his students putting into consideration, the acceptance of students with their weaknesses and providing them the opportunity to develop.

2.7.6 The Benefits of Visual Arts to students

Eisner (2002) outlines ten types of knowledge that the Visual Arts teach. One of these is that Arts teach children to make good judgment about qualitative relationships. Unlike much of the school curriculum in which correct answers and rules prevail, in the Arts, it is judgment rather than rules that prevail. In relation to this study, pupils can make good judgment if they are taught well the content as well as the skills in Visual Arts.

Another value that the Visual Arts teach children is that problems can have more than one solution and that questions can have more than one answer. This can result through creativity due to divergent thinking. The Arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world. The Arts teach children that in

44

complex situations, during which problems are to be solved, purposes are at times jumbled up. However, they change sequentially with the circumstances that develop when solutions are being provided and the opportunity that avail themselves. Learning in the Arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds.

Eisner (2002) also indicates that the Visual Arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of one's language do not deny one the limits of one's cognition. The Arts teaches students that small differences can have large effects. This could be linked to series of theories involved in Arts Appreciation. The Arts teach students to think through and within a material. All Arts forms employ some means through which images become real. This area involves exploration of tools and materials of varied forms and nature.

The Arts help children to say what they do not have the vocabulary to disclose through words but they do these through Visual forms philosophically. When children are invited to disclose what a work of Arts helps them feel, they must reach into their poetic capacities to send the words that will do the job. The Arts enable people to have experience that they can have from no other sources and through such experiences to discover the range and variety of what we are capable of feeling. The Arts' position in the school curriculum therefore symbolizes to the young what adults believe is important. Thus to say adults create Arts forms with purpose. However, Atalayer (2004) reports that some of the difficulties facing Visual Arts education in Turkey are that Arts lessons in secondary and high schools are very often performed in a repetitive and uninteresting manner concerned with seasonal changes and

national ceremonies, but do not provide students with clear Arts education goals. The reason might be a lack of pedagogy on the side of the Arts teachers, as a result of poor training in Arts production. Another reason Llhan gives centers on the general belief that only gifted students should take Arts lessons.

The concern of this study sought to find the factors affecting teaching and learning of Visual Arts in the senior high schools in the Komenda Edina Eguafo-Abrem Municipality.

2.8 Challenges facing Education today

According to Burnette (2008), the major problems facing education are teacher attrition, parental involvement, and student reading ability which may hinder progress in education. The scholars argue that education is a valuable and necessary tool so everything must be done to get students to value their education. Problems exist in education but there are always positive solutions to bring hope and success. Education is also a powerful tool so students must be encouraged to realize its value in order to acquire enough skills that will enable them transfer those skills and knowledge to their pupils.

In addition to this, productivity is very relevant to all organizations, including education. In education, one measure of productivity is students' performance in examinations. In this direction, the principle of productivity in relation to the level of cost versus derived outputs applies equally to education. The reason is that the delivery of education as a service requires responsible educational administrator to produce these essentials. Burnette suggests that the two factors which contribute to productivity are technological and human factors; the human factors are essential to effective use of technology to enhance teaching, for example, no amount of technology can

46

provide the required services adequately if the important human factors are not seriously addressed. These factors include ability or skill, knowledge, expertise, experience and motivation which education offers. To buttress this point, Duffy (2012) identified the top four challenges facing education today as lack of adequate funding for education, fast-paced changing face of the job market, poor pay for educators both in terms of reliance on part-time instructors and low pay in general, and the increasing encroachments on academic freedom that make such area important for civil liberties and protection of constitutional rights in the classroom and on campus. Lack of adequate funding for education, the pivot on which all that encompass education revolves, seems to be the biggest challenge as it hinders the realization of the transfer of skills to interpret, to apply and devise possibilities which can be developed only with the availability of the required resources and over an average period of practice.

According to Freedman (2006), a society's economic and cultural strength is no longer measured by production of goods, but by production of information and creative ideas, often called the creative economy. Lack of leadership in Arts-based creative inquiry may impact students' development of important skills, such as the ability to interpret, apply and devise possibilities.

These skills are not found in textbooks. However, they are essential for students to become fully literate in critical thinking and creative processes. Without creative thinkers, society and culture may suffer, leaving a dangerous gap in society between those who lead and are capable of identifying and addressing challenges, and those who blindly follow the status quo.

Visual Arts enables students acquire skills which cannot be learnt through reading contents from text books but from participating in practical activities. The inadequacy of the required resources in the KEEA Municipality hinders the acquisition of the required skills by students in the schools sampled for this study.

2.9 Concept of Material Resources

Amos (1999) sees resource as something that lies for use or that can be drawn up on for help to take care of a need Resources are the vital ingredients for the existence of any organization. Thus, any human activity is badly depending on resources such as: human, materials, time information, and financial resources. This is because, without the aid of resources, there is hardly any type of human activity which can be performed in any kind of organization.

In the context of education, UNESCO (1992) explains that anything in the school or its environment that may be organized for use in the process of teaching-learning in the school and that are understood as human resources, material resources, physical resources, financial resources and time resources are called resources or educational resources. Like any other organization, resources are major inputs of educational systems in schools. In this regard, Mengistu (2015) indicate that resources are the only tools through which organizational tasks, productions, services and satisfaction ends are attainable. The provision of adequate resources is needed to attain the desired goals for any educational organization. This is in support of Blandford (1997) as he explains resources as a means of supply or support that assist school managers in the achievement of goals. The allocation and management of resources-

48

fiscal, material, time and human-are critical to effective school management and should relate to pupil need. Thus, effective teaching-learning process can take place through the assistance of proper and relevant educational resources. Different writers classified resources into various groups. According to Aggarwal (1995) resources include: human resource, material resource, financial resource, information resource, and time resource.

As indicated in Adesina (1990), resources can be categorized into human, material, physical and financial resources. Human resources in education are the students, teaching staff, non- teaching staff, librarian, laboratory attendants, clerks, gatekeepers and as well as educational planners and administrators. Material resources include textbooks, charts, maps, audio-Visual and electronic instructional materials such as radio, tape recorder, television and video tape recorder. Thus, from the above points one can understand that, material resources particularly in teaching and learning of Visual Arts are the important factors for the achievement of goals of any educational institution and promote the education process as a whole. So, material resources are the major inputs of educational system and they are the media of the instruction used for teaching all subjects, equipment for teaching technology.

2.9.1 Material Resources

Materials resources are items acquired from the environment to enable the organization to carry out its function. The term material resource has been defined by various experts in various ways. Adler (1990) defines materials as the whole range of goods and service which are purchased or otherwise procured sources outside the organization, and are used or processed or

distributed in order to provide finished products of other products, which include energy and specialised services, raw material and merchandise for resale. Materials resources are the life blood of any organization. This suggest that for effective running of every institution or organization, material resource play a vital role in its survival. On the other hand, Ahuja, (1993). different organizations utilize different types of material resources depending in the objective they were established for. In industrial organizations, the most commonly used materials are raw materials, finished goods used as an input to the operations process, materials used for maintenance, spares, partly finished works (work in progress), items used in administration (such as stationary), and finished stock ready for distribution to the customer. This is an indication that material resources are essential components to effectively conduct teaching and learning activity. They are also critical inputs in achieving educational objectives. Educational materials can be defined in several ways depending on the purpose of the writer. For instance, Mbamba (1992) puts educational materials or facilities as ―any object or unit areas of space so designed and organized deliberately to support and use teaching and learning operations." He goes on explaining that they are designed, modified and prepared to assist teaching and learning operations.

In connection to educational material resources, Bekuretsion Hailesellasie (2005) states that material resources include renewable and immediate use items. Each item is used for specific objectives and the integration of all items can help to promote the teaching -learning process. In other view, Mbamba (1992), said some of the materials and facilities commonly used in the education system are:

- Classrooms, laboratories, workshops, libraries, recreational space which serve to address instructional activities;

- Furniture (desks, tables, chairs, blackboards, etc.);

- Learning and teaching materials which act as source and/or channel from which a learner draws knowledge and acquires skills. These may include equipment for science, production technology, books, manuals, programmed instructions, Instructional media like radio, television sets, overhead projectors, other audio-Visual aids etc.; and

- Raw materials consisting of organic and inorganic materials, such as chemicals any specimen of plants and animals etc. In addition to materials resources, proper equipment is eventually for the orderly and efficient operation of a school and to make education worthwhile.

Generally, though different scholars defined and classified the concept of material resources differently on the basis of their understandings, material resources are the main inputs that assist the activities of teaching-learning process.

2.10 Motivation

Many scholars had tried to define motivation and it is a well-studied field which has roots in many academic disciplines such as psychology, sociology, education, political science, and economics. Definition of motivation according to Society for Human Resource Management (2010), motivation is generally defined as the psychological forces that determine the direction of a person's level of effort, as well as a person's persistence in the

face of obstacles. Bratton (2007:248p) in his attempt defined motivation as a cognitive decision-making process that influences the persistence and direction of goal directed behaviour. Work motivation can also be defined as the psychological forces within a person that determines the direction of that person's behaviour in an organization. Element in the above definitions which clearly explains motivation are: effort - a measure of intensity that maximises employee potential capacity to work in a way that is appropriate to the job; persistence - the application of effort work-related tasks employees display over a time period; and direction - emphasises that persistent high level of work-related effort should be channeled in a way that benefits the work environment.

Bartol and Martin (1998) describe motivation as a power that strengths behaviours, gives route to behaviour, and triggers the tendency to continue. This explanation identifies that in order to attain assured targets; individuals must be satisfactorily energetic and be clear about their determinations.

Denhardt, R. B., Denhardt, J. V., & Aristigueta, M. P. (2008) also define motivation as an internal state that causes people to behave in a particular way to accomplish particular goals and purposes. While it is not possible to observe motivation itself, it's possible to observe the outward manifestations of motivation.

For instance, the acquisition of money may be an extrinsic motivator, but it is simply the manifestation of the internal drive to meet intrinsic needs such as purchasing food, paying rent for shelter, or acquiring high social status. Denhardt et al. (2008) further stated that motivation is not the same as

satisfaction. Satisfaction is past oriented, whereas motivation is future oriented.

Motivation may also be defined as the internal process leading to behaviour to satisfy needs. The process people go through to satisfy their needs is need - motive - behaviour - satisfaction or dissatisfaction (Lussier, 2005). Some of the authors who had worked on the principal concept behind motivation such as Kreitner (1995), Buford et al. (1995), Higgins (1994) were cited in Lindner (1998) defined motivation as ―the psychological process that gives behaviour purpose and direction, a predisposition to behave in a purposive manner to achieve specific unmet needs, an unsatisfied need and the will to achieve". From the supported definitions above, it is clear that motivation is the force which prompt people to act in a way. Either positive or negative.

2.10.1 Forms of Motivation

Motivation, the drive to satisfy a need and to stimulate people and bring out that natural drive to do a good job ultimately comes from within an individual. People are motivated by a variety of things and the two types of motivation are intrinsic or extrinsic. Intrinsic motivated work behaviour stems from a person's, internal" desire to do something, and is therefore usually self-applied e.g. pure interest in a project or a positive recognition from colleagues are examples of intrinsic motivation. According to Malone and Lepper (1987), intrinsic motivation is what people will do without external inducement such as hunger, a sense of duty, altruism, and a desire to feel appreciated. Deci (1975) agreed with Lepper as he believes intrinsically motivated behaviours are seen when there is no other apparent reward except the activity itself. To

support this, Csikszentmihalyi (1975) view, very high levels of intrinsic motivation are marked by such strong interest and involvement in the work, and by such a perfect match of task complexity with skill level that people experience some kind of psychological "flow", a sense of merging with the activity they are doing.

Extrinsically motivated behaviour on the other hand is behaviour that is performed to acquire material or social rewards or to avoid punishment. The source of motivation is the consequence of the behaviour not the behaviour itself. Deci (1975) stated that extrinsically motivated behaviours as those where the controlling mechanism is easily seen. This is in accordance with Ryan (1985) as he stated in their work that extrinsically motivated behaviours are generally done as a consequence of pressure and result in low self-esteem and anxiety. Extrinsic motivated work behaviour stems from such tangible rewards such as pay, bonuses, and promotion among others.

Regardless of whether people are intrinsically or extrinsically motivated, they join and are motivated to work in organizations to obtain certain outcomes. An outcome is anything a

person gets from a job or organization. Some outcomes such as autonomy, responsibility, feeling of accomplishment and the pleasure of doing interesting or enjoyable work, result in intrinsically motivated behaviour. Other outcomes such as pay, job security, benefits and vacation time result in extrinsically motivated behaviour.

2.11 Pedagogy

Pedagogy is a widely contested term Watkins & Mortimore (1999), nevertheless, simply put, the word pedagogy means ‗the science of teaching‘.

This definition is supported by Oxford dictionary which explains pedagogy is the method and practice of teaching; a pedagogue is a teacher, a strict one.

Pritchard and Woollard (2010), agreed with the definitions above as they defined pedagogy as the heart of teaching. It is about rules and principles that guide effective and efficient activities which lead to learning.

Pedagogy is about teaching methods and principles of instruction. It is assisting students through interaction and activity in the ongoing academic and social events of the classroom.

Pedagogy is the performance of teaching with theories, beliefs, policies, and controversies that inform it" Alexander, (2000, p.540). To Alexander pedagogy comprises laid down activities which is backed by fact which sometimes tend to disagree.

Broadly speaking, pedagogy encompasses extensive areas that individuals – _pedagogues' [teachers] and likewise policy-makers involved in the field of education must be aware of. A model knowledge base for teaching according to Turner (2013), comprises of following: subject knowledge – substantive and syntactic knowledge, beliefs about the subject; knowledge of the curriculum; knowledge of different models of teaching;

Pedagogical knowledge - both general and pedagogical content knowledge; knowledge of learner - both cognitive and empirical; knowledge of self, that is the teacher itself and knowledge of the educational contexts.

According to Watkins & Mortimore (1999), the _conceptions of pedagogy have become more complex over time' because: the knowledge base is continuously changing due to extensive research conducted to elucidate how teaching and learning should be best conducted understanding

55

of a learner or a teacher is getting more explicit, the differentiation of educational settings according to the level of learners, and educational contexts have extended beyond the realm of school' While many definitions of pedagogy stated above express a deeper meaning [rather than superficial], they convey meanings about teaching and learning. One would contemplate that if pedagogy is about teaching a learner or learning from a teacher, then teaching is inextricable from learning. For this reason, Watkins & Mortimore (1999, p.3), define pedagogy as: ―Any conscious activity by one person designed to enhance learning in another.‖ The above definition thus extends the meaning of pedagogy by including ―learning in another‖ that is the learner. Any act of teaching is impossible without the learner, so as to say, that a learner is central to the learning process. Pedagogy could then be defined as: Pedagogy is an act or Arts of teaching and learning in which a ‗teacher‗ is a person who designs, plans and devises any conscious activity to implement learning in another the ‗learner,‗ who is central to the learning process. It is the ‗conscious activity‗ devised by the teacher (or any other person responsible) that determines how learning is organized and implemented for learning to take place. The teaching and learning process during any conscious activity must consider a variety of factors, such as the knowledge base, that is, type, age or need of the learner; different pedagogical approaches of teaching and the instructional strategies that inform the act or Arts of teaching. The aforesaid definition of pedagogy situates a teacher and a learner together in the learning process. One of the reasons that pedagogy is a contested term is obviously because of the arguments about how teaching and learning should be conducted as

suggested by Watkins and Mortimore, (1999). Whether a teacher and a learner should have some fixed roles or interchangeable roles in this act of a conscious activity is debatable.

Pedagogy, when associated with terms like traditional, is generally linked to old methods and functions of transmission approach; with progressive it conveys interaction and becomes transactional and with critical, or radical, it brings empowerment and becomes transformational (as suggested in vast literature).

2.11.1 Pedagogical Knowledge (PK)

Pedagogical Knowledge (PK) is knowledge about the processes and practices or methods of teaching and learning. It encompasses knowledge of educational purposes, values, aims, and more. It is a generic form of knowledge that applies to student learning, classroom management, lesson plan development and implementation, and student evaluation. It also includes knowledge about techniques or methods used in the classroom; the nature of the target audience; and strategies for evaluating student understanding. A teacher with deep PK understands how students construct knowledge and acquire skills in different ways, and how they develop habits of the mind and dispositions toward learning. In this regard, pedagogical knowledge requires an understanding of cognitive, social and developmental theories of learning and how they apply to students in the classroom Shulman, (1986). This makes PK ―tools of the trade‖ and every teacher is required to possess it. This also means that student-teachers should be trained to possess this form of knowledge.

2.11.2 Pedagogical Content Knowledge (PCK)

Pedagogical content knowledge (PCK) is the intersection and interaction of pedagogical knowledge and content knowledge. PCK as used in this study is similar to Shulman's (1986) conceptualization of teaching knowledge applicable to a specific content area. PCK covers knowledge of the core business of teaching, learning, curriculum, assessment and reporting. It also deals with the awareness of students' prior knowledge, alternative teaching strategies, common content-related misconceptions, and how to forge links and connections among different content-based ideas. It also deals with the flexibility that comes from exploring alternative ways of looking at the same idea or problem, and more, which are considered as essential to effective teaching (Shulman, 1986).

In addition, the PCK addresses the process of knowing the multiple ways of representing and formulating subject matter. PCK, therefore, allows the teacher to focus on making concepts understandable, based on the abilities and interests of learners. In view of this, Shulman (1987 as cited in Koehler & Mishra, 2006) defines PCK to include, the most regularly taught topics in one's subject area, the most useful forms of representations of those ideas, and the most powerful analogies, illustrations, examples, explanations, and demonstrations. Shulman (1986) cautions that since there are no single most powerful forms of representation, the teacher must have at hand a veritable armamentarium of alternative forms of representation, some of which are derived from research whereas others originate in the wisdom of practice. Teachers are also expected to have an understanding of what makes the

learning of specific topics easy or difficult; the conceptions and preconceptions that students of different ages and backgrounds bring with them to learning. If those preconceptions are misconceptions, teachers need knowledge of the strategies most likely to be fruitful in reorganizing the understanding of the learners. Thus, PCK encompasses knowledge of pedagogies and the planning processes that are appropriate and applicable to the teaching of a given content at any given time (Abbitt, 2011). For effective teaching, Archambault (2010) maintains that knowledge of teaching and learning, assessment procedures, awareness of students' prior knowledge and content-related misconceptions are very essential. The awareness of these issues constitutes teachers' PCK. It deals with how to design specific subject matter or problems and teach it effectively to suit learners of diverse abilities.

Thus, the acquisition of only CK is as useless as content-free skills (Shulman, 1986). This means that teachers' possession of content knowledge without the skills that will make it comprehensible to students renders it invaluable in the teaching and learning process. In view of this, there is a herculean task on student-teachers to find the appropriate means of ensuring that they have knowledge of the content and knowledge of the pedagogy which forms their PCK.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter describes the research method employed in exploring the factors affecting teaching and learning of Visual Arts in the Komenda Edina Eguafo -Abrem Municipality.

It spells out the research approach, research design, study area, Population, sampling technique and the sample, data used for the study, data collection procedure, instrumentation, and data analysis plan.

3.1 Research design

The paradigm used in this study is qualitative research. This is because the researcher wanted a deep understanding of a specific institution or event, rather than surface description of a large sample of population. This paradigm also aims to understand how the participants derive meaning from their surroundings, and how their meaning influences their behaviour. The design used in this research was descriptive. This according to Miles and Huberman (1994), involves recording, analysis and interpretation of the present nature, composition, or process of phenomena. The focus is on the prevailing condition, on how a person, groups or thing behaves or functions at the time of the study. This design has a direct link with the researcher's study as the study examines the factors affecting teaching and learning of Visual Arts. This helped the researcher to systematically document current events, lasting products that could be measured direct.

3.2 Area of Study

The Komenda Edina Eguafo Abrem (KEEA) Municipality is made of four traditional areas or states, which have been put together to constitute a political district. The Komenda Edina Eguafo-Abirem District was carved out of the Cape Coast Municipal Council in 1988. The Municipality has Elmina as its municipal capital, which was the first point of contact with the early Europeans to this country. This town therefore witnessed a lot of western civilization and influence as well as other economic activities over the centuries.

According to Edusei (2004), the first castle school in the Ghana was built in the municipality in 1529 by the Portuguese. This was when the Europeans were refusing to come to Africa because of schools. The then King of Portugal ordered all governors of all castles to establish Castle schools with the aim of educating their children, the molatos and to train interpreters. The Dutch conquered the Portuguese and took over the Castle in 1637. The Dutch were given scholarship to the black to study abroad which benefited people like Jocobus Captein from Elmina to study at a University in Holland. When he came he strengthened the enrolment and the maintenance of the Castle schools in Elmina. It was through these Castle Schools that we now have many of the formal schools in Elmina. Even though education started in the KEEA Municipality around 1630 it took the Municipality about 341 years before, Edinaman Senior High School, the first Community Secondary School was established in 1978. The rest of the secondary schools were established in the late 90 while the first Secondary School in the country was established in 1876 at Cape Coast (Mfantsipim Senior High School)

3.3 Population of the study

The population for the study which was heterogeneous, comprised all the three Senior high schools in the Komenda Edina Eguafo-Abrem Municipality specifically Visual Arts students, Visual Arts teachers, Heads of Visual Arts Department, Headmasters and officials of the KEEA Educational directorate.

3.4 Sample

A sample of thirty-one (30) participants were chosen for the study made up of

1. six (6) Visual Arts students from each school comprising two (2) first years, two second years (2) and two third (2)
2. two (2) Visual Arts teachers from each of the selected schools
3. Two headmasters
4. one (1) Visual Arts heads of department one from each school.
5. One (1) official from the municipal directorate in charge of vocational and technical education in the municipality.

3.5 Sampling techniques

Stratified random sampling techniques was used to select the students. This method was used because the population had a mixed characteristic that is first years, second years and the third years. The researcher wanted to ensure that each characteristic is proportionally represented in the sample. The population was put into three forms. That is form one, form two and form three in each of the selected school. The Eighteen students were selected from the population comprising two from each form using the lottery method. In this method, the

researcher counted the number in each form and wrote on pieces of paper two yes and the rest no. The papers were put into a container, mixed them up, and asked the form members to pick from the container. Those picked the two yes were selected as the sample. The Visual Arts teachers, the Visual Arts heads of department and the official from the municipality were purposively selected for the study. Purposive because the researcher wanted a sample of experts in the assessment using the key informant approach.

3.6 Data used for the study

There are two forms of data normally used for research work. These are primary data and secondary data. Primary data refers to information collected directly from the immediate source through the use of research instruments such as observation and interview.

The secondary data is made out of other information related and relevant to this study which will help in addressing the issue at stake. This data were obtained from sources such as textbooks, theses, journals, position papers, manuals and from electronic sources (internet).

The primary data for this study comprise the responses of respondents from interview conducted and the observations made.

The secondary data for this data was retrieved from the syllabus for the selected schools, text books in Visual Arts, articles, reports, theses, position papers, manuals and electronic sources.

3.7 Instrumentation

Instrumentation is the whole process of data gathering which involves selection or designing of the instrument and the condition which the research

tool would be administered (Frankel and Wallen, 1996). (Ary 2002) refer to instrumentation as a process of solicitous information in research. The instruments used in this research include observation, interview, review of document and reports.

3.8 Data Collection Procedure

Collection of data started with a visitation to the school to negotiate access to the schools. An introductory letter was collected from the head of Department of Music Education, University of Education, Winneba and copies sent to the heads of the various schools for permission to undertake the study.

In order not to disrupt the teaching and learning programme of the schools, intensive negotiation was held with the school authority as to the nature of the programme, the benefit to be derived by the teachers, students and the school as a whole and their expected role. The municipal directorate was also contacted based on arrangement.
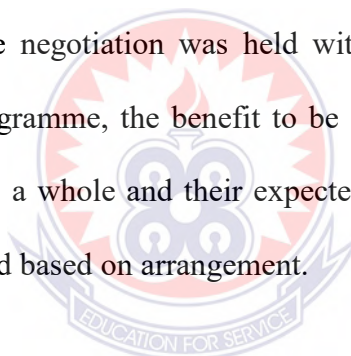
3.9 Observation

People tend to perform better when they know they are being observed, however observations allow the researcher to see what people do rather than relying on what they claim to do (Kawulich, 2005). In the quest to determine the state of teachers in the selected schools in terms of their effectiveness as teachers, an observation guide was personally developed and modeled after the _Key factors that determine an effective teaching.

Observation is method of data collection which. Literally, observation means a method of data collection that employs vision as its main means of data collection. In observational studies researchers collect data on the current

64

status of subjects by watching them and listening and recording what they observe rather than asking questions about them.

Observers are objective. They recognize their likely biases, and they strive to eliminate their facts from interpretation. They observe the facts and make their interpretation at a later time.

The researcher conducted observation in the three senior high schools in the KEEA to find out what actually happens in the classrooms with regards to the process of teaching and learning of Visual Arts. Two lessons per teacher were observed, one practical lesson and one theory lesson. Each observation lasted for two hours. The teachers were graded accordingly. The lessons observed were scored using a 5-point marking scheme: poor = 1, Satisfactory = 2, Good= 3, Very good = 4, Outstanding = 5. With the aid of this observation guide, six (6) lessons taught by Visual teachers were observed. The following four main criterial checklists were used for the teaching observation with each having a sub heading. The checklist was from the University of Education, Winneba which is used to evaluate students on internship. This is because this University trains teachers to teach at both the basic level and the senior high school level.

3.9.1 Lesson plan

a. Objectives of the lesson.

b. Summaries/core points

c. Teaching and learning activities

d. Teaching and learning materials

e. Subject and pedagogical knowledge

3.9.2   Teaching methods and Delivery

f.   Introduction to lesson

g.   Presentation, teaching and learning activities

h.   Pace of lesson and audibility of voice

i.   Questioning and feedback

j.   Communication/use of language

k.   Students participation

l.   Mastery of the subject matter

m.   Assessment of students learning

n.   Closure

3.9.3   Classroom organization and Management

o.   Management of the learning environment

p.   Management of student behavior

3.9.4   Professional commitment

q.   Teacher behaviour

r.   Record keeping and attitude to teaching.

The observation also covers the following;

The physical setting of the three senior high schools were observed. These included the structure for the workshops (studio), working tools, materials and equipment available, the state of the tools and equipment, where students keep their practical works. Student past and present works with regard to Visual Arts, the student's preparedness and the teacher's readiness in teaching and learning of Visual Arts, classroom arrangement teacher's

motivational skills and other classroom management and arrangement. Again practical and theory lessons from each of the three schools were observed.

3.10 Interview

In this study an in-depth interview comprising close ended questions and open ended questions were conducted. One official from the district directorate in charge of vocational and technical education, was interviewed. The researcher booked an appointment with the officer and was given a date for the interview. On the appointed day, the researcher met the officer face-to face with an interview guide. This was to find out the role of the directorate in teaching and learning of Visual Arts in the three senior high schools. This include, monitoring, exhibition competitions, supply of material provision of funds etc. See appendix A The following day, the researcher visited Edinaman senior high school and Eguafo senior high school respectively, to interview the headmasters to find out some information about the initial courses, the impact of Visual Arts courses on the school as well as the selection criteria into Visual Arts courses funding of the Visual Arts department, supply of material for Visual Arts practical etc. Komenda senior technical school was visited the same day on the same mission. See appendix B

The Visual Arts teachers from the three schools were interviewed two days after the meeting with the headmasters to find out number of period allocated for Visual Arts per week, number of exercises given to the students per week, attitude of the Visual Arts student towards the subject, resource available at their disposal, as well as the financing of the department. The interview with the teachers lasted for 22 minutes. All the three schools were visited on the same day. The sampled Visual Arts students from the three

schools were interviewed. The researcher visited each school on different days. Permission, as usual were sought from the headmaster who directed the researcher to the Visual Arts head of department to arrange with the teachers for the exercise. This was to find out how they were selected to pursue the courses, their interest, facilities available to them, their practical works, how they get materials for their practical works, where they keep their works, number of practical per week, exhibition experience, as well as their plans after completion. The face to face interview with each student lasted for five minutes.

3.11 Review of documents and Report

Two days after the interviews, the researcher visited the selected schools one after the other to review some information which was not verbally explained. These included enrolments of the other subjects compare to Visual Arts, designed course outline as well as the Visual Arts curriculum. Lesson plan: the syllabus, textbooks, teacher handbooks, pupil's written exercise books and other available document were critically observed which includes their past and present final result from West African Examination Council.

3.12 Data Analysis plan

Data analysis plan for this study was determined by the two main types of data gathered. They are interview transcripts and participant observation. Narrative description was used in describing the history part of the data. Data were manually transcribed by the researcher based on the objectives and the research question designed of the study. The transcribed data were placed under the appropriate classifications, interpreted and analysed using

descriptive approach to reflect the research questions and objectives of the study.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Overview

This chapter is devoted to the analysis and discussion of observation, interview, review of document and reports on factors affecting teaching and learning of Visual Arts in the three selected Senior High Schools in the KEEA Municipality. It was presented on the research questions.

4.1 Human and material resources available for teaching and learning of Visual Arts in the Senior High Schools in K.E.E.A.

Background information of the three Senior High Schools in the KEEA Municipality namely: Komenda Senior High Technical, Edinaman Senior High school and Eguafo Senior High School.

These schools were established as community schools to serve the communities in the municipality. In this case most of the students were from the catchment areas of where the schools are located because they were initially established as day schools to serve the nearby communities. Edinaman Senior High School serves Esaaman, Ntranoa, Peshe, Edina, Atabadze, Ankaful and Bronyibima.

Komenda Senior Technical also serves communities including, Kissi, Komenda, Dominase, Antado, Kwahinkrom, Kyiase, Abrobiano and Bisease while Eguafo Senior High School serves Agona, Eguafo, Bremen, Ankase and Abreshia. All the three schools are now Day and Boarding with the 70% of the students being the day students from these communities.

Figure 1: **Entrance of Edinaman Senior High School**

4.2 Brief Information on Edinaman Senior High School

Edinaman Senior High School was established on the 9th of January 1978. The school started in the Elmina Castle. In the early part of 1977, the Elmina Development Committee appealed to the Central Regional administration to renovate part of the Elmina castle to be used as a secondary school. Through the instrumentation of the then Regional secretary, the late Mr. Ato Austin, the school was relocated to its present site on the Paul Isert Hill, Pershie in 1992. A twelve –unit block was built to be used as classrooms in addition to some existing facilities. The Parent Teacher Association (PTA) also built an underground water pumping machine to serve as a source of water for the students.

The school has seen a lot of development over the years. The school was a grade B, according to the Senior High grading system in 2019. The

71

4.3 Brief information on Eguafo Senior High School

The school was originally established as a private community school in 1991 at Agona with first enrolment of ninety-five (95) students comprising fifty-six (56) boys and thirty-nine girls. Some of the programmes offered were general Agriculture, General Arts and Business. Under the tutelage of the first headmaster Mr. Frank Ansah-Amoah, the school received Ghana Government approval in 1993 and thus, recognised as government assisted secondary school.

In September, 1994, it was relocated to its present premises at Eguafo having acquired a land of 67 acres released by Nana Ntsiful the then paramount chief of Eguafo. The name therefore changed to Eguafo-Abrem Secondary Technical School. The first Senior Secondary Certificate Examination was taken in December, 1995. The school is now has a student's population of 1,328.

Currently, Eguafo Abrem Senior high school offer six programmes namely: General Arts, Science, Business, Visual Arts, Home Economics and Agricultural science.

The Visual Arts programme started 1992. Textiles, Ceramics, Graphics Design and General Knowledge in Arts were offered. The department has four Visual Arts teachers, three permanent teachers and a National Service Personnel handing the courses. The total number of students in the Visual Arts Departments has a student's population of one hundred and eighty-eight (188) comprising eighty-six (86) first years, sixty-two (62) second years and fourty (40) third years.

73

Figure 3: **Komenda Secondary High Technical School**

4.4 Brief information on Komenda Senior High Technical School

The current site was an extension of Komenda College which was a dormitory for one of the houses of the College. The site was used as an experimental Junior High School as one of the pilot schools in the late 70s.

In January 1991 the place was turned into Senior Secondary School with the vision of providing Secondary, Technical and Vocational Education. The total number of students at that time was around 160. The school was headed by Mr. Joseph Ernest Takyi Maison. The school, as at 2019, boast of a student's population of over 1,600. Visual Arts was among the four initial programes, namely, Agriculture, Technical and Home Economics

4.5 Human Resources

Human resource and the personnel needed to run the three selected Senior High Schools includes, the administrative staff, the headmaster, heads of Department, teachers and students. The overall purpose of human resource management is to ensure that the organisation is able to achieve success through people. To Beer (1985), human resources systems can be the source of organisational capabilities that allow firms to learn and capitalise on new opportunities. Specifically, human resources is concerned with achieving objectives in the areas of organisational effectiveness, human capital management, knowledge management, reward management, employee relations, meeting diverse needs.

Human resource management is defined as a strategic and coherent approach to the management of an organization's most valued assets – the people working there who individually and collectively contribute to the achievement of its objectives.

Storey (2007) believes that HRM can be regarded as a ‗set of interrelated policies with an ideological and philosophical underpinning'. He suggests four aspects that constitute the *meaningful* version of HRM:

1. a particular constellation of beliefs and assumptions;

2. a strategic thrust informing decisions about people management;

3. the central involvement of line managers; and

4. reliance upon a set of ‗levers' to shape the employment relationship.

In this research, it examined the qualification of the Arts teachers, their work experience as well as the mode of selection of students into Visual Arts classes.

Table 1. Educational Qualification of Teachers

School Qualification	Komenstec Number	Edinaman Number	Eguafo Number
First Degree	2	3	2
Diploma	1	0	1
Master's degree	1	2	0

Source: Fieldwork, 2018

Although there are differences in opinion on how to define or measure teacher quality Lu, (2005) referred to teacher quality in two broad terms: teacher preparation and qualifications, and teaching practices. Similarly, Goe (2007) research on teacher quality focused on four categories of teacher quality indicators: 1) teacher qualifications; 2) teacher characteristics; 3) teacher practice; and 4) teacher effectiveness, which Goe believed captured the primary variables examined empirically in research studies on teacher quality published between 2007 and 2020.

Aaronson, Barrow, and Sanders (2003) reported that teacher qualifications varied with higher student achievement by grade level. Specifically, their study revealed that there was a stronger correlation between the achievement of secondary school students and their teacher's subject area expertise than exist between the success of younger students and their teacher's subject area expertise.

Ferguson (1999) stated that highly qualified teachers had an increasing effect on students' performance.

Notwithstanding, this study revealed that the academic qualifications of the teachers have little bearing with the performance of their students. This was seen when three consecutive results were given out.

This attests to a generally high standard of education of the teachers but as to how higher education translates into effective teaching in the various Visual Arts subjects is another researchable issue that lies outside the objectives of this study. Table 1 shows the number of teachers in the various schools and their qualification. As indicated in Table 1, the schools with the highest number of master's qualifications is Edinaman. Komenstec and Eguafo has almost the same number of teachers with the same qualification with the exception of Komenestec which has one Master degree holder.

In addition to qualifications of the teachers in the schools, teaching experiences of the teacher was considered. The importance of experience teachers in schools has been argued as being necessary for school's effectiveness Adeyemi, (2008). More experienced better educated or more skilled teachers may inherently be better able to teach, but they may not persistently practice those abilities in the classroom Bodenhausen (1988) found that students with teachers with more than 10 years of teaching advance placement had higher scores in their final examination.

Another study conducted by Adeyemi (2008) in secondary schools showed a significant relationship between teachers' teaching experience and students' academic achievement in the Senior Secondary Certificate Examination (SSCE) and a significant difference in all subjects. According to Buddin and Zamarro (2009) student achievement increases with teacher experience.

77

Table 2. Work Experience of Teachers

| | Location of school | | |
| | Komenstec | Edinaman | Eguafo |
Duration	Number	Number	Number
Below 3 years	0	0	0
4-10 years	3	1	2
11-20 years	1	2	1
Above 21 years	0	0	0

Source: Fieldwork, 2018

Table 2 shows that most of the teacher respondents have classroom teaching experience that ranges from four years to a maximum of 20 years. It also indicates, none of the respondents has less than three years teaching experience. The duration of years the teachers had served in the classroom suggests the possibility of them acquiring much knowledge and expertise in sharing, coaching and mentoring of younger teachers, active involvement in decision making in the schools as well as using their rich teaching experience to help the less experienced teachers to raise academic achievement of their students. This support Buddin and Zamarro (2009) assertion that, student achievement increases with teacher experience.

4.6 Students' selection

Selection of students into the schools is based on the Computerised School Selection and Placement System (CSSPS) which provides the students the various courses they are to offer at the Senior High School.

4.7 Material Recourses

These are the tools, equipment and materials needed for the smooth and continuous running of an organization or institution without which an organization or institution can stand still. For easy examination, the basic tools, materials and equipment available in the selected school has been tabulated below.

Table 3: Studio tools and equipment available in the selected schools.

Ceramics	KOMENSTEC	EGUASS	EDINAMAN
Porters wheel	0	1	0
Kiln	1	0	0
Clay pit	0	0	1
Pugmil	0	0	0
Clay	0	0	0
Sack board	1	0	2
Rolling pins	1	0	4
Guide Sticks	1	1	1
Textiles			
Developing box	0	0	0
Loom	0	0	1
Printing table	0	0	0
Dewaxing pot	0	0	1
Washing bowls	0	0	1
Squeegee	0	0	0
Graphics design			
Computer	0	0	0
Cutters	2	1	0

The fieldwork revealed a relative inadequate logistics in almost all the selected schools. Inadequacy was measured by the availability of logistics including Arts studio, working tables and funding for practical works for the term. The observation and interview showed the existence of some working tables, Arts studio and funding, (this was done according to the financial

80

strength of the school) in each school. Edinaman was seen to have a working

Arts studio and a shed for practical works as shown below.

Figure 4: **Visual DepArtsment at Edinaman**

Figure 5: **A Shed at Edinaman**

Working table was insufficient. More than half of the students (39) representing 63.7% indicated that they do not have working tables in their school. Seven out of the eleven teachers (58.8%) reported they had no working tables in their schools.

In coping with the lack of working tables, the students had resorted to doing their studio work on classroom desks, dining hall tables and abandoned tables sitting on the school compounds.

From Table 3, it can be observed that all the three schools do not have adequate basic tools, materials and equipment needed under the various subject areas. Edinaman and Eguafo have no kiln with Komenstec having one abandoned gas kiln, which is not working, packed under a staircase as shown below.

Figure 6: **An Abandoned gas Kiln at Komenstec**

Figure 7: **Students using the classroom as an alternative studio.**

These students were seen using the normal classroom as an alternative Arts studio because they do not have Visual Arts studio. This classroom, according to the students, is not their permanent classroom. This means that the other subjects' teachers also use the same classroom. This sometimes create a lot of inconveniences for the other as the Visual Arts students leave the room unclean.

Figure 8: **A teacher teaching throwing process in the classroom.**

It was amazing when this teacher was seen teaching the process of throwing, centering, opening and pulling in the classroom without the throwing machine. When the teacher was contacted after the lesson why he was teaching a practical lesson in the classroom, he said that is what he came to meet and that the students are supposed to Visualize the explanation into practice. The study revealed that about 80% of the third year students have not seen a workable potter's wheel before. The students confirmed that they use other ceramics forming techniques in doing their works.

83

Figure 9: **A dormitory where students keep their works.**
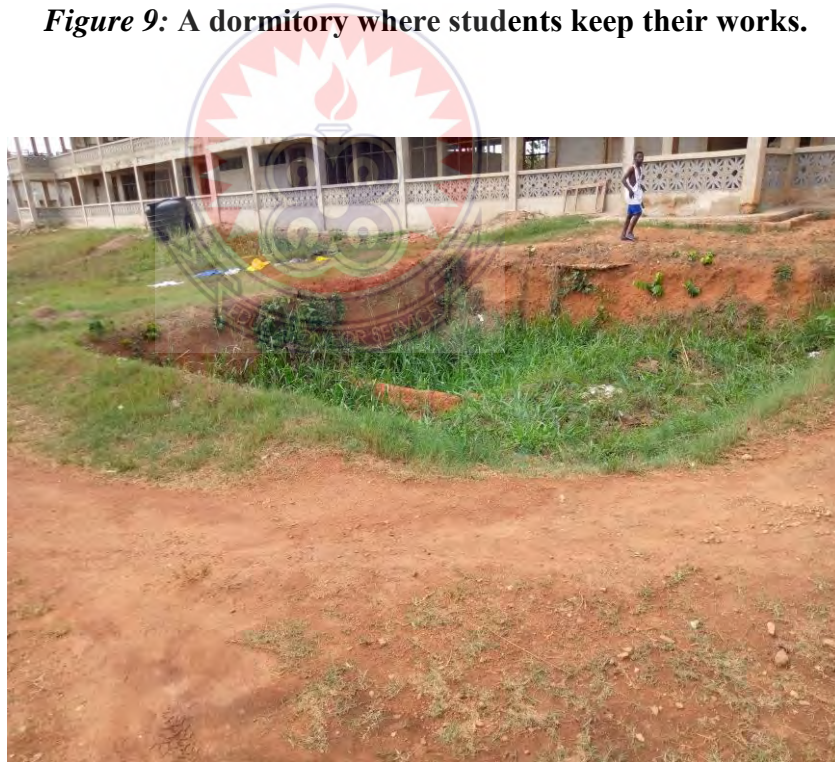
Figure 10: **An uncompleted clay pit at Eguafo Senior High School.**

This pit was seen at Eguafo Senior High School. When question why

the pit was dug, the explanation was that it was intended to be used as clay pit

84

but the idea was abandoned. This pit, to the researcher, has become a dead trap to the students.

Figure 11: An abandoned Porter's Wheels found at Eguafo Senior High School

This potter's wheels, according to the head of the department, was manufactured by the local carpenters in the area and it has never worked since then. The reason being that the setting was not correct so the students cannot centre clay on it.

Because of lack of porter's wheel, it was revealed that the students resolve to other forms of ceramic forming techniques such as slabbing, coiling and pinching

The three schools fire their ceramic works at Adisadel College in Cape Coast which create a lot of inconveniences during transporting. Again, the students are not able to practice what they are taught in the classroom. It was realised that most of the Visual Arts students have never experienced throwing on the porters' wheel before. Clay is a common material to the three schools. This is the most commonly used material for those Ceramics School. Though

85

it is available to them, they do not have clay pit. The clay is prepared by the students either in their dormitory, or in the classrooms. None of the three school has a workable table. This means the student do their clay work in the classroom using the classroom tables. Edinaman has only one workable loom which is used by one hundred and sixty (160) students offering Visual Arts in the school.

Figure 12: **A single loom found at Edinaman Senior High School**

This means there is always a lot of pressure on the loom. A student interviewed indicated that he does not go to the studio when it comes to weaving practicals because he will not have access to the loom. Eguafo and Komenstec do not have any loom at all meaning the students do not do any practical weaving on loom.

Komenstec and Edinaman have one workable screen development box each which serves both the textile and graphics students. With this, the students are able to prepare their screen for printing. This is absent in Eguass, implying their final practical examination work on screen printing is taken outside for development. The Visual Arts Departments of the three schools do

not have any computer for practical work. At Eguafo Senior High School, the Head of Department uses his personal laptops for the students' practical works and because of the numbers, most of the students go to Artists in town for assistant. The computers available at the various school laboratories do not have the software needed for Visual Arts programme, for example, CorelDraw and Photoshop. 35% of the students interviewed expressed regret for studying Visual Arts because they do not have studio and therefore their practical works are sometimes taken to the dormitories. This practice creates a lot of inconveniences to other students in the dormitory. Another factor is that most of the works get spoilt before taken to the department for marking. Sometimes students had to stop halfway during their practical work in the classroom as the same classroom is needed by the other subject area teacher.

At Komenstec, when asked how the department is funded, one of the teachers said, the items are bought by the school administration after submitting their requisition without consulting any of the Arts teachers. This leads to inferior buying of tools and materials for the department.

At Edinaman the Visual Arts Department revealed that the only thing the administration has brought for the Department is clay. It was revealed that the scarce resources, example, rolling pins, sack board, squeegee etc., at the department were bought by the students.

According to the students, the department do not provide any tools and materials for their practical works. This was confirmed by the Visual Arts teachers that the school no not provide funding for the Visual Arts department. The interview revealed that, there is no significant distinction among the three schools in terms of provision of funds for the Visual Arts Department.

The study revealed alternative sources of funding as Class contribution. That is, majority of the students in the absence of funding from their Visual Arts department, make personal financial contributions to purchase materials for practical works.

Supply of Textbooks

The study revealed that the GKA textbooks supplied by the government were not enough. All the teachers in the sampled schools under study were not satisfied with the content of GKA textbook. According to the teachers in the sampled schools, the book was published in 1991. The teaching syllabus for GKA has been revised at least three times while the book remained unrevised.

4.8 Pedagogical strategies for the teaching and learning of Visual Arts in the K.E.E.A

4.8.1Teaching and Learning Processes

Teaching and learning process is at the heart of education. This depends on the fulfillment of the aims and objectives of education. Teaching and learning are the most powerful instrument of education to bring about desired changes in the students (Laurillard 1994). In observing teaching and learning process in the sampled schools, the following indicators were used: teaching methods versus learning style, instructional periods for General Knowledge in Arts (GKA) lessons, syllabus, and frequency of practical lessons.

4.8.2 Teaching Methods

On how a teaching strategy could be used to instruct a learner and influence the learner's style, the study revealed that teachers in the sampled schools preferred using class discussion, demonstration and brainstorming to deliver the GKA lessons. Observation during GKA lessons in two schools indicated otherwise. The Lecture method was used in the GKA lessons observed in the classrooms. This suggests that students who are not auditory learners may be put off by long lectures and may not benefit from the lessons. The planners of the GKA syllabus (CRDD, 2008) recommend that 40% of GKA instructional hours should be given to the teaching of practical skills at the SHS level. From the findings, it could be said that it was unhealthy for GKA teachers to use the lecture method as the main strategy in teaching this practical subject. This lecture method of teaching does not fulfill the rationale for the programme which is to equip students with the necessary creative skills and acquire competency.

4.8.3 Learning Style

The study revealed that 11 students did not have any idea as to how they learn while 7 of them knew how they learn best through cooperative, independent learning, practical activities and lecture. Eleven students who did not have any idea could probably excel if they applied their best learning styles to what was taught them. This is supported by Giles, Pitre & Womack (2003) who indicate that once a person's learning style is ascertained, accommodation can be made to increase academic achievement and creativity, as well as improve attitudes towards learning.

4.8.4 Instructional Periods for GKA lessons

Three out of the nine teacher respondents reported that the period allocated to GKA lessons was not adequate to teach all the topics listed in the syllabus. The responses obtained indicated that one school operated seven periods, while the other two operate five periods per week. This indicates that six out of nine teacher respondents were not complying with the stipulated number of periods recommended by the syllabus and therefore being unable to complete the syllabus. As the syllabus stipulates, two periods per week should be allocated to Arts History, Appreciation and General Concept in Arts while five periods per week should be allocated to the practical component CRDD, (2008).   The implication is that those with enough instructional periods have more time for both practical and theory lessons if the time was utilized well.

4.8.5 Practical lessons per Term

One of the general aims of learning GKA is to develop the ability to harmonize opposing ideas, contradictions and inconsistencies to design and produce Arts work. In accordance with this aim, the teaching syllabus instructs that five periods per week be allocated to the practical component of the course CRDD (2008).

Six (6) out of the nine (9) teachers indicated that the students have between one to three practical lessons per term with the 6 indicating that they have practical lessons only once in a term. This shows that practical lessons are inadequate. Given the importance of practical lessons in GKA education (40% as specified by CRDD, (2008), this finding has the potential to negatively affect the performance of the students.

The GKA syllabus reveals that the programme is purposefully designed to provide employable skills to its students hence the emphasis on practical skills CRDD (2008).

Interactions with two teachers in one of the schools revealed that student numbers were so huge that assigning them with many practical works meant assigning oneself the burden of too much marking. Besides, the teachers confirmed that though the school provided funding for some of the expensive materials and tools, students complained of not having money to buy the few ones.

It was also revealed through interviews with Eight Home Economics and six General Arts students and confirmed during the observation that since Visual Arts students normally do practical exercise in two other elective Visual Arts subjects, teachers do not give practical work to their GKA students as they are expected to do. This attribute is negatively affecting the performance of GKA students particularly those in Home Economics. Teachers of GKA must therefore address this problem because the practical component is so vital that the GKA syllabus emphasizes it CRDD (2008).

4.8.6 Mode of Assessment

Black and William (1998) define assessment as all structures undertaken by teachers or their students to be used as feedback in other to make modification in the teaching and learning activities in what they engage in.

Preparation towards examination does not begin a week to the event, although it might be more intense towards the examination. To maximise the chances of a satisfactory result in examinations, one needs to start preparation

as early as possible. The questionnaire on preparation before, during and after the WASSCE examination sought to demand responses on evaluation, area of specialization, answering of examination questions, filling and using of the WAEC Answer Sheet.

In assessing students' evaluation during and after lessons, all the teacher respondents (100%) agreed to students' evaluation during and after lessons. The above information is significant to the study because evaluating lessons helps in knowing to what extent instructional objectives had been achieved and to know the strengths and weaknesses of individual students. This will enhance students' academic performance.

4.8.7 Classroom Organisation and Management.

Brophy (1986) defines classroom management as a teacher's efforts to establish and maintain the classroom as an effective environment for teaching and learning. This involve management of the learning environment and management of students' behaviour, teacher's readiness as well as the students, motivational level, teacher's relationship with students, the personality of the teacher, as well as the competencies of the teacher. It also includes all the activities taken by the teacher and the learner to ensure that classroom environment have all the resources and idea that will make teaching and learning effective. An observation in the selected school revealed an alarming number of students in one class which made the sitting arrangement in such a way that the teacher cannot walk through to make corrections.

The relationship among teachers and students were cordial except one school where the teacher seemed to be saucy according to an interview with the teachers and students. This according to the students did not give them the

92

opportunity to express their idea as the teacher rebuke every wrong answer given by students. There were no rules pasted in the class of the selected schools that direct students conduct. An interview with one of the teacher said ―these students are matured so they should know better." Questions were fairly distributed among the students. Teachers personalities were ‗modest' with no mannerism found among the selected schools. In a Graphics design lesson on lettering observed, the teacher explained ‗ascenders' as ―letters which have thin and thick strokes.' So one of the students, a good one, tried to prompt the teacher and the teacher argued with the students that the definition was correct. This suggested the teacher was not tolerant and was not ready for corrections. Class control among the selected schools were very poor. This was due to the large number of students in the class.

4.8.8 Professional Commitment

Kumar (2005), described commitment as total organismic direction involving not only the conscious mind but the whole direction which is gradually achieved by the individual through a close relationship in which even unconscious tendencies are as much respected as conscious choices. ‗Commitment is a state of attachment that defines the relationship between an actor (an individual, a group or organization) and an entity (commitment target). Professional commitment is the feeling of dedication among the individuals of a group towards their profession.

4.8.9 Areas of commitment

- *Commitment to the learner*- Learners need teacher who understand them and their needs with sensitivity. They need to be looked after by teachers who understand their instincts, learning needs and tendencies along with their capacities and abilities. Among the selected, the individual with learning challenges were not cared for. This evidenced when the students interviewed told me that whenever there are giving a work to do in the class the teacher does not go round to supervise.

- *Commitments to the society*- The school and community have symbolic relation between them. Teachers need is to orient community towards the importance of education as a lifelong process and also motivate them to take it in that perspective. Teachers need to have deep concern and commitment towards the community. The study revealed that out of the nine teachers interviewed, only three of them relate well with the community. One of them is a referee who normally handles football matches in the community, another one also a local preacher in one of the churches in the community and the other one has owns taxi for a member in the community to. The rest said they have little involvement in the community.

- *Commitment to the profession*- Teachers are entrusted by the community to shoulder the responsibility of shaping the present generation for the future through the process of teaching and learning. Committed professionals should adopt various innovative method of teaching taking into consideration how best to learn and bring about the effective learning. About 30% of the teachers in the selected

94

schools come to school late and sometimes missed their lessons. When interviewed it was indicated that they do not have accommodation on campus. An observed lesson showed that a teacher had not prepared the lesson notes for three weeks. And those who had prepared, were not up to date.

- *Commitment to basic values*- Every community expects the teachers to follow a value based approach in their personal life so as to become role models for the future generation. The study revealed that teachers from the selected schools adhere to the rules of the schools as well as that of the community.

4.9 How teaching and learning of Visual Arts in the K.E.E.A are aligned to the best practices.

This objective adopted the first domains of the National Teacher's Standard for Ghana (2017) as a measure of what was pertaining in the three selected schools. The standards are Professional Values and Attitudes, Professional Knowledge and Professional Practice. These three standards have various sub-sections under each of the three main headings which were used as a checklist. In this objective, the researcher looked at Professional Values and Attitude and Professional Knowledge as Professional practice has been taken care of.

4.9.1 Professional Development

Under this, the teacher is supposed to critique his or her practice (keeping in mind gender responsive practice) and show agency in improving learning sometimes with a peer, mentor, or with a group of teachers in the

school. The study revealed that about 75% of the teachers in the selected schools do not critique their practice after teaching. When they finish teaching that is all. Whether the students understood or not is not a matter to them. An interview with one teacher as how often he engages in reflective teaching, said ‗my aim of my students is to pass their exam and as they do so there is no need for what you are asking me'. This revelation suggests that the teacher do not reflect on his teaching simply because what he wanted his students to achieve is to pass his paper at the end of the day. He further stated that, ―when your students are able to pass the external examination, you are covered". It was again evidenced that teachers in the selected schools do not reflect on their teaching as only one teacher was having a reflective log book, journal or portfolio written.

Again, teachers are supposed to improve their personal professional development through life-long teaching and continuous professional development. They do this by identifying gaps in knowledge, goes beyond the textbooks, and carries out self-directed study through accessing libraries, the internet, experienced colleagues and applies new learning from Continuous Professional Development. An interview with some of the teachers pointed out that apart from the textbooks that was supply by the government, they do not use any other books. When asked whether they use the internet and libraries to search for new information, one of the teachers from Komenstec said that they do not have access to internet on campus so sometimes when it became necessary, he travels to the nearby town, Elmina to browse. Observation in the schools revealed no sign of internet connectivity on campus. Three out of the nine teachers had an evidence of study note, portfolios, Certificate of

attendance of Continuous Professional Development courses, Gender Responsive Scorecard for teachers and National Gender Handbook. Even with this, two of the three teachers were not having the National Gender Handbook. This suggests that majority of the teachers do not have adequate current information about teaching trend.

The study revealed that only one of them indicated that he had ever used a resource person in his teaching. An interview with the teachers indicated that the cost involves in bringing a resource person becomes their own cost. An interview with a headmaster, he said ―I expect my teachers to be versatile and able to do things on their own. This is an indication that the Headmaster is not prepared to afford the cost involved in bringing in a resource person. This in effect does not encourage the teachers to bring in people who are well versed in a specialized area to assist the students when it comes to practical works. Some also indicated that it will be embarrassing bringing somebody to teach your class as your students may take you as not knowing what to do. This was an indication that some the teachers were also not willing to bring in resource person for the fears of embarrassment.

4.9.2 Community of Practice.

In the Community of practice, a teacher is supposed to be guided by legal and ethical teacher codes of conduct in their development as a professional teacher. This is done through showing high levels of attendance and punctuality. Demonstrate a high regard for policies of Ministry of Education/Ghana Education Service and those of the school in which they teach. Acts within policies that defines their professional duties and responsibilities and has high respect for female and males' dignity, wellbeing

97

and rights; Demonstrates knowledge of MoE/ GES ethical codes, (Gender and Sexual Harassment policy) and lives according to their remit (National Teacher's Standard for Ghana 2017). An observation into the teachers' attendance indicated that about 70% of the teachers do not attend classes all the time. Those who attended classes usually went in late. This according to the teachers was because most of them were not staying on campus. A further check revealed that none of the sampled teachers has a copy of GES/MoES policies on Teacher Ethics, Gender and Sexual harassment.

According to the National Teachers' Standard for Ghana (2017), the teacher is again supposed to positively engage with colleagues, students, parents, School Management Committee, Parent-Teacher Association and wider public as part of a community of practice. This according to the National Standard for Ghana, can be done through attending and contributing to school meetings.

Organizing parent-teacher consultations, SMC and PTA meetings. This serve as a platform for the teacher as well as the parents to jaw- jaw. The teacher must know about the local area where they are practicing, is aware of their learners' backgrounds, and are seen to engage in school and local events, festivals, faith activities. Encourage parents to support their children in their education. An observation from the Head teacher's records Minutes of meetings showed significance absenteeism on the part of the teachers selected. An interview with the selected teachers indicated that they do not play any role in their community of practice apart from teaching.

4.9.3 Professional Knowledge

Under the Professional Knowledge, the teacher ought to demonstrate familiarity with the education system and the key policies guiding it. None of the teachers had any copy of the key policies. Again, the teacher must have comprehensive knowledge of the official school curriculum, including learning outcomes. This according to the Teachers' Standard, is achieved through references in curriculum planning; knows what learners should have learnt in the previous year and the next, and across the curriculum; discusses issues in implementing and covering the curriculum, particularly for more vulnerable groups and considers how to support learners to attain expected curricular outcomes. Understands how gender inequality can affect learner outcomes. The study revealed that teachers were only having the teaching syllabus. No benchmark was found as they do not even have folders which indicate long and short term plan. There were no examination frameworks from the selected teachers. The only document made available was the scoring sheets for the end of term examination.

In addition, the teacher must have secured content knowledge, pedagogical knowledge and pedagogical content knowledge. This according to the Standard, is seen when the teacher's subject knowledge goes beyond what is contained within the curriculum and textbook; identifies and addresses gaps in their subject knowledge through self-study; articulates high standards of literacy and correct use of oral and written language. They have a developed understanding of how to use ICT in their practice. The teacher knows a wide variety of ways of organizing learning, and recognises the advantages and disadvantages of teacher and learner-centered and gender responsive

pedagogies: the teacher is creative in their pedagogy, using environments other than the classroom as appropriate, drawing on other adults, nature, the local community. National Teachers' Standard for Ghana (2017).

All teachers have good technological pedagogical knowledge, knowing how to incorporate ICT into their practice to support learning. Teacher's explanations, strategies and resources demonstrate they know how to apply content knowledge imaginatively; learners are cognitively challenged and stimulated; teacher asks probing questions to both females and males, and responds knowledgeably to learners' own questions and difficulties around specific topics. The 21st century learning skills where the role of the teacher has changed from being entrusted with the _transmission of knowledge to supporting and guiding self-regulated student learning' Vermunt, (2005). This means the use of Information and Communication Technology has become very paramount in the teaching and learning process.

Arko-Cobbah (2004, p.267) refers to the central role of information and communication technology (ICT) as a _central component of the learning process, especially when it comes to student centred learning'. Technology, therefore, can be of use both inside, to help teachers in creating an interactive classroom environment, as well as outside the classroom, in order to enhance students' learning processes and complement what is learnt in a classroom setting. This can empower students to access information and analyse it critically in their own time and space. The use of ICT in teaching and learning of Visual Arts in the selected schools was seen very minimal as only one was had under equipped ICT laboratory. The rest of the two schools were not has no computer laboratories.

Teachers must know learners' common misconceptions in a subject. The study revealed that evaluation of students was done only by the teachers which do not give room for the students to learn new knowledge as they appreciate works of others. Students are not given the opportunity to know where they went wrong and what could have been done. An observation in a class revealed a teacher using tertiary colour in place of a complimentary colour. In a picture making class a student explained mosaic as collage but the teacher did not correct it. In another school a student was asked to leave the class because he did not have calligraphy pen in a lettering class instead of guiding him to improvise. In addition, the teacher must take account of and respects learners' cultural, linguistic socioeconomic and educational backgrounds in their planning and teaching. This according to the Standard is done through investigating and taking notes of each learner's background. Again, acknowledging where they may have gaps in their education, extra domestic work (especially for females), be vulnerable to early drop out and act on this to overcome disadvantage. They know why some learners may have irregular attendance and seek to improve this. They code-switch as appropriate to ensure all can understand lesson content; seat learners carefully to support one another; talks with respect about all learners; draws sensitively on learners' backgrounds in their teaching. Examination of the teacher's lesson plan revealed that teachers do not indicate examples that allow the students to explore the environment. This was evidenced when students' exercises were observed. It was seen that most of the questions were closed ended questions.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter discusses the summary, conclusions and recommendations of the major findings of the study.

5.1 Summary of Finding

The study has dealt with the factors affecting teaching and learning of Visual Arts in the KEEA municipality. It looked at the material, human resource, method and practices in the classroom. These important factors were of great important to the researcher and formed the core of the study objectives.

The first objective traced the human and material resources available in the selected schools. To achieve this objective, adequate literature including observation and interview were conducted. It revealed that human resources available in the selected schools, which included teachers, heads of Visual Arts department and Visual Arts students, were found to have challenges. Teachers _qualifications were found to meet the criteria set by Ghana Education Service which allows a minimum of first degree to teach at the Senior High School. Almost all the teachers in the selected schools were having first degree holders. Even though, the teachers had the required qualification, the students' reports which were made available to the researcher showed a retrogression in students' performance. Most of the teachers were experienced as the minimum years teaching experience was three years of teaching. Apart from the Computalised School Selection and Placement, the study revealed a number of students were selected by the

school authority to study Visual Arts. This did not help the students as they were supposed to select their preferred subject area which they have interest. Some of the teachers were found not teaching in their area of specialisation as studied at the university. This made teaching and explanation of certain concept little difficult for them. Again, it was revealed that only one of the selected schools had a working studio with the rest using the normal classroom as an alternative. It was revealed that students keep their Arts practical works in their dormitories. Basic tools and materials were found to be inadequate in the selected schools. These tools and materials included heat transfer machine, looms, developing box. Though, all the selected schools were studying ceramics, none of them had potter's wheel and kiln. Funding of the Visual Arts was a major problem to all the selected schools as students contribute individually to purchase basic tools and materials which should readily available in the schools.

The second objective dealt with the pedagogical strategies for teaching and learning of Visual Arts in the KEEA. In the Visual Arts, the three profile dimensions that have been specified for teaching, learning and testing are, Knowledge and understanding 15%, Application of knowledge 25% and Practical skills 60%. Because the periods allocated for Visual Arts were inadequate, teachers tend to concentrate more on knowledge understanding leaving the application of knowledge and the pivot which is the practical skills. It was evidenced that the most preferred learning method used by the students was individual learning which according to the student did not give them the opportunity to learn from their colleagues. Demonstration, exhibition and field trip as a method of teaching Visual Arts were not employed in the

teaching of Visual Arts in two of the selected schools. It was revealed that teachers in the selected schools do not monitor the progress of their own student assignments. This according to the teachers was due to the class size. Class size was found to be a very big challenge to the teachers as many as fifty-eight students were found to be in one class. Because of that there is little practical demonstration.

The last objective discussed about how teaching and learning of Visual Arts are aligned to the best practices. To achieve this objective, the National Teacher's Standard for Ghana, prepared by National Teaching Council was adopted as a checklist for teachers. The standard had the following headings: Professional Values and Attitude and Professional Knowledge. Under the professional value and attitude, the teacher is supposed to critique his or her practice (keeping in mind gender responsive practice) and show agency in improving learning sometimes with a peer, mentor, or with a group of teachers in the school. The study revealed that about 75% of the teachers in the selected schools do not critique their practice after teaching. When the teachers finish teaching, they do not monitor the progress of the students after class. An interview with one teacher as how often he engaged in reflective teaching, gave a shocking revelation when he said, simply because what he wanted his students to achieve was to pass his paper at the end of the final examination. It was again evidence that they did not reflect on their teaching as none of these teachers had a reflective log, journal or portfolio written.

Again, a teacher is to improve his/her personal professional development through life-long teaching and continuous professional development. The teacher does this by identifying gaps in knowledge, goes

104

beyond the textbooks, and carries out self-directed study through accessing libraries, the internet, experienced colleagues and applies new learning from Continuous Professional Development. An interview with some of the teachers pointed out that apart from the textbooks that was supplied by the government; they do not use any other books. When asked whether they use the internet and libraries to search for new information, one of the teachers told said they do not have access to internet on campus so sometimes when it became necessary, he goes to the nearby town to browse. There was no evidence of Study note, portfolios, Certificate of attendance of Continuous Professional Development courses, Gender Responsive Scorecard for teachers and National Gender Handbook.

With the nine teachers interviewed, only one of them indicated that he had ever used a resource person in his teaching with the others saying no. Some also indicated that it will be embarrassing bringing somebody to teach your class. He further said that the students would think you are not good and they will tag you with negative names. He gave a typical example.

Also, a teacher must demonstrate effective growing leadership qualities in the classroom and the wider world. This can be achieved through delegating roles to females and males equally, such as classroom, book or board monitor, volunteers to work on students' leadership, running the library, speak up in class meetings, support peers and colleagues. The study revealed that among the twelve Visual Arts classrooms visited, only two of them had the class prefect to be a female. An interview with the students revealed that selection of prefects was done by the form master and not through voting.

In the Community of practice, the teacher is supposed to be guided by legal and ethical teacher codes of conduct in their development as a professional teacher. This is done through showing high levels of attendance and punctuality, has a high regard for policies of Ministry of Education/Ghana Education Service and those of the school in which they teach; acts within policies that defines their professional duties and responsibilities; has high respect for female and males' dignity, wellbeing and rights; avoids exploiting the vulnerability of learners (especially with regard to females). A teacher is supposed to demonstrates knowledge of MoE/ GES ethical codes, (Gender and Sexual Harassment policy) and lives according to their remit. This knowledge was inadequate among the teachers of the selected schools. An observation into the teachers' attendance indicated that about 70% of the teachers do not attend classes punctually. Those who attend classes punctually usually come in late. An interview with one of the teachers revealed that because most of the teachers were not staying on campus, sometimes they get to school late and this affect their teaching. There was a report from one of the schools indicating that a teacher had impregnated a physically challenge female students and the student was at home but the teacher had been transferred. A further check revealed that none of the sampled teachers has a copy of GES/MoES policies on Teacher Ethics, Gender and Sexual harassment.

A teacher is again supposed to positively engage with colleagues, students, parents, School Management Committee, Parent-Teacher Association and wider public as part of a community of practice. This according to the National Teaching Standard for Ghana, can be done through attending and contributing to school meetings, parent-teacher consultations,

106

SMC and PTA meetings as appropriate (keeping in mind the need to sensitise them about the importance of educating girls); knows about the local area where they are practicing, is aware of their learners' backgrounds, and are seen to engage in school and local events, festivals, faith activities. An observation from the Headmaster's records Minutes of meetings showed a significance absenteeism on the part of the teachers selected. An interview with the selected teachers indicated that they did not play any role in their community of practice apart from teaching. Barab and Duffy (2012) delineate four features of a community of practice. They are:

    i.   the community has a shared history.

    ii.   The community has a shared beliefs goals and practices.

    iii.   A member of the community is a member a member of the collective whole.

    iv.   The community is constantly evolving being re-defined by it participant. This means the teacher is expected to be guided by these features. The study revealed that teachers in the community of practice are not aware of these features of the community and therefore have little knowledge about the community of practice.

Under the Professional Knowledge, the teacher demonstrates familiarity with the education system and the key policies guiding it through adequate knowledge in discussions: adequate knowledge in portfolio write-up. None of the teachers had any copy of the key policies. Again, the teacher must have comprehensive knowledge of the official school curriculum, including learning outcomes. This is achieved through references in curriculum

planning; knows what learners should have learnt in the previous year and the next, and across the curriculum; discusses issues in implementing and covering the curriculum, particularly for more vulnerable groups and considers how to support learners to attain expected curricular outcomes. Understands how gender inequality can affect learner outcomes. The study revealed that none of the teachers had a personal copy of the curriculum. No benchmark was found as they did not even have folders which indicate long and short term plan. There was no examination framework from the selected teachers. The only document made available to the researcher was the scoring sheets for the end of term examination.

In addition, the teacher must have secured content knowledge, pedagogical knowledge and pedagogical content knowledge. This is seen when the teacher's subject knowledge goes beyond what is contained within the curriculum and textbook; identifies and addresses gaps in their subject knowledge through self-study; articulates high standards of literacy and correct use of oral and written language. They have a developed understanding of how to use ICT in their practice. The teacher knows a wide variety of ways of organizing learning, and recognizes the advantages and disadvantages of teacher and learner-centred and gender responsive pedagogies: the teacher is creative in their pedagogy, using environments other than the classroom as appropriate, drawing on other adults, nature, the local community.

All teachers have good technological pedagogical knowledge, knowing how to incorporate ICT into their practice to support learning. Teacher's explanations, strategies and resources demonstrate they know how to apply content knowledge imaginatively; learners are cognitively challenged and

stimulated; teacher asks probing questions to both females and males, and respond knowledgeably to learners' own questions and difficulties around specific topics. The 21st century learning skills where the role of the teacher has changed from being entrusted with the _transmission of knowledge to supporting and guiding self-regulated student learning' Vermunt, (2006, p.447). This means the use of Information and Communication Technology has become very paramount in the teaching and learning process.

Arko-Cobbah (2004, p.267) refers to the central role of information and communication technology (ICT) as a _central component of the learning process, especially when it comes to student centered learning'. Technology therefore, can be of use both inside, to help teachers in creating an interactive classroom environment, as well as outside the classroom, in order to enhance students' learning processes and complement what is learnt in a classroom setting. This can empower students to access information and analyse it critically in their own time and space. The use ICT in teaching and learning in the selected schools were nil.

Teachers must know learners' common misconceptions in a subject. The study revealed that evaluation of students was done only by the teachers which did not give room for the students to learn new knowledge as they appreciate works of others. Students were not given the opportunity to know where they went wrong and what could have been done to improve. An observation in a class revealed a teacher using tertiary colour in place of a complimentary colour. In a picture making class a student explained mosaic and collage but the teacher did not correct it. In another school a student was asked to leave the class because did not had calligraphy pen in a lettering class

instead of guiding him to improvise. The pedagogical content knowledge of the teachers was minimal as they only use the curriculum and available text book illustrations to explain points. In addition, incorporation of I.C.T in the teaching and learning of Visual Arts as required by the 21st Century teacher was minimal in the selected schools.

In addition, the teacher takes account of and respects learners' cultural, linguistic socioeconomic and educational backgrounds in their planning and teaching. This is done through investigating and taking notes of each learner's background, acknowledging where they may have gaps in their education, extra domestic work (especially for females), be vulnerable to early drop out and act on this to overcome disadvantage; they know why some learners may have irregular attendance and seek to improve this; they code-switch as appropriate to ensure all can understand lesson content; seat learners carefully to support one another; talks with respect about all learners; draws sensitively on learners' backgrounds in their teaching. The study revealed that teachers lesson plan does not indicate examples that allow the students to explore the environment.

5.2 Conclusions

The study of factors affecting teaching and learning of Visual Arts has revealed some of the challenges that confront the teaching and learning of the subject. Based on the findings, the following conclusions were drawn from the findings.

1. The students' studio practical skills, the use and handling of some basic studio tools and equipment were very minimal because of lack of studio/

2. Teachers in the selected schools had the required qualification. Nevertheless, these qualifications had little influence on the students' performance.

3. Teachers result to using lecture method in teaching even when the practical demonstration is most appropriate.

4. Teachers were not abreast with currents trends of teaching because of inadequate knowledge of the National Teacher's Standard guideline for Ghana.

5.3 Recommendations

Based on the findings of this study, the researcher recommends that;

1. The government can adopt one of the selected school as a resources and equip the centre with the basic studio facilities e.g. looms, developing box, potter's wheels, kilns etc.

2. Assistance can be sought from the old student's association of the selected schools to provide some of the basic tools and materials in the selected schools.

3. The class size should be at most twenty-five students in a class so that teachers can adopt practical related method in teaching instead of lecture method.

4. It is recommended to teachers that teaching of visual art should be 70% practical on campus and 30% theory as home work

5. Teachers should as much as possible engage in reflective practice to evaluate their teaching to make amends

6. The National Teacher Standard Book for Ghana should be made available to all teachers through Ghana Education Service.

7. The incorporation of Information Communication and Technology should be paramount in the teaching and learning of Visual Arts as it is required of a 21st century Arts teacher.

5.5 Suggestions for further studies

The study focused only on the factors affecting teaching and learning of Visual Arts in the KEEA, it is obvious that there are vital areas of Arts that could not be taken care of in the study. This includes student perception towards Visual Arts, physically challenged and Visual Arts. The researcher therefore suggests that these areas of the Arts can be researched into by other researchers.

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124

APPENDIX A

INTERVIEW GUIDE FOR THE OFFICER OF THE MUNICIPAL

DIRECTORATE OF GHANA EDUCATION SERVICE.

Questions

1. Can you please give a brief background information of your duties in relation to Visual Arts in the Senior High Schools in the Municipality?

2. What role do you play in promoting teaching and learning of Visual Arts in the Municipality?

3. Do you have special Unit in charge of Visual Arts in the Municipality?

4. Do you organize annual exhibitions for the Senior High Schools in the Municipality?

5. Do you have any fund allocated for Visual Arts?

7. What do you think are the problems confronting teaching and learning of Visual Arts in the Municipality?

8. Do you have any inter-organizational relationship with NGOs and other institutions and agencies outside the GES in connection with teaching and learning of Visual Arts?

9. Is there any comment or suggestion that you would want to add, please?

APPENDIX B

INTERVIEW GUIDE FOR THE HEADS OF VISUAL ARTS OF THE

SCHOOL

Questions

1. Please, can you give me a brief background of yourself?

2. Do you encourage your teachers to display students' works for appreciation?

3. Do your students participate in any exhibition either within or outside the school?

4. How is the Visual Arts department funded?

5. How are select students selected to offer Visual Arts?

6. Do you organise in service training and workshops for your teachers?

7. Is there any other thing you want to add to what we have discussed so far?

8. How would you compare the performance of the Visual Arts students to the other students?
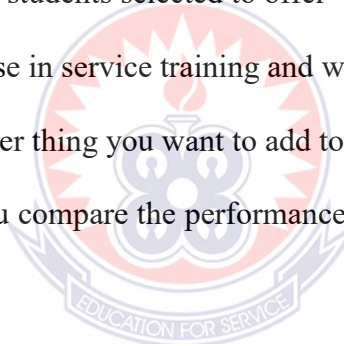
APPENDIX C

INTERVIEW GUIDE FOR VISUAL ARTS TEACHERS

Questions

1. What are your academic qualifications?

2. How many years have you been in the teaching profession?

3. How long have you been in this school?

4. Do you have accommodation in the school?

5. What is your area of specialization in teaching Visual Arts?

6. Have you been attending seminars, workshops and in service?

7. How many periods do you have in a week?

6. Do you display your students work for appreciation?

7. What are some of the methods that you normally use in your teaching?

8. Do you invite resource person to teach in your class?

9. Do you reflect on your teaching?

10. How many practicals do you have in a week?

11. Do you give prompt feedback to your students?

12. How do you see the preparedness of your students in learning of Visual

Arts?

APPENDIX D

INTERVIEW GUIDE FOR THE VISUAL ARTS STUDENTS

Questions

1. What was your preferred subject at the basic level?

2. What course did you choose to do in this school?

3. Where do you do your Visual Arts practical?

4. Where do you keep your works?

5. Do you exhibit your works for your friends to appreciate?

6. Have you attended an exhibition outside your school before?

7. Do you go on fieldtrips?

8. Are you happy with the course you are doing?

9. What can you say about the Visual Arts course in your school?

128

APPENDIX E

OBSERVATIONAL CHECK LIST

INTERN TEACHING EVALUATION FORM ADOPTED FROM UNIVERSITY OF EDUCATION, WINNEBA

Name of Student…………………….......... Index No………………...

Dept..……

School……………………………………………………………………

Name of Mentor/Supervisor…………… …………………………....

Subject/Topic……………… …………………………………………………

Date……………………… …………………Time/Duration… ………

PLANNING AND PREPARATION	SCORES				
	0	1	2	3	4
1. Exhibits knowledge of subject matter.					
2. Objectives are ‗SMARTS' and align instructional strategies with lesson objectives.					
3. Content connections with and challenges students' present knowledge, skills and values.					

INSTRUCTIONAL SKILLS	SCORES				
	0	1	2	3	4
1. State purpose, objectives and procedures for lessons.					
2. Give procedural and instructional directions clearly.					
3. Uses a range of strategies for whole class, small group and individual teaching/learning.					
4. Motivates students					
5. Relates lesson to prior knowledge and life experiences.					
6. Presents lesson in a systematic manner.					
7. Uses effective questioning techniques of the level of students.					
8. Engage students in critical thinking and problem-solving.					
9. Use techniques that modify and extend student learning.					
10. Engage students in lessons in lesson closure.					

CLASSROOM MANAGEMENT	SCORES				
	0	1	2	3	4
1. manages classroom routines effectively.					
2. Respects diversity among students.					
3. Maintaining positive rapport with students.					
4. Knows each student as an individual.					

Communication skills	SCORES				
	0	1	2	3	4
1. Communicate with confidence and enthusiasm.					
2. Communicates at students' level of understanding.					
3. Uses appropriate and accurate non-verbal, oral/sign and written communication.					
4. Projects voice/hand shape/orientation appropriately.					

Evaluation	SCORES				
	0	1	2	3	4
1. Monitor students' participation and progress.					
2. Provides immediate and constructive feedback.					

3. Bases evaluation and instructional strategies goals/objectives.					
4. use formal/informal assessment strategies to assess student learning before/duration/after instruction to enhance learning.					

Total   Score   ………………   Grade   ………………

Signature……………………

APPENDIX E

TEACHERS' STANDARDS FOR GHANA (PREPARED BY

NATIONAL TEACHING COUNCIL)

1 Professional Values and Attitudes

Professional Development

The Teacher(s):

a) Critically and collectively reflects to improve teaching and learning.

b) Improves personal and professional development through lifelong learning and Continuous Professional Development.

c) Demonstrates effective growing leadership qualities in the classroom and wider school.

Community of Practice

The Teacher:

d) Is guided by legal and ethical teacher codes of conduct in his or her development as a professional teacher.

e) Engages positively with colleagues, learners, parents, School Management Committees, Parent-Teacher Associations and wider public as part of a community of practice.

f) Develops a positive teacher identity and acts as a good role model for students

g) Sees his or her role as a potential agent of change in the school, community and country.

2   **Professional Knowledge of educational frameworks and curriculum**

The Teacher:

a) Demonstrates familiarity with the education system and key policies guiding it.

b) Has comprehensive knowledge of the official school curriculum, including learning outcomes.

c) Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school and grade they teach in.

d) At pre-primary and primary the teacher knows the curriculum for the years appropriate to multigrade classes; has good knowledge of how to teach beginning reading and numeracy and speaking, listening, reading and writing, and to use at least one Ghanaian language as a medium of instruction.

Knowledge of students

The Teacher:

e)   Understands how children develop and learn in diverse contexts and applies this in his or her teaching.

f)   Takes accounts of and respects learners' cultural, linguistic, socio-economic and educational backgrounds in planning and teaching.

3   **Professional Practice**

Managing the learning environment

The Teacher:

a) Plans and delivers varied and challenging lessons, showing a clear grasp of the intended outcomes of their teaching.

b) Carries out small-scale action research to improve practice.

c) Creates a safe, encouraging learning environment.

d) Manages behaviour and learning with small and large classes.

Teaching and Learning

The Teacher:

e) Employs a variety of instructional strategies that encourages student participation and critical thinking.

f) Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress.

g) Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.

h) Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.

i) Explains concepts clearly using examples familiar to students

. j) Produces and uses a variety of teaching and learning resources including ICT, to enhance learning.

Assessment

The Teacher:

k) Integrates a variety of assessment modes into teaching to support learning.

l) Listens to learners and gives constructive feedback.

m) Identifies and remediates learners' difficulties or misconceptions, referring learners whose needs lie outside the competency of the teacher.

n) Keeps meaningful records of every learner and communicates progress clearly to parents and learners.

o) Demonstrates awareness of national and school learning outcomes of learners.

p) Uses objective criterion referencing to assess learners