THE NEED FOR TRAINING IN THE PREPARATION OF TEACHING AND LEARNING MATERIALS FOR STUDENTS OF FRENCH IN GHANA'S COLLEGES OF EDUCATION
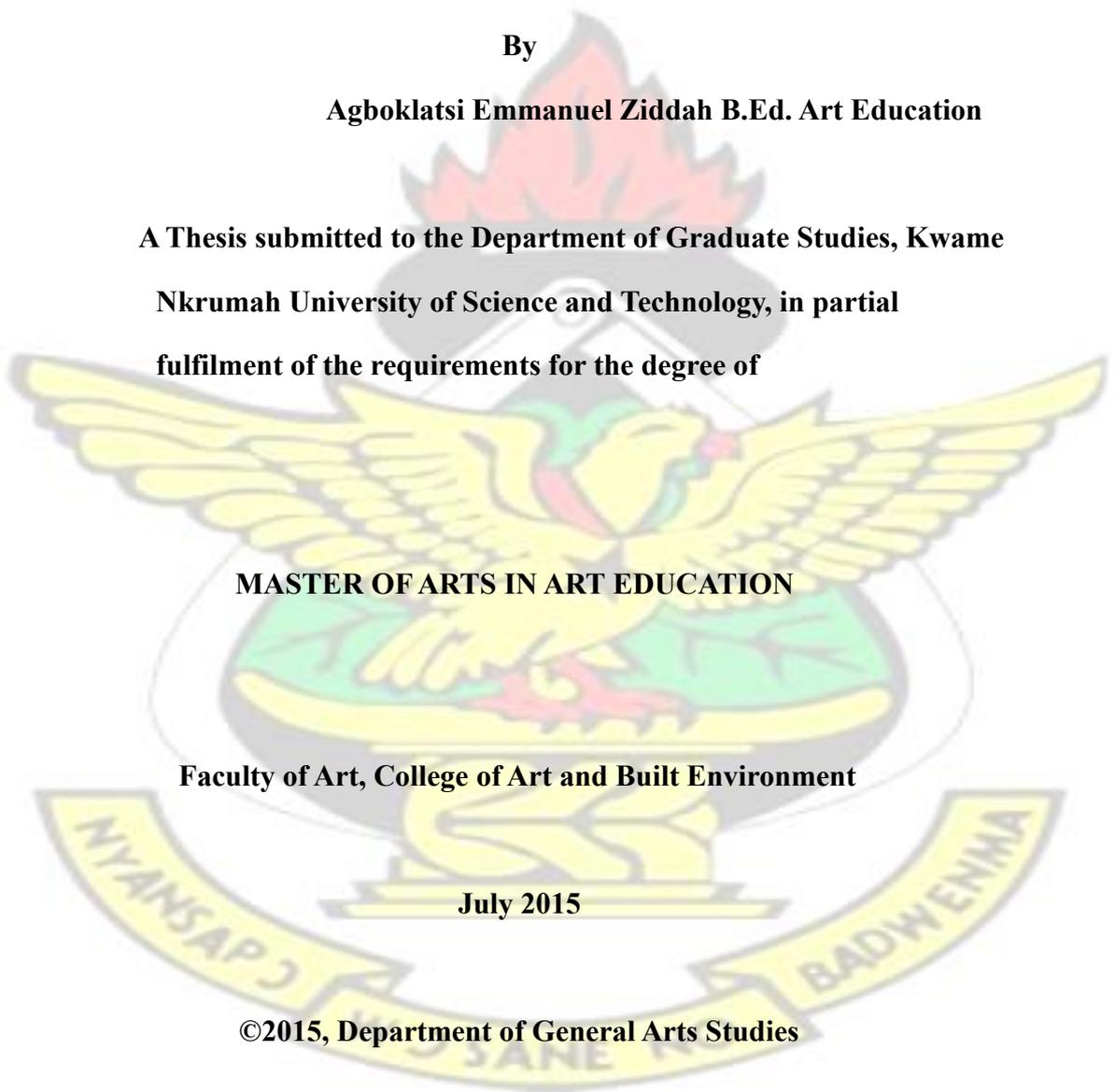
By

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A Thesis submitted to the Department of Graduate Studies, Kwame Nkrumah University of Science and Technology, in partial fulfilment of the requirements for the degree of

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THE NEED FOR TRAINING IN THE PREPARATION OF TEACHING AND

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COLLEGES OF EDUCATION

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July, 2015

DECLARATION

I hereby declare that this submission is my own work towards the Master of Arts in Art Education and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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ABSTRACT

This study was conducted on the need for training in the preparation of Teaching and Learning Materials to students of French in Mount Mary College of Education at Somanya, and Wesley College of Education in Kumasi. The qualitative research design with descriptive research methods were used for the research. The accessible population for this study consisted of 30 first year students and 50 second year students of French in each of two sampled Colleges. One tutor and the Head of Department of each of the French department of the two Colleges were also selected and interviewed. The findings revealed that teacher trainees of French do not offer Visual Arts even though they would teach to their pupils in the Basic schools French lessons which need some pictures and lettering to enhance the pupils" understanding. Consequently, it was realized that knowledge and skills in Basic Design, Drawing

Techniques and Lettering would facilitate the preparation of Teaching and Learning Materials to enable the students of French to enhance the quality of their teaching and also when they go to the schools they would be posted to. The study recommends that Visual Arts should be re-introduced into the French Curriculum as it used to be during the era of 3-year Post Secondary teacher training programme in the Colleges of Education in Ghana to equip the French teacher trainees with skills in preparation of teaching and learning materials for effective teaching in Basic schools.

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Finally, I am grateful to Mr. Nathan Asamoah, Mr. Daniel Martey, Madam Esther Kena, Mr. Eric Abban, Jonas Ametepe, Isaac Effah Sodjonu and all those who showed concern towards my study at KNUST, Kumasi. God Bless you all!

DEDICATION

I dedicate this work to my children - Catherine and Beatrice for the moral support they gave me during the write-up of this work.

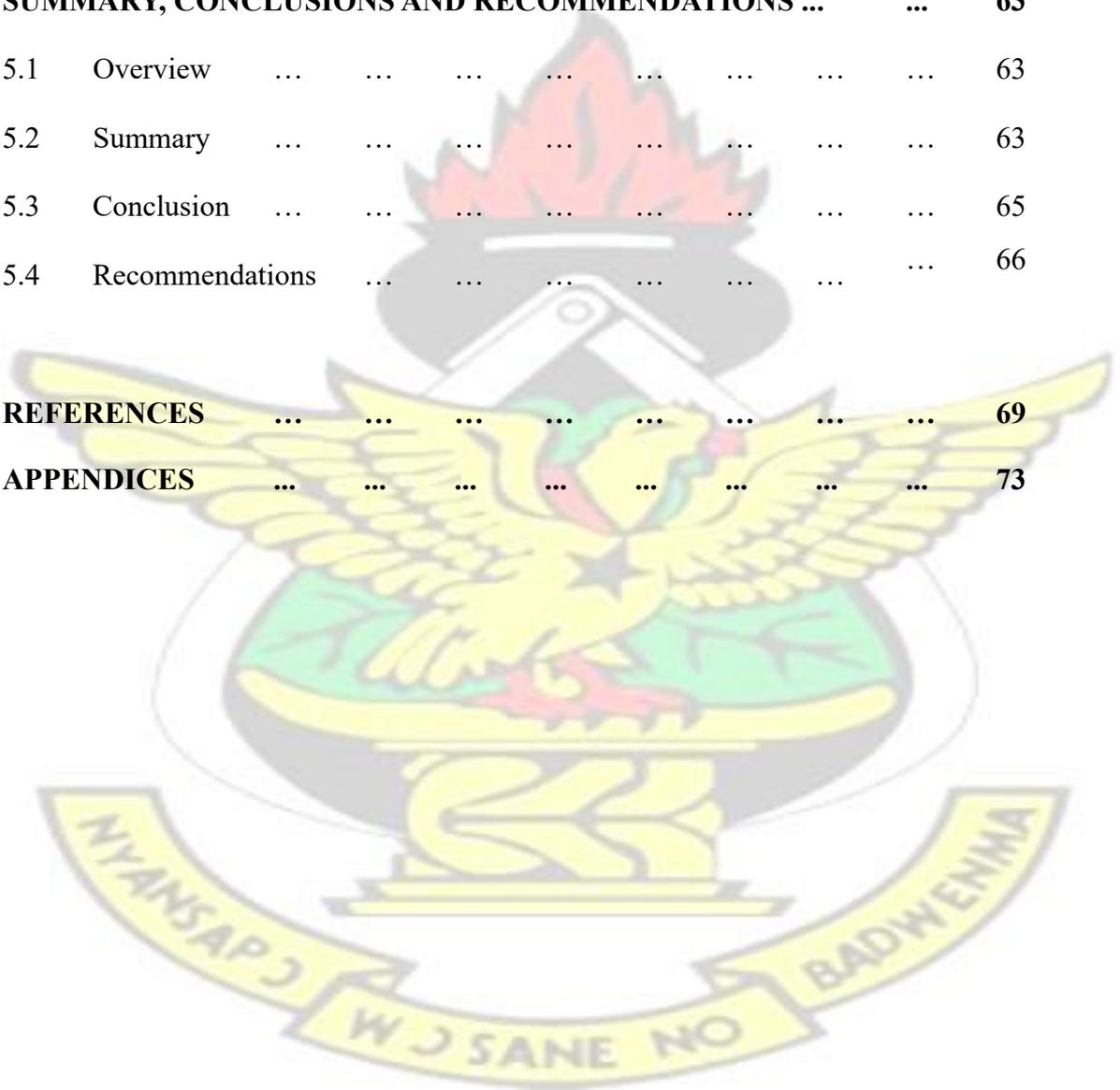# TABLE OF CONTENTS

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CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter deals with the background to the study, statement of the problem, objectives, research questions, delimitation, limitation, definition of terms, importance of the study, and how the report was organized.

1.1   Background to the Study

Globally, educating a nation remains the most vital strategy for the development of the society throughout the developing world (Aikaman & Unterhalter, 2005). Many studies on human capital development concur that it is the human resources of a nation and not its capital or natural resources that ultimately determine the pace of its economic and social development. Since education is an investment, there is a significant positive correlation between education and economic-social productivity. When people are educated, their standards of living are likely to improve, since they are empowered to access productive ventures, which will ultimately lead to an improvement in their livelihoods.

Boyd (2008) states that problems of recruitment, attrition and retirement of personnel in service make for persistent teacher shortage in many developed and developing countries. The consequences of this perennial shortfall in teacher supply to meet demand in terms of the impact on school going children, the quality of their learning and the ultimate impact on the nation‟s economic development are not difficult to imagine. That the teacher is the cornerstone of educational development and plays a

crucial role in determining the quality, effectiveness and relevance of education has been recognized as a prerequisite to achieving poverty eradication, sustainable human development, and equity.

Teaching and Learning Materials (TLMs) as the name implies, assists teachers to make their presentations in the classroom more vivid and clearer without abstract intrusions. TLMs involves all the materials that teachers use to teach and learners or students use to learn (Right, 2010). Some of the Teaching and Learning Materials used by teachers include Visual Materials, Audio-Visual Aids and community resources. To produce Teaching and Learning Materials, one has to have basic knowledge in Basic Design, Drawing Techniques and Lettering. Knowledge in the Elements and Principles of design can help teachers to organize their ideas to make charts and other illustrations needed to teach their lessons more effectively, (Teaching syllabus for Pre-Vocational Skills - 2006).

Personal experience of teaching in a College of Education has revealed that students of French do not offer any Visual Arts subject as part of their course structure whereas their colleagues in the same Colleges of Education who are offering the General Programme have Visual Arts as part of their course structure. For this reason the students of French lack skills in Basic Design, Drawing Techniques and Lettering.

It is important that all teacher trainees in all Colleges learn Basic Design, Drawing Techniques and Lettering to be able to design, produce and use good Teaching and Learning Materials to make teaching of lessons at the Basic School more interesting and effective, (Teaching syllabus for Pre-Vocational Skills - 2006).

When the Ghana News Agency (GNA) reported in 2004 that Teacher Training Colleges (TTCs) were to begin offering Diploma Programmes, the then Minister of Education, Youth and Sports (MOEYS) announced at a three-day workshop for Principals of TTC"s that the Three-Year Post-Secondary Certificate "A" Teacher Training programmes were to be upgraded into a Diploma programme to ensure quality education delivery in the country"s Basic Schools.

1.2   Statement of the Problem

It has been observed in the Colleges of Education that since the change of the status of Teacher Training Colleges to tertiary status with the associated name „Colleges of Education" began, students of French are not allowed to offer Visual Arts as part of their course structure with the reason that their syllabus is overloaded for each semester.

A survey conducted during supervision of students on teaching practice revealed that students of French in the Colleges of Education do not have adequate knowledge and skills for the production of Teaching and Learning Materials which they need to use in teaching pupils in Basic School. The trainees do not have adequate knowledge of the rationale for using teaching and learning materials and the role Visual Arts play in the education of children for which reason Visual Arts should be integrated in Teacher Education. This is so because as compared to their colleagues who offer the General Programme of which Visual Arts is an integral part, the General Programme students have adequate knowledge in Art and are able to apply the knowledge and skills acquired from it in the preparation of Teaching and Learning Materials for use during their teaching practice.

The teaching of French as a foreign language to Basic School pupils in Ghana should at least be accompanied by simple sketches and illustrations to enhance quick understanding of what is taught instead of adopting the "say as I say" and "do as I do" methods. Right (2010) opines that good teaching goes with learning materials which can even be improvised; therefore having basic knowledge and skills in the design and preparation of Teaching and Learning Materials will go a long way to enable teachers to help their pupils to better understand their lessons

1.3   Objectives of the Study

1. To find out the rationale behind students of French not offering Visual Arts in Colleges of Education in Ghana.

2. To identify the scope of content of the French programme and how Visual Arts can be integrated to help its students.

3. To develop appropriate strategies to teach the preparation of Teaching and Learning Materials to students of French in the selected Colleges of Education.

1.4 Research Questions

The study was guided by the following research questions:

1. What is the rationale behind students of French not offering Visual Arts in Colleges of Education in Ghana?

2. What is the scope of content of the French programme and how is the integration of Visual Arts programme going to help the students?

3. Which appropriate strategies can be developed to teach the preparation of Teaching and Learning Materials to students of French in the selected

Colleges of Education?

1.5 Delimitation

The study is limited to two Colleges of Education that offer French to teacher trainees in Ghana: Mount Mary College of Education which is located at Somanya in the Yilo Krobo District of Eastern Region, and Wesley College of Education in Kumasi, Ashanti Region. The research focused only on Basic Design, Drawing Techniques and Lettering.

Only students of French in the Colleges of Education in Ghana were involved in the study; however, there were some comparison between students offering the General and French programmes in the selected Colleges in terms of how the learning of Basic Design, Drawing Techniques and Lettering is applied to the preparation of Teaching and Learning Materials for teaching practice purposes.

1.6 Limitation

Shuttling between Mount Mary College in Eastern Region where the researcher lives and works to Wesley College in Ashanti Region to gather data made the research work more time consuming. Also, doing something within a stipulated time calls for some speed which led to some errors and unfortunate incidences that had to be corrected later.

Uncooperative attitudes put up by some of the students of French also hindered the smooth running of the research work. This happened because the researcher was not a French tutor an without constant interaction between the students and the researcher in terms of classroom work created unfamiliarity which made it difficult for them to accept

to work with the researcher. This limited the amount of data collected from the two colleges.

1.7 Abbreviations

2-D: Two Dimensional Arts

CRDD: Curriculum Research and Development Division

GES: Ghana Education Service

KNUST: Kwame Nkrumah University of Science and Technology

MOE: Ministry of Education

TLMs: Teaching and Learning Materials

TTCs: Teacher Training Colleges

1.8 Definition of terms

BASIC DESIGN: Elements and Principles of design.

Manila Card: Strong paper on which drawings are made and also used for making

envelopes.

Marker Pen: A big or large pen with a thick point (chisel or bullet point) made of felt,

used for marking or drawing things.

1.9 Importance of the study

This research will encourage students of French in Ghana‟s Colleges of Education to prepare their own Teaching and Learning Materials and use them to teach without always relying on the Government to supply them with Teaching and Learning Materials which may not even come.

It will build creativity in students of French in Colleges of Education to learn Basic Elements, Principles, Basic Drawing Techniques and Lettering which will help them to prepare their own Teaching and Learning Materials to be used in teaching at the various Basic Schools in the country effectively.

The research will be a resource material which will add to the body of knowledge of teaching using Teaching and Learning Materials. This research report will be very useful to students of French in Ghanaian Colleges of Education as well as teachers who did not go through Visual Arts course but are teaching at the Basic Schools.

1.10 Organization of the rest of Text

Chapter One basically covers the introduction which entails the Background to the Study, Statement of the Problem, Objectives, Research Questions, Delimitation, Limitations, Definition of Terms, Importance of the Study and Organization of the rest of the Test. Chapter Two reviews the related literature which involves the collection of written materials by other writers that are relevant to the project, both theoretical and empirical.

Chapter Three discusses the Methodology and the step-by-step method used to carry out the entire Action Research. Chapter Four comprises the presentation and discussion of findings of the project. Chapter Five summarizes the results of the research, draws conclusions and provides some useful suggestions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This section of the thesis deals with the review of the literature related to the need for teaching Basic Design, Drawing Techniques and Lettering for the preparation of

Teaching and Learning Materials to students of French in some selected Colleges of Education.

The review for the study is based on the following sub-topics:

- Teaching and Learning Materials

- Importance of Teaching and Learning Materials.

- The Rationale for Teaching with Teaching and Learning Materials.

- Teacher Education in Visual Arts.

- Arts Integration in Teacher Education.

- Basic Steps in Producing Teaching and Learning Materials.

2.1 Teaching and Learning Materials

Right (2010) states that "Teaching Materials" is a generic term used to describe the resources teachers use to deliver instruction. Teaching Materials can support students learning and increase student success. Ideally, the Teaching Materials must be tailored to the content in which they"re being used, to the students in whose class they are being used, and the teacher. Learning Materials are also resources which support student learning. They aid in the learning process by allowing the student to explore the knowledge independently as well as providing repetition. Learning Materials, regardless of what kind, all have some function in student learning. Learning

Materials can also add important structure to lesson planning and the delivery of instruction. Beth (2010) explains that in the field of education, TLM is a commonly used acronym that stands for "Teaching and Learning Materials". Broadly, the term refers to a spectrum of educational materials that teachers use in the classroom to support specific learning objectives, as set out in lesson plans.

Onasanya (2004) has categorised Teaching and Learning Materials as print, non-print, audio, audio-visual, electronics and non-electronics. The following are some of the relevant teaching and learning materials and their applications.

1. *Print Media*

According to Onasanya (2004), print media used in education include textbooks, periodicals, encyclopaedia, newspapers, magazines, file records and minutes. They provide good sources for lesson planning and note taking. They carry the main responsibility of organizing instruction and they can be used as basic instructional guide. Print media are to supplement other media with maximum effect; they can also incorporate several other media, like pictures and graphic materials, thus serving as multimedia (Blythe-Lord, Kemp & Smellie as cited in Onasanya, 2004).

2. *Chalk and Chalkboard*

Chalk and Chalkboards are used to present instructional content as immediate sketch book. Essentially, they are used for outlining ideas temporary. When integrated with other media, they give full explanation (Onasanya, 2004).

3. *Graphic Materials*

According to Onasanya (2004), graphic materials are non-photographic, twodimensional materials designed to communicate a message to the learners. They could incorporate symbolic visual and verbal cues. Graphic media include drawings, charts, graphs and posters. Drawings are more finished and representational arrangements of lives to represent persons, places, things and concepts. Charts are abstract representations of abstract relationships, like tabular charts, time line and classification charts. All these materials should be designed in a way, to ensure that they are large and short in content.

4. Realia

These are real things as they are without alteration. They include coins, tools, artefacts, plants and animals, among others. Realia eliminate distortion in student‟s knowledge on the topics being taught. Also, it gives the students the opportunities for „hands on‟ interactions and experience (Onasanya, 2004).

5. Still Pictures

Still pictures are photography representation of people, places or things, and can be used to represent information in all subject areas. They are readily available for resourceful teachers, in magazines, calendars, illustration from textbooks and newspapers (Kemp & Smellie as cited in Onasanya, 2004).

6. Models and Mock-Ups

Models and mock-ups are three-dimensional representation of real things like actual objects. A model or mock-up can be looked at from all sides as it has breadth, length and depth. Models are representations of real things that are infinitely large for instance earth or solar system or real things that are small. It could be animate or inanimate (Onasanya, 2004).

7. Audio Media

Audio media are used to deliver instruction involving verbal information, and also for guiding the learning of intellectual and motor skills. With the availability of small

compact cassette recorders, audio medium can be produced by trainee teachers. It can be a supplement to other media like filmstrips and slides. Audio medium is equally good for all types of instructions, from the precision of speech to the mental imagery formed by music and sound effect (Onasanya, 2004).

8. *Overhead Projector*

Overhead Projector and transparent materials are projected so that a group can see. It is simple to operate, and it is a versatile media for teachers to use. Transparency can face the audience from the front of a room and maintain eye-to-eye contact with students while projecting transparencies in a lighted room (Onasanya, 2004).

9. *Slide Projectors and Filmstrip Projector*

Slide projectors are used for transmitting photographic and other images in an enlarged form onto a viewing screen (projector board) in colour or black and white.

They employ a light source and a lens system to transmit instructional content. Teachers can use filmstrips and slides to enrich their instruction. They are less expensive, easily handled and stored for future use. They are adaptable for use in every subject area, and the rate of presentation for classroom use can be controlled by trainee teachers using remote, reverse and advance mechanisms (Onasanya, 2004).

10. *Film Projector and Video Player/Projector*

Film projectors and video tape projectors are used to project motion pictures when motion is a significant factor of a subject. Educational films are in colour and black and white. There are also sound and silent motion pictures (Onasanya, 2004; Talabi, 2001).

11. Multimedia Presentation

This involves combinations of visual materials. It is a learning resource package, which can be effective when several media are used concurrently for specific instructional purposes. When two or more pictures are projected simultaneously, on one or more screens for group viewing, the compound concept multi-image is used. Using multi-image, a large amount of information can be passed across to students, and a high interest can be created in students. Different media can be tailored towards different objectives outlined for the lesson (Onasanya, 2004). In effect, Teaching and Learning Materials are either Visual or Audio Visual. They are visual aids or materials which teachers use to make visual impressions on the learner during the lesson for effective understanding of a lesson.

2.2   Importance and Uses of Teaching and Learning Materials

For many years, the Ministry of Education and Development Partners (DP) interventions on classroom materials have been concerned mainly with the provision of textbooks and teachers" guides (Curriculum Research and Development Division and Teacher Education Division of Ghana Education Service, 2004). However, textbooks by themselves cannot provide everything required to achieve curriculum objectives. This is particularly true where outcomes-based curricula, student-centred learning, problem solving and the development of thinking skills are specified. Lewin and Stuart

(2003) say the impact of textbooks is greatest in the poorest countries where teacher quality may be low and where facilities and resources are scarce and generally of poor quality. The maintenance of an adequate supply of good quality textbooks in the classroom should be one of the most basic priorities for any Ministry of Education and for Development Partners, yet it is not so.

According to the World Bank (2001), Teaching and Learning Materials are critical ingredients in learning and the intended curriculum cannot be easily implemented without them. Over the past forty years the importance of adequate Teaching and Learning Materials provision (including Textbooks, Teachers" guides and supplementary materials) to support educational development and quality upgrading has been recognised by governments throughout the developing world and by most development partners. There is now substantial research evidence which shows that textbooks are one of the most important inputs that have a demonstrable impact on student learning.

Gunta and Steve (2004) also say that the selection of Teaching and Learning Materials is an integral part of curriculum planning and delivery in Pre-schools, Schools and Colleges. Children and students come into contact with a vast array of print, visual and multimedia materials in their daily lives. Their exposure to such materials is mediated by parents and other care givers, by legislation and by social conventions. Educators also have a duty of care to ensure that the Teaching and Learning Materials with which children and students are presented, or towards which they are directed, are appropriate to their developmental growth and relevant to the achievement of appropriate learning outcomes. This justifies the idea that the use of Teaching and Learning Materials is very

important at all levels of Pre-university education. They also serve as the channel between the teacher and the students in delivering the instruction. They may also serve as the motivation on the teachinglearning process and used to get the attention of the students in order for them not to experience boredom.

Whether purchased or donated, Gunta and Steve (2004) say that Teaching and Learning Materials should be selected and accessed in ways which ensure they:

a) are directly related to a Pre-school"s or School"s curriculum policy and programme, based on the department"s framework of standards and accountability, and include, where relevant, support for the recreational needs of children and students

b) support an inclusive curriculum, thus helping children and students to gain an awareness of our pluralistic society and the importance of respectful relations with others

c) motivate children, students and educators to examine their own attitudes and behaviour and to comprehend their duties, responsibilities, rights and privileges as citizens in our society

d) are relevant for the age of the children or students for whom they are selected and for their emotional, intellectual, social and cultural development. This includes the assurance that children and students will not be exposed to offensive materials; that is materials which describe, depict, express or otherwise deal with matters of nudity, sexual activity, sex, drug misuse or addiction, crime, cruelty, violence or revolting or abhorrent phenomena in a manner that a reasonable adult would generally regard as unsuitable for minors or the age of the relevant children and students.

e) Provide opportunities for children and students to find, use, evaluate and present information and to develop the critical capacities to make discerning choices, so that they are prepared for exercising their freedom of access, with discrimination, as informed and skilled adults.

It can be concluded here that Teaching and Learning Materials are of importance because they allow easy and repeated reproduction of an event or procedure, provide visual access to a process or technique, provide a common framework or experience to a large number of learners, promote illusion of reality, gain and hold the attention of the learner, focus attention or highlight key points, save time by avoiding lengthy wordy explanation and it also facilitate the understanding of abstract concepts. This testifies that when exciting and well-designed Teaching and Learning Materials or artefacts are produced and used, students of French in Colleges of Education as well as pupils at the Basic Level of Education will benefit tremendously to improve human experience and better learning outcomes.

2.3   The Rationale for Using Teaching and Learning Materials

Palmer (2007) says preparing youngsters for the realities of earning a living is a responsibility shared by many different groups of people both inside and outside the education sector. All are aware that it is vital to ensure that the trainees gain the best possible academic or vocational qualifications, in order to provide them with a realistic chance of succeeding in today's highly competitive job market. The quality of training provided should be judged above all by its impact or potential impact - on practice.

The new curriculum for Colleges of Education in Ghana offering Basic Education has very little of the Arts (especially Visual Arts) to the students of French. Effah-Sakyi et al (2004) state that the rationale for Visual Arts in the Colleges of Education is to provide the Teacher Trainees with current, adequate and relevant information to make them competent and efficient. Art is a universal subject and people interpret it from culture to culture and religion to religion. This is to say the Arts that were practiced in the 19th Century has been modified to suit modern day needs, so Teacher Trainees have to learn it to be equipped with the competence it deserved when delivering in the classroom. The Pre Vocational Skills Visual Arts Related Teaching Syllabus (2006) mentioned that, the study of Visual Arts related subjects are based on the theory of learning by understanding and not rote learning, hence, practical problem solving methods should be adopted. It further went on to say, as much as possible, time should be spent on the teaching and learning of hand-on-activities.

According to Tormas (2003), Vocational Training reduces precariousness during the transition from work to school whereas there is no difference in the impact of General and Vocational education on employment risk once established on the labour market. The article‟s results suggested that the impact of Vocational training on the labour market precariousness changes over people‟s work career. However, this precariousness can be overcomed if Visual Arts education is delivered to meet specific requirements since it encourages personal development and an awareness of both the cultural heritage and the role of art in society. Furthermore, when one studies Visual Arts, one will understand that they are integrated with our past and present culture and also understand that art is an integral part of everyday life.

Future teachers must be given the skills needed to address a wide range of issues present in twenty-first century classrooms. Professional competencies must address the multiple needs and diverse perspectives of students (Bok, 2003). This is to say, the world is moving at a very fast pace because of technology and people (Teacher Trainees) must be trained to think, feel and act creatively with visual materials and this will enhance our appreciation skills.

Wolfe (2001) opines that while many solutions have been suggested on the rationale for teaching Visual Arts, one practicable reform that is often overlooked in educational circles is the use of arts-based methodologies to support educational change and innovation. Arts-based learning enhances the experiences of meaning making. The outcomes of arts-based instruction have been shown to increase flexibility and higher level thinking skills. The authors agree about the rationale for teaching yet differences exist about the importance of the Arts which are often considered as "add on", "extras" or "electives" in the public school curricular.

2.4   Teacher Education in Visual Arts

Chris (2011) states that while the Vocational training sector in Ghana continues to attract large numbers of young people, it suffers from negative perceptions which impacts on its viability as an educational pathway. This is true because society thinks people who practice or learn Visual Arts are not elite enough and have low academic performance or high school drop outs. Akyeampong (2010) states that education was placed at the centre of Ghana‟s economic and social development policies following its independence in 1957 and this was reaffirmed with the implementation of the 1961 Education Act. During this period, Technical and Vocational Education and Training was originally a central part of this development strategy, however, despite a variety of

new initiatives and policy directives over the past fifty (50) years, Technical and Vocational Education and Training is marginalized within the educational landscape and the sector has consistently struggled to produce the skilled workforce needed to meet the needs of the Ghanaian economy.

Anamuah-Mensah (2004) believes that existing research suggests that the sector continues to be constrained by negative perceptions which portray Technical and Vocational Education and Training as a low status and low quality educational pathway. These perceptions have however, not prevented Vocational training from remaining a key route through which young Ghanaians attempt to acquire the skills they need for entry into the labour market. Anamuah-Mensah cites an example that in 2010, the Ministry of Education (2010) recorded 64,156 learners enrolled in formal Technical and Vocational Education and Training while and Palmer (2007) suggests that this number is dwarfed by those in informal apprenticeships, which accounts for at least 80% of Vocational enrolments.

Anamuah-Mensah (2004) and Palmer (2007) reiterate that there is the need to understand the underlying factors which continue to drive the negative perceptions surrounding Technical and Vocational Education and Training in Ghana. With this in mind, a survey of the attitudes of key stakeholders, including the learners, graduates, employers, trainers, parents and policy makers towards Technical and Vocational Education and Training (from both formal and informal training) to identify the factors driving poor perceptions highlighted that people associate their chosen pathway with having failed to make the grades to continue their education. This negative outlook often translates into low expected returns on completion of their training. Parents also often

stress poor returns as a major issue which has fuelled the notion that the vocational skills sector is primarily for those that are unable to afford formal education.

Anamuah-Mensah (2004) and Palmer's (2007) statements do not only hold facts but throws more light on the fact that human existence dwells most on the Visual Arts. They concluded that, by addressing these key issues we must:

a) Develop the careers advice and guidance system.

b) Expand the policy linkages between Technical and Vocational Education and Training system and small enterprise development.

c) Introduce capacity development training for master craft persons.

d) Improve linkages and dialogue between industry and training, and finally

e) Conduct a promotional campaign to improve the perceptions of the sector.

2.5 Arts Integration in Teacher Education

According to Wikipedia (2010), art integration is a term applied to an approach to teaching and learning that uses the fine and performing arts as primary pathways to learning. It explains that the goal of arts integration is to increase knowledge of a general subject area while concurrently fostering a greater understanding and appreciation of the fine and performing arts. Catherall (2009) emphasizes significant consensus among research on arts education exists and this is that Arts reach students who are not being reached and that the Arts reach students in ways that they are otherwise not being reached. He is of the opinion that Visual Arts is a personal experience and involves the student's personal resources implicating a greater involvement and investment in a work without right or wrong answers. Personal investment nourishes self-directed

learning and encourages the learning experience itself rather than learning as a means of test score performance.

Art is a human resource which the world cannot afford to ignore. History has shown that creative minds have contributed significantly to the advancement and well-being of mankind. Societies without the foresight to nurture creativity abandon the opportunity to progress because Art education promotes creativity. The development of student creativity is also central to Art Education because most (if not all) learners are capable of creative activities, not just those born with talent (Burrows, 2007).

Caterall (2009) conclude that due to current economic recession, many schools see their art programmes cut off in favour of core curriculum subjects such as English, Mathematics and Science. Despite the lack of apparent and secure job possibilities within the Arts and a pressuring need for a strong work force within the English, Mathematics and Science (EMS) fields, Caterall"s (2009) study show that Arts education is crucial in children"s learning process and development. Caterall (2009) further states that children exposed to Arts education throughout childhood through Primary, Secondary and Tertiary school show greater scores on academic achievements as well as greater social, cultural, emotional and cognitive development. Some of the measured improvements are greater self-confident, communicative skills, cultural awareness and sensitivity alongside greater stimulated creativity and overall academic achievement.

2.6   Basic Steps Involved in Producing Teaching and Learning Materials

The purpose of this section is to closely look at the process involved in the designing and production of Teaching and Learning Materials. This would help to determine the

nature of tools and materials that will be more applicable to teaching and learning and how these materials could be used.

Mckimm (2008) explains that the principles of designing teaching materials to support teaching and learning in a variety of contexts to include

a) the use of overhead projectors

b) using PowerPoint

c) using Video in teaching and learning

d) developing study guides, and

e) Introducing problem based learning.

Glen (2008) says that some things to take into consideration when developing instructional materials. These include ensuring that they are gender sensitive, using language appropriate to the literacy level of the trainees, using illustrations and pictures and not just text, making visual aids large and clear enough for all to see easily. Overhead transparencies or Power Point presentations should use large text, and not more than two to six lines of text, and not more than five to seven words on a single line.

Effah Sakyi et al (2004) states the various stages of the design and production processes by referring to the following points:

Stage 1: Finding a problem that needs solution.

One must understand what the problem is right from the start and state clearly what is needed.

Stage 2: Investigation and research

The producer has to ask some questions which will enhance the production of the work. Questions such as what time will be spent on designing or making the item, what materials will be used for the work, how the size and shape should be to make it comfortable for use and finally talk to friends and teachers to give useful suggestions among others.

Stage 3: Possible solution

Here, series of preliminary sketches or drawings will be made to demonstrate how the item will look like. Out of these, the best sketches or drawings will be selected.

Stage 4: Making the article

This is where the actual item is produced. They made some useful suggestions to the one producing the items to follow safety instructions such as wearing of apron, taking time, carrying of tools and materials carefully, paying attention to what is being done and finally, using equipment properly, if any.

Stage 5: Evaluation

This is the final stage where the item produced is tested or used to see if it has been well produced. Improvement(s) can also be made on some parts.

It can be deduced from this that getting one"s hands on valuable Teaching and Learning Materials is not nearly as difficult as it can seem at first. Every learning material developed will be an asset when it is needed the next time to teach a similar unit. An investment of time or money in good Teaching and Learning Materials is an investment in good teaching. One other basic criterion considered is physical qualities of the materials. This includes such qualities as attractiveness, ease of handling and authenticity. During the development process, simplicity of the material, colour, novelty

and sometimes, familiarity add to the attractiveness of the materials, especially the

visual ones and these are capable of attracting learners" attention.

CHAPTER THREE

METHODOLOGY

3.1   Overview

This chapter focuses on research design, population for the study, sampling design, primary and secondary source of data, data collection instruments, data analysis plan and the step-by-step method of Basic Design, Drawing Techniques and Lettering.

3.2   Research Design

A research design is the conceptual structure within which the research would be conducted (Creswell, 2012). Such a design facilitates research to be as efficient as possible for yielding maximum information. The design used for this research was Qualitative research with Descriptive and Experimental research methods.

3.2.1 Qualitative Research

Qualitative research is all about exploring issues, understanding phenomena and answering questions. While there is a whole industry engaged in its pursuit, qualitative research also happens in nearly every workplace and study environment nearly every day (Gill, 2012). The author further explains that qualitative research is an investigation in which the researcher attempts to understand some larger reality by examining it in a holistic way or by examining components of that reality within their contextual setting. Qualitative researchers typically rely on four methods of gathering information, namely: participation in the setting, direct observation, in-depth interview and analysis of documents and materials. Researchers employ qualitative research to explore and understand people‟s experiences, attitudes, behaviours and

interactions.

Shanks (2002) define qualitative research as "a form of systematic empirical enquiry into meaning" (p.5). Denzin and Lincoln (2000) claim that qualitative research involves an interpretive and naturalistic approach; this means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret phenomena in terms of the meanings people bring about them.

Qualitative research design was adopted because:

a) It allowed the researcher the flexibility to follow unexpected ideas during the research process effectively.

b) Qualitative methods are effective in identifying intangible factors, such as social norms and socio-economic status.

Employing qualitative research design for the study however, helped the researcher to obtain first-hand information on the need for French teacher trainees in Mount Mary College of Education and Wesley College of Education in Somanya and Kumasi respectively to learn Basic Design, Drawing Techniques and Lettering to facilitate the preparation of Teaching and Learning Materials for teaching practice.

3.2.2 Descriptive Research

Shuttleworth (2008) defines descriptive research design as a scientific method which involves observing and describing the behaviour of a subject without influencing it in any way. It also involves the process of defining, classifying or categorizing phenomena of interest. Descriptive methods involve recording, analysing and interpretation of existing conditions. It makes no attempt to manipulate variables but compares and contrasts and attempt to discover relationships between nonmanipulated variables. It helps to provide answers to the question of who, what, when, where, and how associated

with a particular research problem; a descriptive study cannot conclusively ascertain answers explaining why events occur. Descriptive research is used to obtain information concerning the current status of the phenomena and to describe "what exists" with respect to variables or conditions in a situation

(USC Libraries, 2012).

According to Allen and Babbie (2001), descriptive research, also known as statistical research, describes data and characteristics about the population or phenomenon being studied. The idea behind this type of research is to study frequencies, averages and other statistical calculations. Although this research method is highly accurate, it does not gather the causes behind a situation. Descriptive methods involve recording, analysing and interpretation of existing conditions. It makes no attempt to manipulate variables but compare and contrast and attempt to discover relationships between nonmanipulated variables. Its concern is to either describe and interpret existing relationship, attitudes, practices, processes and trends or compare variables. Descriptive research seeks to portray accurately the characteristics of a population (Allen & Babbie, 2001). This method of research was used in the study to describe the various steps involved in the design and construction of teaching and learning materials.

Amedahe (2002) also maintains that in descriptive research, accurate description of activities, objects, processes and persons is the objective. Leedy and Omrod (2005) relate descriptive research design as that which examines a situation as it is. It does not aim to change or modify the situation under investigation. The descriptive research method therefore allows an intense description of the phenomenon under investigation in words than figures. In this study both the researcher and trainees engaged in hands-

on activities in Basic design, Drawing and Lettering and the observed activities were described.

3.2.3 Experimental Research

Experimental research is an objective, systematic and controlled investigation for the purpose of predicting and controlling phenomena and examining probability and causality among selected variables (Miller-Keane Encyclopaedia, 2003). Those who take part in research involving experiments might be asked to complete various tests to measure their cognitive abilities (such as word recall, attention or concentration,) usually verbally, on paper or by computer. The results of different groups are then compared.

Constas (2007) is of the view that in experimental research methodology, the investigator compares the mean performance of two or more groups on an appropriate test and it is customary to distinguish between independent variable and the dependent variable. The concept of experimental research is further explained by the following characteristics: experimenters deliberately manipulate certain stimuli/treatment of environmental conditions and observe how the condition or the behaviour of the object is affected or changed. However, the researcher must be aware of other factors that could influence the outcome and remove or control them. After experimentation, there is the need to describe the process, analyse the results, interpret them and document what has been done by writing a report. Therefore the teacher trainees were taken through experimentation of how to handle various tools and materials to prepare some Teaching and Learning Materials.

3.4 Population for the Study

Owu-Ewie (2011) says that a population is a group of individuals that have one or more characteristics in common, and of an interest to the researcher. Target population consists of the specific group to whom one plans to generalize the findings of a study and an accessible refers to the population from which a sample would be drawn. Accessible population is the groups that are convenient to the researcher and representative of the overall target population. The target population consists of all teacher trainees offering French in all Colleges of Education in Ghana. The accessible population for this study was the First and Second year students offering French in Mount Mary College of Education, Somanya, and Wesley College of Education in Kumasi.

3.5   Sample and Sampling Technique

A sample is a small unit of the population that is selected for observation and analysis. Sampling is the process or technique of choosing a group of people or things out of a larger number to represent the whole group (Owu-Ewie, 2011). According to McMahon (2003), population sampling refers to the process through which a group of representative individuals is selected from a population for the purpose of statistical analysis. Performing population sampling correctly is extremely important as errors can lead to invalid or misleading data.

The sampling technique employed for this study was the stratified random sampling. Each year group of the Colleges formed a stratum but more Second Year students were selected for the study because they had been in the two Colleges for a longer period and had been involved in the On Campus Teaching Practice (O.C.T.P.) and had therefore

experienced the need for Visual Arts training in the preparation of Teaching and

Learning Materials for effective delivery of lessons. Respondents were also selected

based on suitability and their ability to provide information relevant to the objectives of

the study.

In this study, the population comprised 30 First Year students, 50 Second Year students
and One Tutor in the French department and One Head of Department in each of the
two Colleges of Education as the population. This population was chosen because they
see the problem of not being able to express themselves artistically when teacher
trainees are preparing TLMs especially during their On Campus Teaching Practice and
the Out Programme component itself.

Target Population				
College	Students	Tutors	Head of Dept.	Total
Mount Mary College of Educ.	170	5	1	**176**
Wesley College of Educ.	183	4	1	**188**
Total Target Population	353	9	2	**364**
Accessible Population				
Mount Mary College of Educ.	80	1	1	82
Wesley College of Educ.	80	1	1	82
Total Accessible Population	160	2	2	164

Table 1: Population for the Study

3.6 Data Collection Instruments

The data collection instruments employed was Interview and Questionnaire. The

researcher used these instruments to solicit information on how non study of Visual

Arts is affecting trainees in their preparation of Teaching and Learning Materials

(TLMs). Both Primary and Secondary data were collected for the study. Primary Data

for the study were gathered using interview and questionnaire. Secondary data were gathered from textbooks related to the topic, journals, brochures and the Internet.

3.6.1 Interview

An interview is a conversation carried out with the definite aim of obtaining certain information (Osuala, 2001). This conversation between interviewer and interviewee is designed to gather valid and reliable information through the responses of the interviewee to a planned sequence of questions. Interviews, according to Owu-Ewie (2011), are purposeful conversations with subjects to obtain information to answer a research question. An interview has features such as being purposeful, conversational and answering a research question. There are three forms of interviews, namely: Structured, Semi Structured and Unstructured (Fontana & Frey 2005). Interviews can be done on focus groups or individually.

The researcher adopted the structured type of interview and conducted face-to-face interviews with the four Tutors who teach French in each of the Colleges. In using this type of interview, the researcher prepared a structured interview guide to ascertain whether the non study of Visual Arts by students of French in the two

Colleges of Education is negatively affecting their preparation of Teaching and Learning Materials.

3.6.2 Questionnaire

According to Kumekpor (2002), a questionnaire consists of series of questions and other prompts for the purpose of gathering information from respondents. It is a formal question framed and written down for the respondents to provide answers to. The

questionnaire is often divided into two parts: the first part requires bio data. The second part possesses the questions relating to the subject matter of inquiry. Questionnaire consists of a list of questions related to the aim of the study and the research questions to be verified. Here, both close and open ended questions were distributed to the respondents (Owu-Ewie, 2011). Mainly, an open ended question is the one that requires people to give a comment or an opinion rather than a "Yes" or

"No" answer, while close-ended form limits an answer to "Yes" or "No" or giving options to choose an appropriate answer. In order to solicit effective responses from the students, the researcher made use of both forms of questionnaires to solicit trainees" views and perceptions about the need for Visual Arts training for the preparation of Teaching and Learning Materials

3.7 Administration of Instruments

The researcher took introductory letters to the Principals of Mount Mary College of Education at Somanya and Wesley College of Education in Kumasi, to seek permission to conduct the study in the two Colleges. A day was set aside for the researcher to meet the students of French in each of the Colleges to get them to answer the questionnaire which had been prepared by the researcher on the need for students of French to learn Basic Design, Drawing Techniques and Lettering to aid the preparation of teaching and learning materials. Instructions were given on how the questionnaire must be filled and any questions they did not understand were clarified by the researcher.

The respondents were given a day to fill the questionnaire and in the case of Mount Mary College of Education, the researcher waited and collected the questionnaire but the Visual Arts tutor of Wesley College of Education was asked to do the collection on the researcher"s behalf which were collected later. Thirty copies (30) of the

questionnaire were distributed to first year students and 50 to the second year students in each College. In all, the first year students received 60 questionnaires while the second year students received 100. Out of the 160 questionnaires given out, 142 (88.8%) were retrieved.

The two tutors and two Heads of Departments of both Colleges were interviewed to solicit their views on the issue of French students not learning basic skills from Visual Arts to aid their preparation of TLMs. The researcher first booked appointments with the tutors concerned for the intended interviews and used the structured interview guide during the interactions with the selected tutors.

3.8 Validation of Instruments

Copies of the questionnaires were shown to colleague Tutors for corrections and inputs. Few of the questionnaires were administered to selected students on pilot basis to ascertain their reliability and efficiency for its intended purpose. Due to this, the necessary corrections were made and finally, it was administered to the selected students of French in the two selected Colleges of Education.

3.9 Data Collection Procedures

Primary data for the study were gathered through questionnaire administration and interviews while secondary data consisting of the literature on the relevance of Visual Arts training for the preparation and use of teaching and learning materials to students of French in Ghana‟s Colleges of Education were gathered from documents such as textbooks, journals, manuals, dissertations and theses sourced from libraries and from internet sources.

3.10   The Intervention Project

This segment introduced students of French to the components of Basic Design, Drawing Techniques, Block and Roman Lettering which required the student trainees to learn how to create basic designs using the traditional drawing tools such as pencils, pens, and brushes and also organize them with the Principles of Design. This aided them to prepare their TLMs and used them to teach. These steps are described in the following sections.

Activity 1: Basic Design

Elements of Design

They are the plan within the work of art and also the basic parts or qualities of a design that can be identified by sight. Examples are Dots, Lines, Colour, Texture, Shapes, Space and Form. They can be organized in both natural and Man Made

(artificial) way.

(i) Dots

A dot is a point or small round spot such as the "full stop". It is an element that has position, but no extension. It is a single mark in space with a precise, but limited location. Natural examples of dots are sand particles, seeds, some fruits, rock particles, or human heads in crowd. These materials were used to guide the teacher trainees of French when they were taken through the creation of artificial dots by drawing, printing, spraying or spattering. Tools used for this project were artist brushes, toothbrush, spray diffuser, pencil or pen and crayon. Materials were paper of all kinds, crayon, paint or inks of different colours.

Procedure for the Activities:

- Teacher trainees were asked to collect objects which look like dots and place them on a suitable surface. They then drew the outlines and shaded them to create dots as shown in Plate 1.
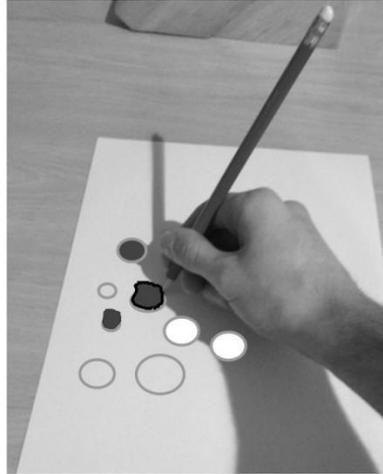
Plate 1: Drawing of outlines to create dots

- Trainees were asked to dip a brush into ink or paint and to hold it above a sheet of paper with leaves arranged on it. They run their fingers or shook the brush gently so that drops of paint or ink fell on the paper as dots. This technique can also be called Spattering.
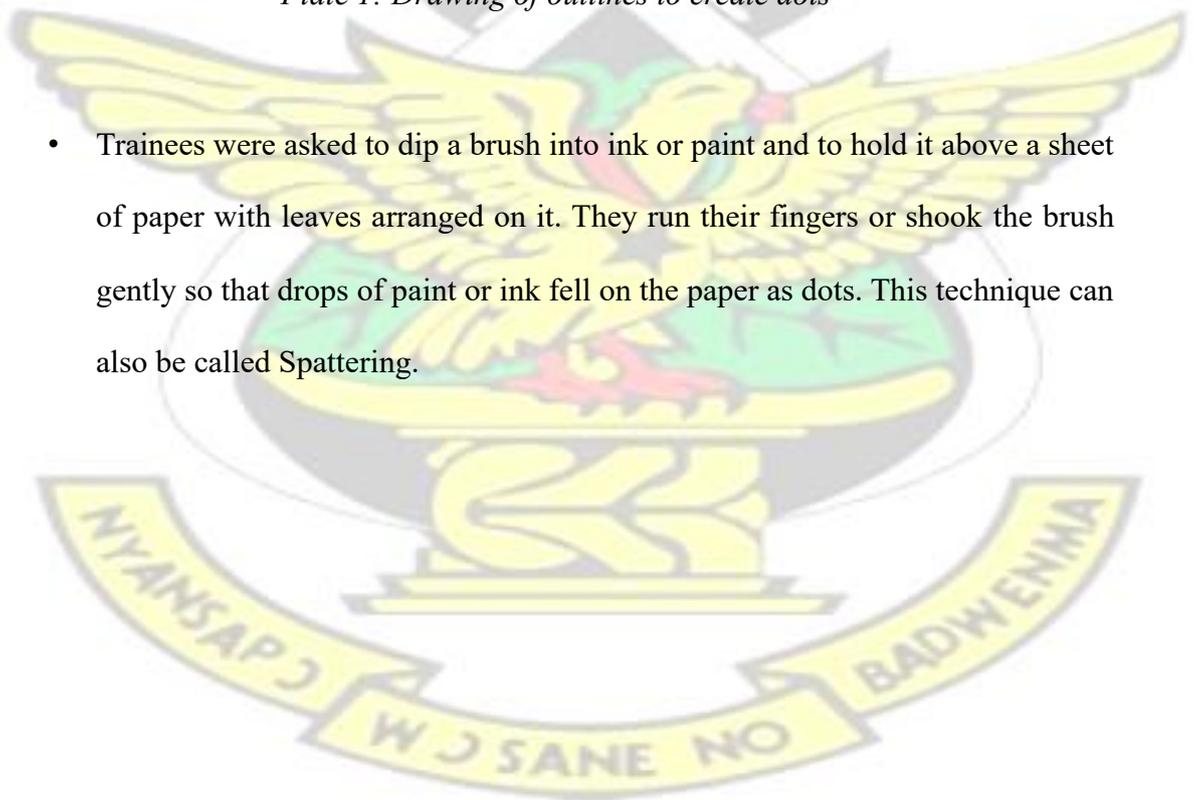
Fig. 1: Spattering

(ii) Lines

It can be described as a path made by a moving point of a tool such as pencil, pen, charcoal, brush with paint on it, and crayon. As a geometric conception, a line is a point in motion, with only one dimension – length. Lines are also used to create perspective, direction (vertical, horizontal), strength (weak, heavy) and when grouped together, lines are capable of creating sense of value, density and texture.

In the natural environment, lines appear in the form of footpath, animal trails, rivers, cracks in objects, cobwebs, tree branches, stems of climbing plants, lines on tree barks, veins of leaves, and blades of grass. In the artificial or man-made world, line may be seen in the form of roads, gutters and drains, electric grids, construction lines, drawn and printed lines. Tools required here are pencils, pens, eraser, ruler and the materials are paper, paint or ink.

Examples of lines are: Vertical, Curved, Horizontal, Diagonal, Zig Zag, Broken, Undulating, Straight, Converging, Diverging, Light, Dark, Thin, Thick, Short, Long, Wide, Narrow, Dotted, Parallel, Spiral, as illustrated in Fig.4.
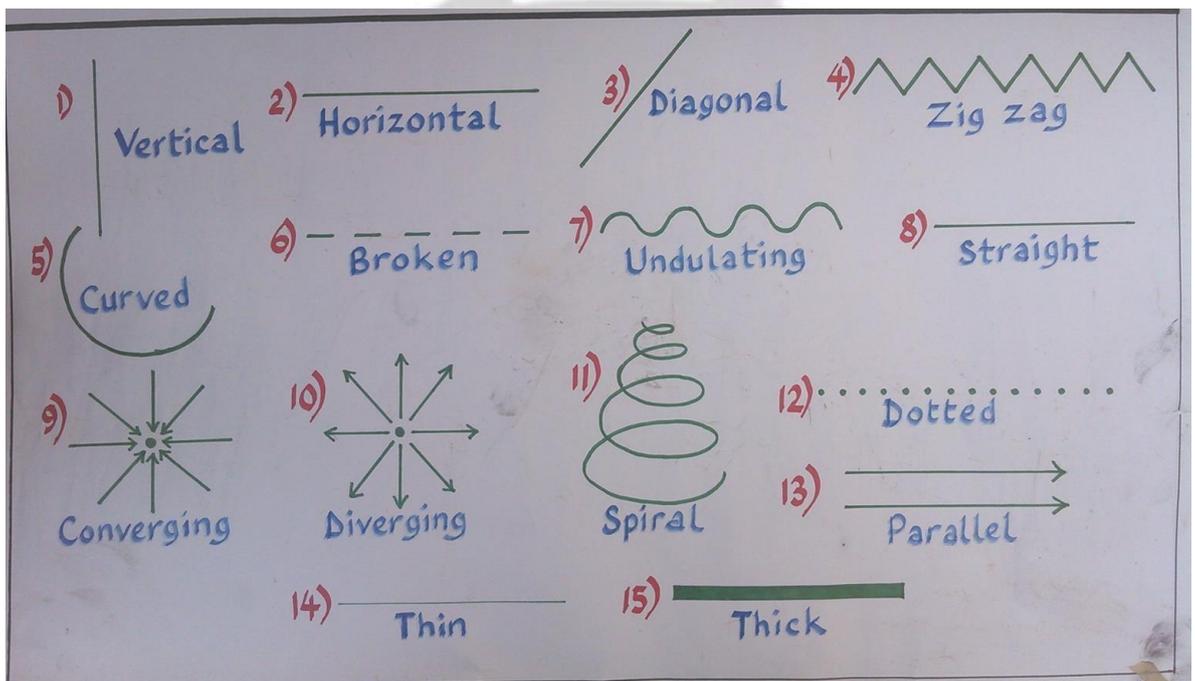
Fig. 2: Types of Lines

(iii) Shapes

It is an enclosed area or shapes are formed when lines close on themselves. It may be regular, irregular, circular or cylindrical.

Natural Shapes include: fruits, seeds, flowers, leaves, stems, stones, insects, vegetables and animals. These can also be called Irregular Shapes because the shapes do not have fixed shape or size and they change often. Examples are shown in Plate 2.
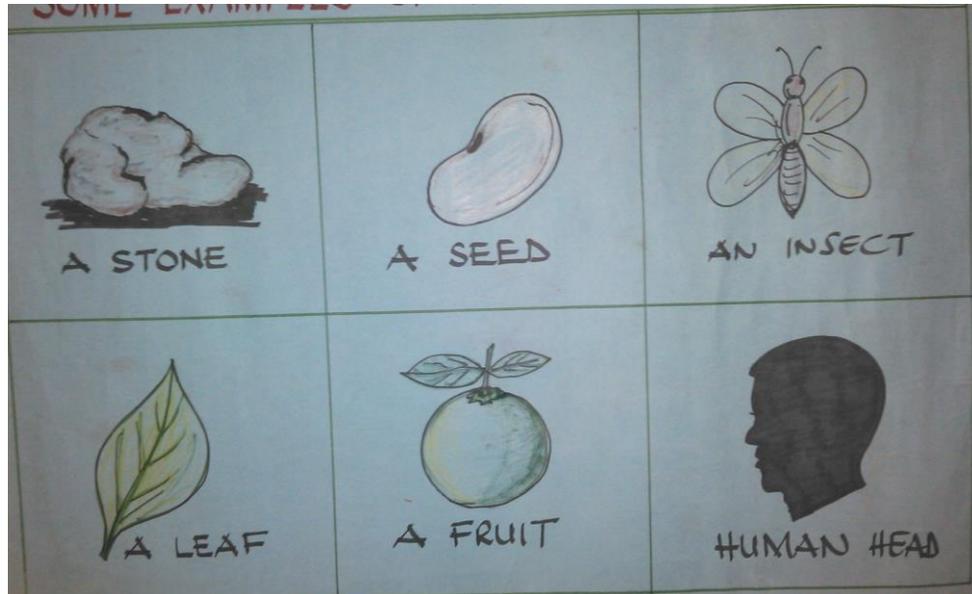
Fig 3: Natural Shapes

Artificial Shapes which are also known as Geometric or Regular Shapes because they are regular and constant. They can only change in size and colour. Examples are: Square, Triangle, Circle, Cuboids, Trapezium, Rectangle, Cone, Pyramids, Ovals, Hexagons, etc.
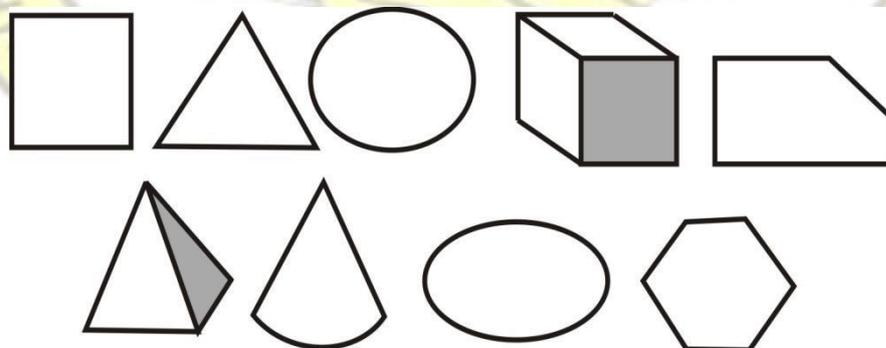
Fig 4: Artificial or Geometric Shapes

Tools the trainees used in drawing these shapes required were pair of

Compasses/Dividers, Pencils of all kinds, Pens, Eraser, Ruler, etc and the Materials used were Paints or Inks, Paper or Cards.

 (iv) Texture

It is the surface quality of an object or the nature of a surface. It can be smooth or rough. There are two kind of Texture namely Actual or Tactile Texture and Visual Texture.

Actual or Tactile Texture: They can be felt as smooth or rough. Examples are Sandpaper, Bark of trees, the skin, Terrazzo walls, Sand particles, surface of stones

Visual Texture: It can be seen as smooth or rough but not felt. For example, a terrazzo surface appears rough, but it is smooth; its roughness is said to be visual (see Plate 4). Other examples are floor tiles, Formica, drawn texture, printed texture, printed fabrics, and photographs.
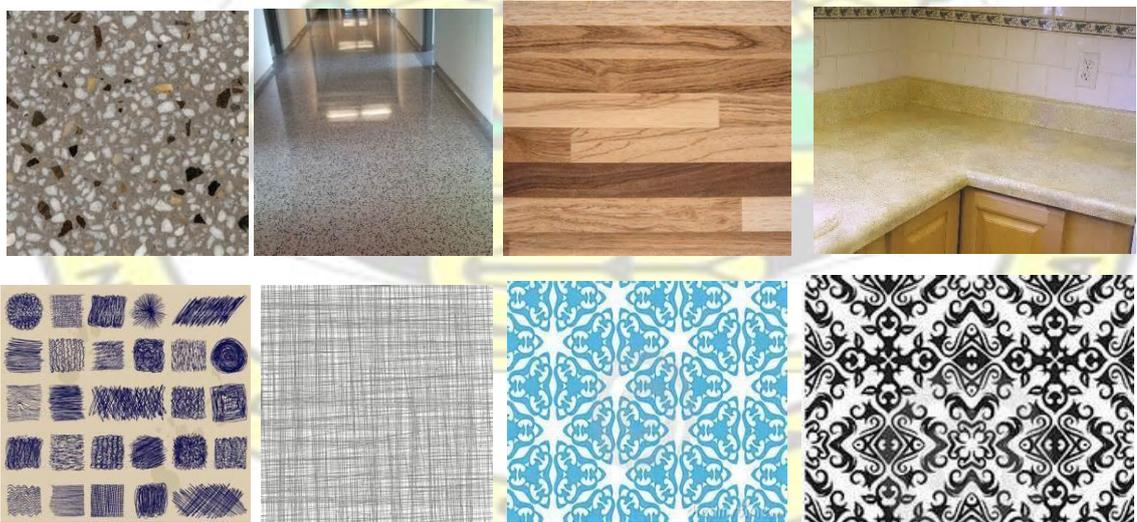
Plate 2: Visual Texture

Activities:

- Trainees collected objects with varied surfaces from natural and man-made sources and grouped them according to the roughness and smoothness.

- They also dipped a piece of sponge, foam, crumpled paper or fabric in paint and stamped it several times to cover the entire surface of a clean sheet of paper to create textures.

- Trainees also obtained textures by placing pieces of paper onto surfaces and rubbed the bark with pencil, charcoal or crayon to bring out the textures of the objects (it is also known as Frottage Printing).

(v) Colour

According to Effah-Sakyi et al (2004), colour is the sensation experienced in the eye from the reflection of a particular ray when light falls on an object. It can also be explained as the reflected quality of light from an object. Scientific studies also prove that, when light strikes an object, the object absorb some of the light colours and reflects the rest. But if the object reflects all or equal proportion of the light rays falling on it, it will appear white to us. In fact when light passes through a transparent glass prism, water droplets, mirror put into water or vapour, we see colour; for example, the seven colours of the Rainbow which can also be called Spectrum and they are Red, Orange, Yellow, Green, Blue, Indigo and Violet. Colours can be grouped into Primary, Secondary, Tertiary and Intermediate. All these groups of colours are normally presented in a colour wheel. Colour Wheel is the systematic arrangement of colours in a circular form to show how they are related to each other. Tools and Materials trainees used for this activity included a pair of compasses, pencils, poster colour or colour pencils, palette, rag, artist brushes, water and ruler.

After the trainees gathered these tools and materials, the researcher took them through the Primary Colours of Pigment and Light, Secondary Colours and Intermediate colours.

 Primary Colours

They cannot be made by mixing any other colour or they are the three basic colours that form the basis of all other colours on the twelve point colour wheel. Red, Yellow and Blue and they are referred to as Primary Colours of Pigment (see Fig. 5). Studies in Physics also show that light has three Primary Colours of its own (Fig. 6). Red, Blue and Green are referred to as Primary Colours of Light (Effah-Sakyi et al, 2004).

Fig. 5: Primary colours of pigment

 Secondary Colours:

They are formed when two Primary Colours of Pigment are mixed together. Examples are Orange, Violet and Green where the mixture of Red and Yellow gives us ORANGE, Red and Blue gives us VIOLET and Yellow and Blue results in GREEN. Plate 7 shows secondary colours.
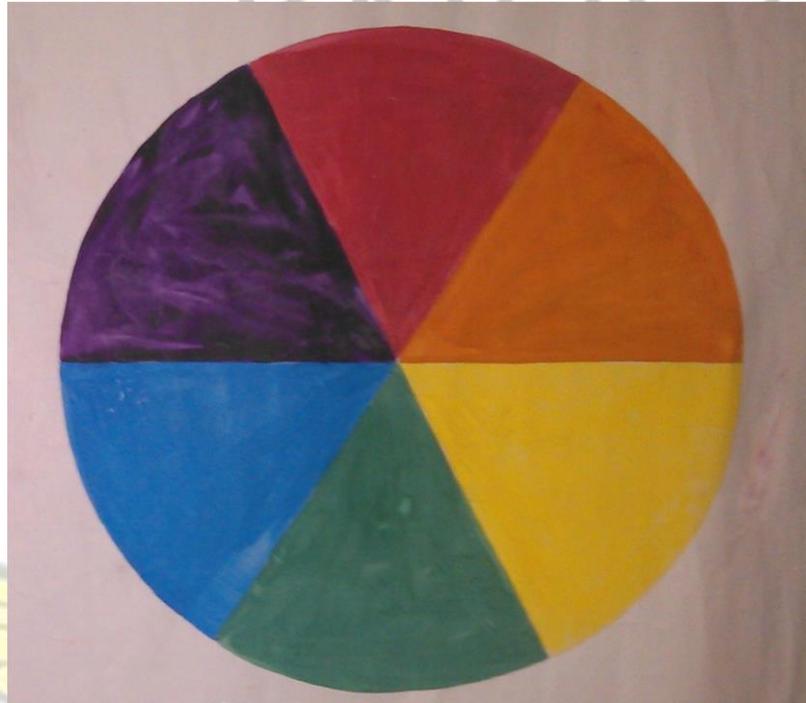
Fig. 6: Secondary Colours

 Intermediate Colour

They are the mixture of a Primary Colour and a Secondary Colour. Examples are Red mixed with Violet results in Red-Violet, Violet and Blue results in Blue-Violet, Blue mixed with Green results in Blue-Green, Yellow mixed with Green results in YellowGreen, Yellow mixed with Orange results in Yellow-Orange, and finally, Red mixed with Orange results in Red-Orange.

Fig. 7: Intermediate Colours or the 12-point Colour Wheel

Activities

Trainees were guided by the researcher to

- Create six squares vertically and paint in them the three Primary Colours and the three Secondary Colours respectively.

- Create at least three or four squares adjacent each of the main Primary and the Secondary Colours horizontally at the left and right.

- Give a heading to each set of the colours, that is, the main colours must be headed HUES and on its left, TINTS and at its right, SHADES.

- To further work on colour, the researcher guided them to prepare colour interaction on tints and shades that is, they were made to add a little white to each of the main hues and painted it in the boxes created at the left to form

  TINTS and a little black in the boxes created at the right to form SHADES.

This should be done to all the six main hues.

Plate 3: A chart on colour interaction

(vi)   Space

It refers to an open area with no boundary (at least in one direction). Also, a space is an

area within or around shapes. The two types of spaces are Negative Space B (which

serves as a background of the object to be placed in) and the Positive Space A

(which serves as the drawing or the object itself).
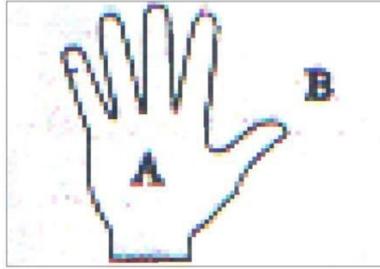
Fig. 8: Positive Space (A) and Negative Space (B)

Trainees were asked to note that, there are many ways shapes may be arranged in a space to look attractive. When many shapes are put in a small space, it looks crowded; likewise when small shapes are put in large space, the design will look scanty.

Activity

Tools and materials trainees used included Pencils, Pens, Sheets of paper, Colour, Cutting Knife or a pair of scissors and adhesives.

- Cut a piece of coloured paper and paste it on a large piece of white paper leaving a large space around it.
- Make several sketches of different types of space.

(vii)   Form

It is a shape that is solid and therefore has volume or mass. The difference between shape and form may be seen in the difference in flat and solid forms. A flat side represents one side of the solid form; and that is the plane. By joining a number of shapes (flat or not) solid forms can be built.
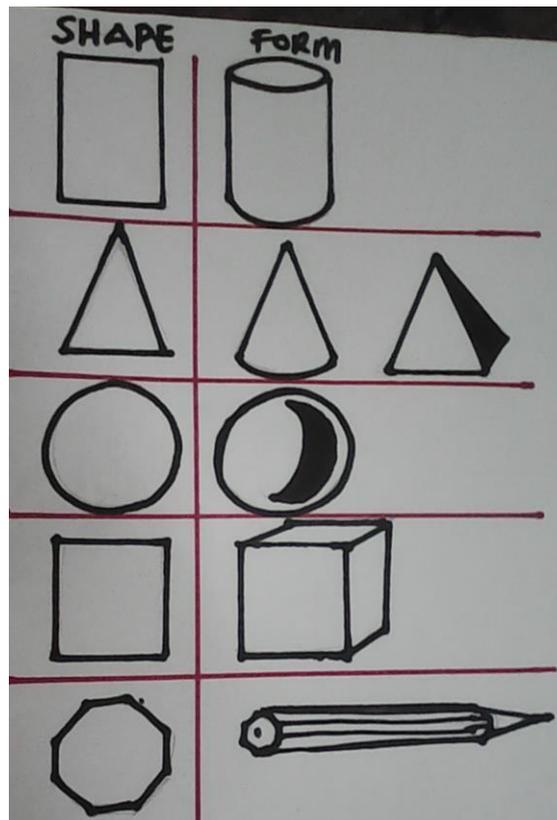
Fig 9: Examples of Shapes and their corresponding Forms

Activity

Tools and materials needed for these activities are; A pair of scissors or cutter knife, glue or any suitable adhesive, manila card, pencil or pen, a ruler and an eraser.

 Trainees were asked to collect paper containers, dismantle them carefully and look at their shapes and how they have been converted into form, e.g. a box.

2. Drawing Techniques

Drawing is a form of Visual Art that makes use of any number of drawing instruments to mark a two dimensional medium. Drawing is one of the major forms of expression within the Visual Arts and generally concerned with the marking of lines and areas of tone onto paper. Drawing can also be defined as a way of observing, reacting to and recording the world around us (Degraft-Yankson, 2006).

Tools trainees used for the drawing included pens of all kinds, pencils of all kinds, artist brushes, charcoal, crayons, chewed sticks, bamboo sticks slanted at one end, chalk, among others.

Materials included inks, dyes, crayons, poster colours, powder colours, paper of all kinds and supports, for example, leather, fabrics, calabash and gourds, sand, clay, leaves, skins, wall surfaces, tarred roads, floors, and metals among others.

(i)   Basic Forms

Familiar geometric shapes and forms trainees were made to draw were:

a) Circle: This can be transformed into spherical objects like different types of balls, some fruits, pendulum bulbs, etc.

b) Rectangles: can be transformed into objects like tin, tree trunk, barrel, bottle, books, mattresses, bed, etc.

c) Triangles can be transformed into conical objects like sharpened pencil end, tower, funnels or pyramids, coal pot, etc.

d) Squares can be given a three-dimensional form like cubes, boxes, *chocomilo*, blocks, *maggi* cubes, cube sugar, etc.

e) Hexagons can be transformed into pens or biros, pencils, tower, etc. and

f) Hemispheres can be given solidity as calabashes, plates, dishes, cap, earthenware bowls, cups, etc.
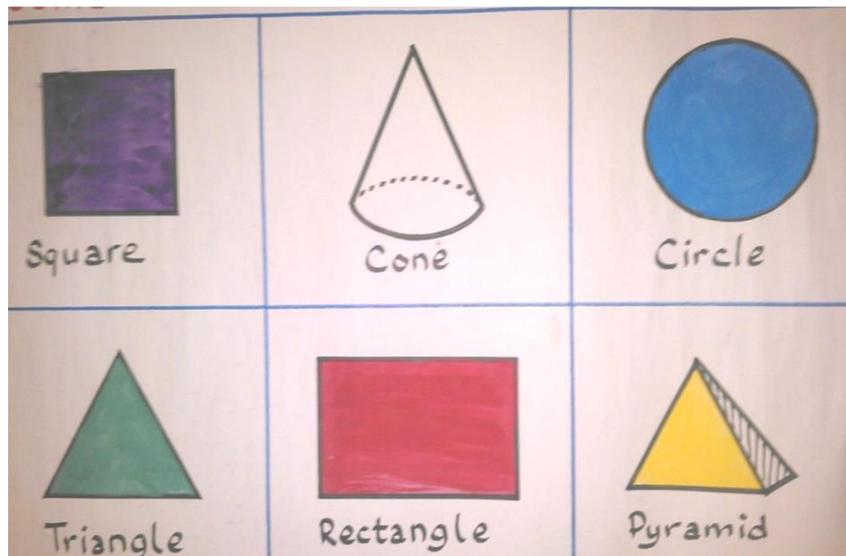
Fig. 10: Basic Geometric Shapes and Forms

(ii)   Value (Tone)

This describes the lightness or darkness of colours or marks used in a drawing or painting rather than a specific colour. Value range from black to white and includes all the shades of Gray in between. Trainees can try at least four types of shading after drawing an object. After the trainees had finished drawing the basic forms they were made to shade the shapes using Hatching, Cross Hatching, Stippling or Pointillism and Mass or Smudged.

a) Hatching: It is a form of shading where parallel lines are drawn close together on the page. The lines can be straight, curved, long or short. The type of line is determined by the shape of the object being drawn. For example, if an artist is drawing a cylindrical object such as a can, he or she should shade the object with curved lines. If the artist is drawing a flat surface such as a wall, he or she should use straight lines. In general, the closer together the lines are, the darker the value.

b) Cross Hatching: This is created by cross hatching layers of lines that cross each other at an angle, or it is created by shading with two or more sets of parallel lines.

c) Stippling or Pointillism: It is a method of using dots to achieve various effects. The dots can be placed singly, in rows or randomly. The dots can also be placed by themselves, in groups and/or be overlapping. Trainees should also note that, the general outlines must be drawn before painting.

d) Mass or Smudged Shading: It is a type of shading which creates smeared or blurred effect. It can also be smearing a surface of a shape drawn with pencil or charcoal and spreading or toning it out with the thumb, piece of cloth or paper to create a perfect blend.

Hatching   Cross Hatching
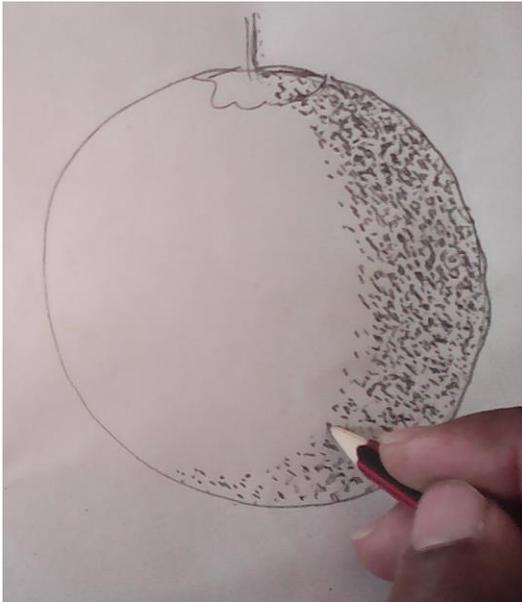
Stippling or Pointillism   Smudged or Mass

Fig. 11: Examples of shading techniques trainees did

3.   Lettering

After Trainees have gone through the elements, principles and drawing techniques, they were made to acquire some skills in lettering as well.

Beginners like the students of French who do not offer Visual Arts as part of their course practised Block Lettering

a) Block Lettering

They are constructed using squares or blocks to get their sizes. They are drawn rather than written. All the twenty-six letters of Block are constructed using five squares high or vertically. Some letters take more squares than others horizontally. Letters like A,B,C,D,E,F,G,H,J,K,L,N,O,P,Q,R,S,T,U,V,X,Y and Z take three squares horizontally. The letter I take only one square horizontally. M and W take five squares horizontally.

Trainees were then made to draw squares which aided them to write the Block letters in both upper and lower cases.

Fig. 12: Examples of upper cases trainees constructed

3.11   Data Analysis Plan

Information on the data assembled from the respondents was put into tables. This was analysed, interpreted and based on that, conclusions were drawn and recommendations made.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1   Overview

This chapter captures the main research findings, discussions and interpretations. It also discusses the results of the practical projects on the need for training in the preparation of Teaching and Learning Materials for students of French in Ghana‟s

Colleges of Education. This has been done according to the objectives of the study.

1.2 Objective One: What is the rationale behind students of French not offering Visual Arts in Colleges of Education in Ghana?

Responses obtained to the questionnaire that was administered to students in the sampled colleges - Mount Mary and Wesley - as shown in Table 2 indicates 108 or 76% of the 160 study respondents asserting that the French syllabus is too loaded for each semester hence they might not get enough time to study the Visual Arts subjects if that were added to their course load. They also indicated that Literature in French had been added to their syllabus which formerly contained only French Content and French Methodology. Eighty-five percent (85%) of the 160 respondents also reiterated that the French syllabus might not be completed because their attention may be shifted too much to the practical aspects of Visual Arts if they had the subject added to their syllabus.

Lack of seminars to explain the benefits of Visual Arts to students of French is also a key factor in the absence of Visual Arts learning in the French programme as all (100%) of the respondents attested to. According to the students, provision of tools, materials and equipment by the government and the College authorities serve as a motivation to students to execute good practical works.

Rationale	Agree	%	Disagree	%
French syllabus too loaded	108	76	34	24
French syllabus may not be completed	120	85	22	15
Lack of seminars for students of French on Visual Arts	142	100	0	0
Relevance of Visual Arts to Trainees	112	78	30	22
Supply of tools and materials	66	54	34	46
Teaching with TLMs	106	75	36	25

Table 2: Rationale for students of French not offering Visual Arts

As Dick and Carey (2004) indicate, inadequate provision of the needed financial and technical resources to educational institutions accounts for the lack of basic visual materials for teaching purposes. Creating quality instructional media can be costly in both time and money.

As shown in Table 2, sixty-six (66) respondents (or 46%) want the College Administration to supply them with the needed tools and materials; 44 respondents (or 31%) said they want the trainees themselves to supply the needed tools and materials for use whilst 4 (or 3%) said they want the Tutors of the College to supply the tools and materials to them. The remaining 28 respondents (20%) said they wanted the Ministry of Education, Non-Governmental Organizations (NGOs), The Government of Ghana or every stakeholder in education to come into play to provide the tools and materials for them (teacher trainees) to use.

On teaching with TLMs, 106 respondents (75%) stated that their Tutors use concrete materials like audios, visuals and at times both. Thirty-six respondents (25%) however, disagreed with this assertion. When asked how they understand „new objects" or „abstract things" encountered during the teaching and learning process, the students of French in the selected colleges answered that they understood the lesson through demonstrations, descriptions and explanations.

Objective 2: What are the perceptions students have about Visual Arts?

Perception	Agree	%	Disagree	%
Art is a difficult subject	104	**73**	38	**27**

Only students who have studied Visual Arts can prepare TLMs	32	**22.5**	110	**77.5**
Only school drop outs and low achievers study Visual Arts	2	**2**	140	**98**

Table 3: Perception students have about Visual Arts

The impression that art is a difficult subject is one of the most prominent factors cited by the trainees in the two sampled Colleges of Education used for the study. As can be seen in Table 3, 104 (or 73%) of the trainees agreed that art is a difficult subject and for that matter, people who are art inclined or have studied art and have the command on the use of tools and materials can draw.

On the second perception, 110 (77.5%) respondents disagreed that only students who have studied Visual Arts can prepare TLMs. They disagreed because Visual Arts cover a wide range of the arts and therefore one can master in an area of specialization. For example, people can study Visual Arts Related Subjects like Pottery, Graphic Design, Picture making, Leather work, Calabash Art, Textiles, Bead making, Sculpture, and Basketry but this does not make them good artists.

The perception that school drop outs and low achievers study Visual Arts was disagreed to by 140 (98%) respondents as a "colonial mentality". The respondents argued that looking at the world today, everything around us is art, that is, from the way we dress, eat, and purchase things and a whole lot of things.

Objective 3: Development of appropriate skills to prepare TLMs?

Factor	Yes	%	No	%
Using relevant TLMs when teaching a topic	81	**94**	5	**6**
Opportunity to learn lettering as helpful	134	**94**	8	**6**
Use of lettering and colour in preparing TLMs	122	**86**	20	**14**
Use of drawing techniques in preparing TLMs	124	**87**	18	**13**

Table 4: Appropriate skills to prepare TLMs

As Table 4 indicates, 81 respondents representing 94% from the Second Year indicated that they prepared Teaching and Learning Materials when teaching during their On Campus Teaching Practice (OCTP) while 5 respondents (6%) indicated that they taught without using TLMs. However they found it difficult in preparing the TLMs and in some cases employed colleagues offering General Programmes (of

which Visual Arts is inclusive) to do it for them to use.

Teaching and Learning Materials prepared by students included drawings on Manila Cards which were culled from the subject area they were teaching, concrete materials and photocopied items. Materials they used in executing these Teaching and Learning included Markers, Colours, Paper of all kinds, Clay, Leather, Fabrics, and Dyes. The tools included Pens, Pencils, Chalk, Knives, a pair of Scissors, a pair of Compasses, Ruler, Eraser, Sticks Rocks and others.

One hundred and thirty-four (134) respondents which form 94% of both Level 100 and Level 200 indicated that the opportunity given them to study lettering has proved to be useful. This has made them to construct legible letter faces.

The researcher"s observation also revealed that painting of letter faces enhances picture quality. The respondents who agreed to this assertion were 122 or 86% of the total sample of 140 students who tried their hands on colouring letters after constructing them. This made it necessary for a study of this nature to be taught to students of French in College of Education who do not offer Visual Arts, as an opportunity to help the trainees to acquire effective practical skills in the preparation of TLMs. The idea is that during teaching practice where the trainees only teach for marks and also under supervision would encourage them to continue the habit of teaching with TLMs which will impact positively on their pupils" learning when the trainees take up positions as teachers.

On the use of drawing techniques such as drawing of basic forms (for example Circles, Rectangles, Triangles, Squares, Hexagons, Hemispheres, etc.), and value or tone (for example Hatching, Cross hatching, Pointillism, and Mass shading) 124 respondents (87%) said they were more related to the preparation of the Teaching and Learning Materials. These practical creative skills enabled the teacher trainees to prepare their own visual materials to suit specific needs in their respective subjects.

The students of French in the two Colleges of Education also showed interest in studying Visual Arts subjects because they wanted to acquire the basic skills in Art to help them prepare their Teaching and Learning Materials when they go out to teach at the Basic Schools. They also wanted their creativity to be outdoored because they have interest in learning some aspects of the Visual Arts. The reason for this keen interest in Visual Arts showed by the study respondents was the fact that they offered General Arts in Senior High School. They only studied aspects of Visual Arts when they were in

Junior High School. Those who had opportunity to study Visual Arts studied General Knowledge in Art as their elective subject.

According to the responses obtained from the questionnaire administered to the students of French in the two colleges, some of the trainees would need enough time to study the French subject. This is because, although they are offering French in the College, they still find it difficult to learn it as a subject. Others said they do not have interest in Visual Arts because they are not good in it.

About 94% of the trainees agreed that they used Teaching and Learning Materials during their On Campus Teaching Practice (O.C.T.P.). This enhanced their lesson delivery however, they either bought the T.L.M"s or asked friends to do it for them to use, especially the General Programme students in the same College with them offering Visual Arts.

In suggesting ways in which Visual Arts could be studied in addition to their French course structure, the trainees mentioned making Visual Arts a non-examinable subject, they studying the subject in specially organised classes and also learning specific aspects which will benefit them directly. If Visual Arts should be taught too, the study respondents suggested that the College Administration together with the trainees themselves should provide the required tools and materials for effective lesson delivery.

The study revealed that tutors of the two colleges normally bring Teaching and Learning Materials to class. They normally bring concrete materials (realia) and already prepared pictorial illustrations to class to be used in teaching. The trainees envisaged that if Visual Arts is introduced into the French course structure, they may face challenges that include not being able to complete their French syllabus; they also do not have a studio.

4.3 Results of interview conducted with Tutors of French and Heads of Department in the two Colleges of Education

One French Tutor in each of the two Colleges and each of the Head of Department at Mount Mary College of Education, Somanya and Wesley College of Education, Kumasi were interviewed on the need for teaching Basic Design, Drawing Techniques and Lettering to facilitate the preparation of Teaching and Learning Materials to students of French in Ghana''s Colleges of Education. On how long they have been teaching in the Colleges, the interview indicated that they had been in the Colleges between six and seventeen (17) years. All four of them are university graduates with degrees in French.

The interview indicated that the Colleges of Education curriculum was designed and revised in October, 2006 for the new Three-Year Diploma in Basic Education programme for the upgraded Teacher Training Colleges. It was learned that the French syllabus had been categorized into three, namely; Literature in French (Two credit hours), French content (Two credit hours) and Methods of teaching French (One credit hour). According to the two Heads of Department, at the start of the programme in 2004, Visual Arts was an integral part of the French curriculum but was replaced after a year with Literature in French with the notion that good students cannot draw objects to look real; only those who can maximize their creative facilities effectively and efficiently should learn Visual Art.

The Heads of the French Department in the two colleges indicated that they are comfortable using Audio and Visual gadgets to enhance their lesson delivery. This information was in reference to the use of the French language laboratory which has some of these Teaching and Learning facilities; the Heads are comfortable using what is available to them. All the four interviewees also revealed that they are not overstaffed

because they are limited to teaching the three aspects of the French language only, which is the Content, Methods and Literature aspects. They further said Tutors with requisite qualifications to teach French are scarce in the public institutions because many French tutors are interested in the private educational institutions where remunerations are better than what they currently receive from the

Ghana Education Service.

The two French Tutors and the two Heads of Department wished some aspects of Visual Arts were integrated into the French curriculum so that the French teacher trainees would be exposed to the other aspects of art to enable the students to master it at least to help them to prepare their Teaching and Learning Materials. They continued that the minds of students should be broadened to help expose them to make choices on their own.

On the benefits trainees would derive when they study some aspects of the Visual Arts, all the four respondents answered that learning Visual Arts aspects will help the students to sketch or draw items which cannot be found in the books they use. It will also help the trainees to teach better since they can draw objects to illustrate their lessons. Visual Arts will also harness their creativity because individuals are born differently and we should not try to impart the same ideas to all of them.

With regards to strategies that the interviewees would suggest could be employed to help the trainees of French who are interested in learning some aspects of the Visual Arts, some suggested that the timetable should be restructured so that French students can engage the course tutors of Visual Arts to teach them according to what the

curriculum specifies. Currently, the Heads of Department said the students of French are offering ten (10) subjects per semester which they think are too many for them so the curriculum does not really give enough room for the students to explore and come out with their own perceptions about other subjects, especially the Visual Arts. Furthermore, the current curriculum does not give room for Trainees and Tutors to explore beyond their subject areas thereby restricting both Tutors and Trainees on what to do. The four interviewees suggested that in order to achieve maximum tuition of some aspects of the Visual Arts, the credit hours of the other subjects they offer could be reduced to enable the French students take advantage of Visual Arts. Also, authorities concerned should review the course components by reducing the number of courses the students offer.

These findings indicate that the Heads of the French Departments and the Tutors of French in Mount Mary College in Somanya and Wesley College in Kumasi have seen the need for Visual Arts as a relevant subject to be included in the French curriculum. If this is done, it will help the students of French to develop appropriate strategies for including pictures, basic drawing and graphic design techniques such as lettering to develop teaching and learning materials for effective lesson delivery during teaching practice and their internship so that they would acquire the skill and habit of using TLMs in their normal professional practice.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1   Overview

This chapter provides the summary and conclusion of the study and the recommendations for consideration by Colleges of Education in Ghana so that they

would equip teacher trainees of French who do not offer Visual Arts with artistic skills in the preparation of teaching and learning materials.

5.2   Summary

Questionnaire and interviews were used to collect the needed data for the study from the tutors and teacher trainees of French in the two Colleges. The realization that Visual Arts were not taught as part of the teacher education curriculum within the French programme formed the basis of an intervention project that was designed to resolve the problems French students encounter with illustrations during teaching practice.

To ascertain the effectiveness of the activities the French teacher trainees were taken through, the selected trainees were guided to put into practice the steps they had been introduced to in basic design, drawing techniques and lettering to produce artworks. This offered a means to ascertain whether the basic design, drawing techniques and lettering intervention exercises yielded their intended results which proved so during the observation, attesting to the fact that the selected teacher trainees showed their creativity when the intervention started. The creativity within them came into play and they did remarkable artworks.

The Main Findings of the Study

1. The findings of the research discovered that 81 students of French did not offer Visual Arts in the Senior High School before entering the Colleges. However, 86 (61%) of the students wished it was part of their course structure to help them learn some the basics of the Visual Arts in order to prepare them to produce simple Teaching and Learning Materials.

2. Most second year students who formed the major strata prepared and used Teaching and Learning Materials during their On Campus Teaching Practice with the help of their colleagues in the same College who were offering General courses of which Visual Arts is part.

3. The study found that the Trainees teach better and their creativity is enhanced when they use Teaching and Learning Materials during their lesson delivery. This manifested when the researcher went to supervise the trainees on their on campus teaching practice.

4. The findings also discovered that 86 (61%) of the selected Trainees wanted to study Visual Arts by all means if they would learn it as a non-examinable subject, learning would take place during special classes, learning would include some specific aspects only, if they would learn Visual Arts as an elective subject or as a final semester course. The trainees explained that they would then be capable of exploring or using materials and tools freely to make something in Art.

5. It was established that Tutors in the Colleges of Education teach using Teaching and Learning Materials at this tertiary level of education so it is important that the trainees practise the use of TLMs so they would use these materials at the Basic Education level where the College trainees would be posted to when they graduate.

This implies that there is a lot of creativity and talent in the trainees that should be nurtured with the study of Visual Arts so they would be encouraged to do

what they love to do. It is the curriculum restrictions that keep them from developing their creativity in College.

5.3 Conclusions

Based on the findings, the following conclusions are made:

1. Students of French are aware of the numerous benefits the study of some aspects of Visual Arts can bring to them and feel troubled about the situation although they cannot do anything to change this because the Teacher Education Division of the Ghana Education Service had already set the standards for them. Non-study of Visual Arts is why Teacher Trainees request the assistance of their colleagues who offer the General Programme, particularly those offering Visual Arts in the same Colleges of Education for help to prepare Teaching and Learning Materials for classroom use.

2. The study concluded that guiding the teacher trainees to understand lines, shapes, dots, texture, colour, space and other elements and principles of design and also teaching them to develop appropriate skills in the preparation of Teaching and Learning Materials helps them to achieve pleasing designs.

3. Now that students are in College, they get access to the French laboratory for some materials and tools to be used to enhance their teaching. After completion of the course, where will they find these laboratory items where they are posted to teach? This brings to the fore, the need for Basic Design, Drawing Techniques and Lettering which are available only to trainees who are offering Visual Arts.

If the French trainees are not exposed to such basic Teaching and Learning Materials, they would resort to teaching using concrete materials as their Tutors do and would not be able to teach abstract concepts in French, which is a foreign language, well enough for the local pupils to understand their lessons.

5.3   Recommendations

To impart the needed practical skills in the preparation of Teaching and Learning Materials to teacher trainees of French not offering Visual Arts, the following recommendations are put forward for consideration and implementation by the Ghana Education Service.

The Teacher Education Division (T.E.D.) of the Ghana Education Service (G.E.S.) should reconsider introducing some aspects of the Visual Arts into the French curriculum. Teaching and Learning Materials preparation and use should therefore be included in the French curriculum to equip the trainees for effective teaching in the Basic schools in Ghana.

This will allow students of French to be equipped in many subject areas which are taught at the Basic School level just like their colleagues in the same Colleges of Education offering General Programmes who have been exposed to many subject areas. If this is done, pressure would not be on Government to constantly supply teaching and learning materials for use at the Basic level because the teachers would have been trained holistically with cognitive, affective and psychomotor skills for effective service. However, if the goal of "Education for All" in Ghana by 2015 is to be achieved, stakeholders in education must adopt and implement measures that in the short to medium term will reverse the current trend of training teachers.

Visual Arts play an integral part in everyday life but this does not show up in Ghana"s school and college curricula. Art is given little space in the curriculum for schools and colleges. In order not to "kill" the subject, Chief Examiners of Art, Principals, Parliamentarians and Colleges of Education Teachers Association of Ghana (C.E.T.A.G.) and other people in high offices who know the value of Art should come together to redeem the image of Art in our Schools and Colleges. Honour must be done to people who excel or create interesting Artworks in Schools and Colleges so that the subject will be enticing to the youth.

The primary objective of Visual Arts is to foster creativity and therefore all teacher trainees must be associated with Art and its advantage to effective teaching and learning. Therefore, teaching them aspects of Visual Arts such as drawing and shading techniques, block lettering and colour work will help the Teacher Trainees offering French to produce Teaching and learning Materials with beautiful lettering styles.

Due to the importance of Teaching and Learning Materials, including Visual Arts in the curriculum followed by trainees offering French in the Colleges of Education will enhance teacher knowledge and build capacity for students of French in Ghana"s Colleges of Education to use appropriate teaching and learning materials to impart knowledge and skills in Art. It is important therefore that the Colleges of Education provide opportunity on the timetable for all teacher trainees, including those who offer French, to know how to prepare the TLMs that are suitable for their lessons instead of paying for what they use.

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APPENDICES

Appendix A

Letter from University of Cape Coast (Institute of Education) replacing Pre

Vocational Skills with Literature in French

UNIVERSITY OF CAPE COAST
INSTITUTE OF EDUCATION

Telephone: 042–32440–9 & 32480–9
Direct: 042–33796
TELEX: 2552, UCC, GH.
Telegrams & Cables: University, Cape Coast

University Post Office
Cape Coast, Ghana

Our Ref.:

Your Ref.:

November 3, 2005

THE PRINCIPAL
MOUNT MARY TRG. COLL.
P.O. BOX 19
SOMANYA

REPLACEMENT OF PRE-VOCATIONAL SKILLS WITH LITERATURE IN FRENCH IN FRENCH COLLEGES

At its meeting held in February 2005, the Professional Board of the Institute of Education, considered among other things, the request by the Heads of French Department and supported by the Chief Examiner, to replace Pre-Vocational Skills with Literature in French to enable the students have indepth knowledge in the subject.

The Board approved the request and fixed 2005/2006 academic year as the commencement date for the change. The above information is for your necessary action, please.

Kwaku Gyasi Badu
(Snr. Asst. Registrar)

cc: Chief Examiner (French)
     U C C.

Appendix B

QUESTIONNAIRE FOR TEACHER TRAINEES IN LEVEL 200 NOT

OFFERING VISUAL ARTS SUBJECTS

Dear student, this questionnaire seeks to find out whether non-study of Visual Arts affect or does not affect your teaching and learning.

Please, your confidentiality is assured. Your candid response and identity shall be preserved and kept secret that it may not damage your integrity in any way. In fact, this is purely for academic purposes.

Please place a tick (√) in the box corresponding to the item in the appropriate response and give precise answer to the fill ins.

SECTION A

1) Name of College:

……………………………………………………………..………………

2) Gender   Male [   ]   Female [   ]

SECTION B

3a. Have you ever been taught Visual Arts before coming to this College?

         Yes   [   ]   No [   ]

3b. If yes, which aspect?

i.   General Knowledge in Art   [   ]

ii.   Picture Making   [   ]

iii.   Textiles   [   ]

iv.   Graphic Design   [ ] v. Pottery and Ceramics [ ] vi.   Basketry

                      [   ]

vii.   Gourd and Calabash work   [   ]

viii.   Sculpture   [   ] ix.   Bead making

                     [   ] x.   Leather work   [

           ]

4a. would you like students offering French to be taught some aspects of Visual Arts as part your course in the College of Education? Yes   [   ]   No   [   ] **4b**. If yes, why?

……………………………………………………………………………………

……………………………………………………………………………………

4c. If no, why?

……………………………………………………………………………………

……………………………………………………………………………………

5a. Did you prepare Teaching Learning Material for use during your On Campus Teaching Practice lessons?   Yes   [   ]   No [   ]

 5b(i). If yes, what type of T.L.M. did you prepare?

………………………………………………………………………………...

……………………………………………………………………………………

5b   (ii).   List   three   materials   used   in   preparing   the   said   T.L.M.

*…………………………………………...……………

*……………………………………………………

*……………….……………………………………

5b (iii). List three tools or equipment used in preparing the said T. L. M.

*……………………………..

………………………………………………………………
5c. If no, who prepared it for you to use?

……………………………………………………………………………………

………………………………………………………………………………………………………

6. How do you find teaching without T.L.M''s during the On Campus Teaching Practice if you did not use any?

………………………………………………………………………………………………………..

………………………………………………………………………………………………………

7. Although you do not offer Visual Arts as part of your course structure, which aspect of the Arts are you interested in?

………………………………………………………………………………………………………

………………………………………………………………………………………………………

8. Are you interested in learning some aspects of the Visual Arts? Yes   [   ]

   No   [   ]

9. If yes, what form will you like it to take?

   a) By learning it as a non-examinable subject   [   ]

   b) By learning it during special classes   [   ]

   c) By learning some specific aspects   [   ]

10. If you would like to learn some aspects of the Visual Arts, whom would like to provide tools and materials for your use?

   a) Administration   [   ]

   b) Tutors   [   ]

   c) Trainees themselves   [   ]

   d) Other, specify

………………………………………………………………………………………………………

………………………………………………………………………………………………………

11. Do your Tutors ever teach you with Teaching and Learning Materials?

           Yes   [   ]   No   [   ]

12. If yes, what kind of Teaching and Learning Materials do they bring to class?

…………………………………………………………………………………………………

…………………………………………………………………………………………………

13. If no, how do you understand new objects or abstract things encountered during the teaching and learning process?

………………………………………………………………………………..…………………

……………………………………………………………….…………………………………

………………………………………………………….………………………………………

14, How best do you think the Government can do to introduce Visual Arts into the French Curriculum?

a) By making it as a non-examinable subject   [   ]

b) By making it a compulsory subject in the French curriculum   [   ]

c) By making it as an elective subject   [   ]

d) By making it a one semester course   [   ] e)

Other, specify

……………………………………………………………………………………………………

…………………………………………………………………………………………………

Appendix C

QUESTIONNAIRE FOR TEACHER TRAINEES IN LEVEL 100 NOT

OFFERING VISUAL ARTS SUBJECTS

Dear student, this questionnaire seeks to find out whether non-study of Visual Arts affect or does not affect your teaching and learning.

Please, your confidentiality is assured. Your candid response and identity shall be preserved and kept secret that it may not damage your integrity in any way. In fact, this is purely for academic purposes.

Please place a tick (√) in the box corresponding to the item in the appropriate response and give precise answer to the fill ins.

SECTION A

   1) Name of College:

…………………………………………………………………………...……………

   2) Gender   Male [   ]   Female [   ]

SECTION B

3a. Have you ever been taught some aspects of the Visual Arts before coming to this College?   Yes [   ]   No [   ]

3b. If yes, which aspect?

    xi.   General Knowledge in Art   [   ]

    xii.   Picture Making   [   ]

    xiii.   Textiles   [   ]

    xiv.   Graphic Design [ ] xv. Pottery and Ceramics [ ] xvi.   Basketry [   ]

    xvii.   Gourd and Calabash work   [   ]

    xviii. Sculpture   [   ] xix.   Bead making [   ] xx.   Leather work   [   ]

4a. would you like students offering French to be taught some aspects of the Visual Arts as part your course in the College of Education?   Yes [   ] No [ ] **4b**. If yes, why?

……………………………………………………………………………………………

………

4c. If no, why?

………

………

5. Although you do not offer any aspect of Visual Arts as part of your course structure, which aspect of the Arts are you interested in?

………...

………

6. Are you interested in learning some aspects of the Visual Arts? Yes   [   ]

No   [   ]

7. If yes, what form will you like it to take?

    a) By learning it as a non-examinable subject   [   ]

    b) By learning it during special classes   [   ]

    c) By learning some specific aspects   [   ]

8. If you would like to learn some aspects of the Visual Arts, whom would like to provide tools and materials for your use?

    a) Administration   [   ]

    b) Tutors   [   ]

    c) Trainees themselves   [   ]

    d) Other, specify

………

………

9. Do your Tutors ever teach you with Teaching and Learning Materials?

            Yes   [   ]   No   [   ]

10. If yes, what kind of Teaching and Learning Materials do they bring to class?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

11. If no, how do you understand new objects or abstract things encountered during the teaching and learning process?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………
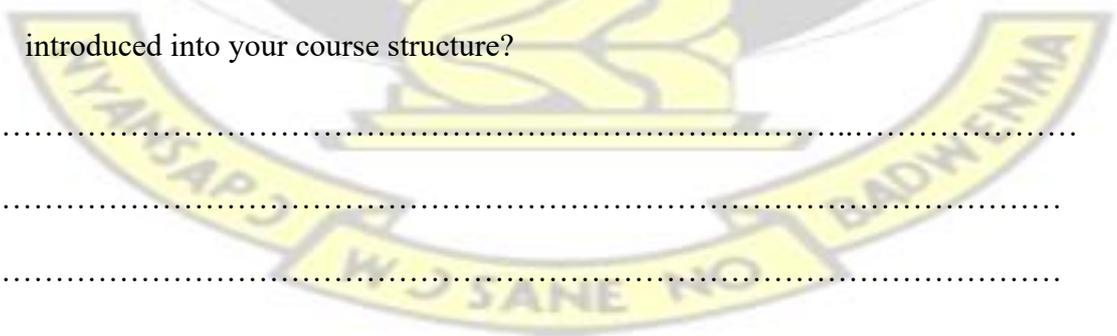
12. How best do you think the Government can do to introduce some aspects of the Visual Arts into the French Curriculum?

    a) By making it as a non-examinable subject   [   ]

    b) By making it a compulsory subject in the French curriculum   [   ]

    c) By making it as an elective subject   [   ]

    d) By making it a one semester course   [   ] e)

    Other, specify

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

13. What are some of the challenges do you think you will face if Visual Arts is introduced into your course structure?

……………………………………………………………………………………………………

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Appendix D

INTERVIEW GUIDE FOR TUTORS OF FRENCH

Dear Sir /Madam,

I am a student from Kwame Nkrumah University of Science and Technology researching into the need for Visual Arts training in the preparation of Teaching and Learning Materials to Students of French in some College of Education. This interview guide is for academic purposes only. Whatever answers that are given will be treated as confidential, Thank you.

1. Please, for how long have you been teaching in this College?

2. What is your highest qualification?

3. Which aspect of the French do you teach?

    a. Literature in French   [   ]

    b. French Content   [   ]

    c. French Methods   [   ]

4. How many credit hours are allotted to the aspect of French you teach?

5. Are you over staffed?   Yes   [   ]   No   [   ]

6. I f yes, why? ………………………………………………………………

7. If no, state reasons …………………………………………………………..

8. Do you use Teaching and Learning Materials in teaching? ………………

9. If yes, which type (s) …………………………………………………………..

10. Would you wish students of French to learn some aspects of the Visual Arts to enhance their preparation of Teaching and Learning Materials?

11. What do you think contributed to the removal of Visual Arts from the French course structure?

12. What benefits do you think Trainees would derive when they learn some aspects of the Visual Arts?

13. What are some of the strategies you can suggest to be employed in helping trainees of French who are interested in the subject to learn it?

14. What are some of the difficulties do you think Trainees may face if some aspects of the Visual Arts is introduced into their course structure?

15. Please, kindly suggest some solutions to the problem stated in Question 14 if possible.

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