

**A CRITICAL STUDY OF SCULPTURE SECTIONS OF VISUAL  
ARTS DEPARTMENTS IN SELECTED SENIOR HIGH SCHOOLS  
IN THE BRONG AHAFO REGION**

**BY**

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Overview**

“In addition to giving our children the Science and Maths skills they need to compete in the new global context, we should also encourage the ability to think creatively that comes from a meaningful arts education” (Barack Obama, 2008). This statement by the US president puts art on a very high pedestal of teaching and learning as far as creativity and development is concerned. The combination of knowledge gained in Art, Science and Maths as well as other subjects would rather put nations on a competitive global economy. Sculpture which is a branch of Art is an important means of providing artistic and creative skills to those who study it. However, personal experience shows that the teaching and learning of Sculpture in many Senior High Schools encounter many problems, and therefore this study tried to find out how best the study of this subject could be made simple and easier for students in Senior High Schools. This chapter presents in detail, the background of the study, statement of the problem and objectives of the study. In addition to these are the research questions, the significance of the study and definitions of the various terms used in the study.

#### **1.2 Background to the Study**

Sculpture is as old as humankind since God modeled man out of dust before he breathed into him to make him a living being (Genesis 2:7). Artists, scholars and historians also

trace sculpture to the prehistoric times. Witcombe (1995) believes that sculpture can be traced to the prehistoric era where the early man shaped stones, wood, bones and other materials into weapons and flint tools for self-defense and hunting. During this period, sculpture served many purposes apart from decoration. Without tools and other weapons for defense, sculpture products were used for protection and storage purposes. More precisely was the fact that sculpture provided the artwork for primitive magic and religious rituals which in fact was real in many ways. In African and Asian culture, sculpture and other forms of art play a vital role in the day to day life of the people in areas ranging from health, religion, culture to politics.

Chanda (2008) notes that African cultures design many useful objects such as furniture, dishes, and utensils with decorative systems in mind. Africans also make some decorated objects for everyday use. Examples of such items are baskets, handmade pottery, carved wooden vessels, eating utensils, stools, and headrests. Africans during occasions such as festivals, funeral and marriage ceremonies dance to the beat of musical instruments such as drums, rattles, clappers, castanets and others are sculpture artifacts. In Ghana, ethnic groups such as the Akan and Ga carry their chiefs in palanquins which are sculpture works. Again umbrellas, linguist staffs, swords, stools and other gold ornaments which are all sculptured artifacts, are used by chiefs and priests.

The introduction of Visual Arts education, particularly Sculpture as a subject of study encountered prejudice and opposition since the period of the missionaries who saw the teaching and learning of sculpture as a form of idol worship. To them, African art, especially sculpture, represented paganism and fetish so it was not encouraged in the

mission schools. In 1908, visual art was first introduced into the then Gold Coast school education curriculum as “Hand and Eye” (Edusei, 2004). Sculpture was introduced as a hobby at Achimota School and later became an examinable subject. The first sculpture examination under the Senior High School programme was written in 1993.

### **1.3 Statement of the Problem**

Sculpture products have been used to keep records of the past, to honour heroes and heroines, to preserve indigenous culture, and beautify the environment. However, only few schools in the Brong-Ahafo Region of Ghana offer Sculpture as a subject of study to their students due to unavailability of qualified Sculpture teachers to teach the subject. There are also not enough facilities especially infrastructure in the schools where Sculpture is being offered. This makes it difficult for teachers to teach Sculpture effectively. Additionally, some headmasters refuse to run the Visual Arts programme in their schools because they do not see the need for Sculpture or the Arts. An initial study shows that some of the students enrolled to study sculpture later end up in the other departments. In addition that only few schools in Brong-Ahafo Region registered candidates for Sculpture in the 2009 West African Secondary School Certificate Examination. It is against this background that the research sought to critically study the conditions of the Sculpture sections in the selected schools in the Brong-Ahafo region and offer recommendations to improve upon the identified shortcomings.

#### **1.4 Research Questions**

- 1) What conditions are existing in Sculpture sections in the selected Senior High Schools in Brong-Ahafo Region?
- 2) What factors make the existing Sculpture sections unattractive to Senior High School students in Brong-Ahafo Region?
- 3) What facilities and equipment can be organised to construct a model Sculpture studio for Senior High Schools programme?

#### **1.5 Objectives**

This study seeks to:

- 1) Identify and describe the conditions existing in sculpture sections in the selected Senior High Schools in Brong-Ahafo Region.
- 2) Identify factors that do not make the existing Sculpture sections attractive to other Senior High School students in Brong-Ahafo Region.
- 3) Find out facilities and equipment that could be organised to make a model Sculpture studio for Senior High Schools programme.

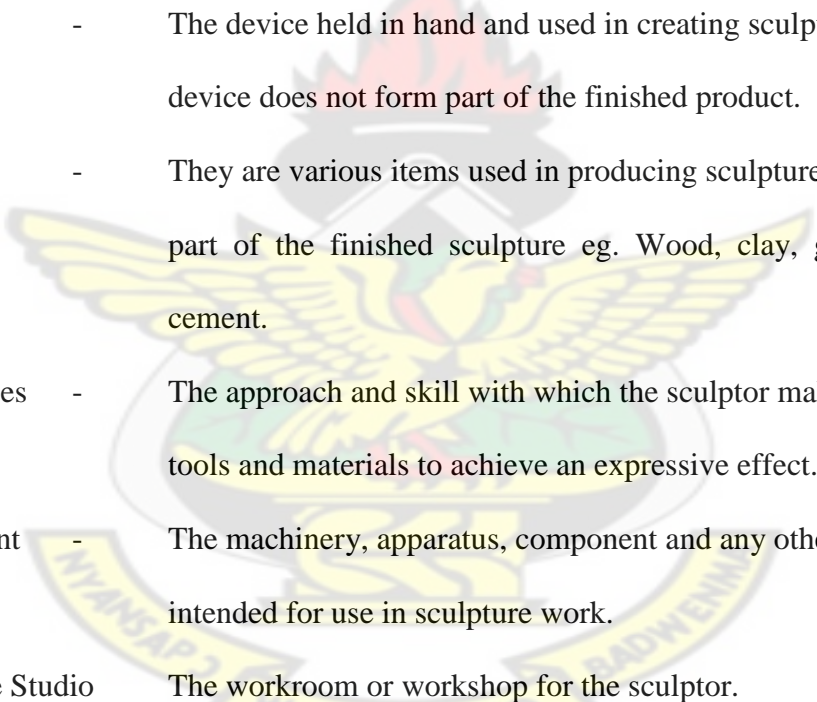
#### **1.6 Delimitation**

The study centres on four selected Senior High Schools where Sculpture is taught in the Brong Ahafo Region.

## 1.7 Limitations

Some of the school authorities were reluctant to expose some of the deficiencies pertaining in their schools. They thought that would save them from disgrace. Financing the study was quite expensive since the selected schools were located in different districts which were far from each other.

## 1.8 Definition of Terms



Tool	-	The device held in hand and used in creating sculpture work. This device does not form part of the finished product.
Materials	-	They are various items used in producing sculpture, which form part of the finished sculpture eg. Wood, clay, glass, iron rods, cement.
Techniques	-	The approach and skill with which the sculptor makes use of their tools and materials to achieve an expressive effect.
Equipment	-	The machinery, apparatus, component and any other article intended for use in sculpture work.
Sculpture Studio		The workroom or workshop for the sculptor.

## 1.9 List of Abbreviations

JHS	-	Junior Secondary School
BECE	-	Basic Education Certificate Examination
SHS	-	Senior High School

GES	-	Ghana Education Service
MoE	-	Ministry of Education
PE	-	Physical Education
NAEA	-	National Art Education Association
SPSS	-	Statistical Package for Social Sciences software
WASSCE	-	West African Secondary School Certificate Examination
NAGRAT	-	National Association of Graduate Teachers
GNAT	-	Ghana National Association of Teachers
GATA	-	Ghana Art Teachers Association
GAVA	-	Ghana Association of Visual Artists
NGO	-	Non Governmental Organization
PTA	-	Parent Teacher Association

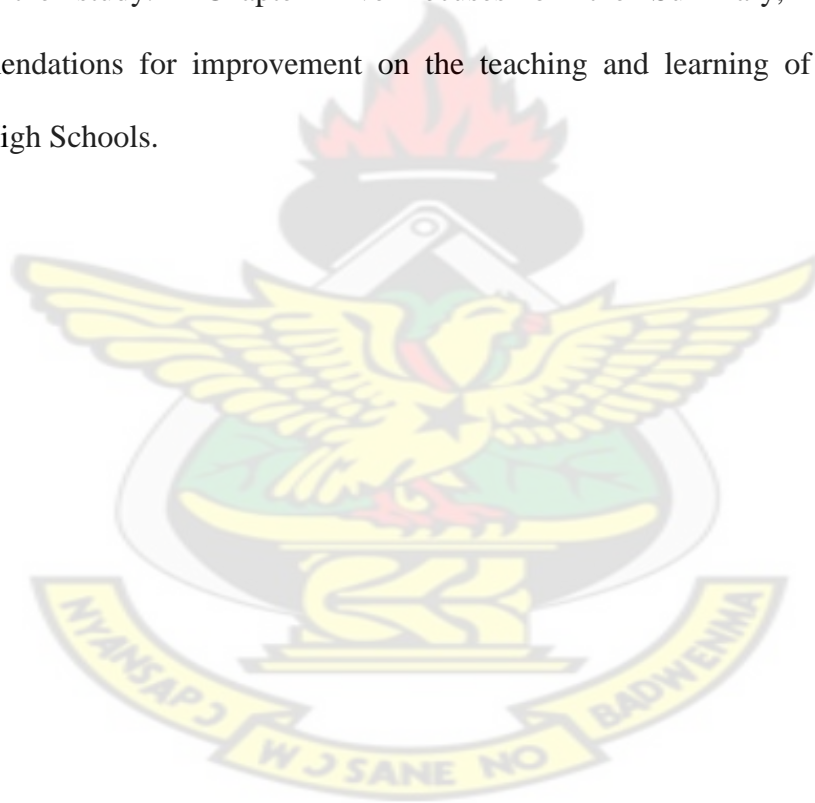
### **1.10 Importance of the Study**

The study serves as a guide to Ghanaian schools in setting up Sculpture studios. The study also establishes why only few schools in the Brong-Ahafo Region do offer Sculpture as a subject of study. The research can serve as a reference material for teachers and learners of Sculpture. Lastly, the study can help stir up interest of other schools in the region, who do not offer sculpture as a subject of study to do so.

### **1.11 Organisation of the Rest of the Text**

The report is organised into five chapters with each chapter dealing with a particular aspect of the study. Chapter two summarises the views and thoughts of authorities who

have distinguished themselves in the field of sculpture as documented in books, journals and other literary sources. The methodology aspect of the study takes Chapter Three, which focuses on the research design, the study areas, the target population, sampling methods employed, the data collection instruments used and the sources of data for the study. Included in this chapter also are ethical issues considered in data collection and the data analysis. The fourth Chapter presents the data analysis and the discussion of issues relating it. It also interprets the data and its findings in line with the objectives set out for the study. Chapter Five focuses on the Summary, Conclusions and Recommendations for improvement on the teaching and learning of sculpture in the Senior High Schools.



## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Overview**

Many scholars, historians, sculptors, art educators and sculpture admirers such as William, Konstam, Ross and Chanda have researched and written much on the principles, practice, theories, and philosophies of history of sculpture. It is important to look at what these authors have done and relate them to this study. Literature was taken from various sources such as books, theses, reports, journals, newspapers, proceedings and periodicals. This chapter covers the following subtopics:-

1. History of sculpture
2. The meaning of sculpture
3. Sculpture techniques
4. Sculpture facilities and equipment
5. Sculpture Vocations
6. Socio-cultural importance of sculpture
7. Visual Arts Education in Ghana
8. Rationale for teaching and learning sculpture
9. Methods of teaching Sculpture
10. Problems of teaching Sculpture.

## 2.2 History of Sculpture

Sculpture has been used across ages to give history of the past. It is important to note that the archaeologist depends much on the use of art works such as left behind by our past generations for their source of information. From the biblical point of view, sculpture is as old as mankind since God modelled man out of dust before he breathed into him to make him a living being (Genesis 2:7). Artists, scholars and historians also trace sculpture to the prehistoric time. The history of sculpture, according to Offei (2002), can be traced to the prehistoric era where the early man shaped stones, wood, bones and other materials into weapons and flint tools for self defence and hunting. These people who were hunters and gatherers were exposed to many dangers; hence the need for these tools and weapons for defence. In addition, the prehistoric man needed to create containers to store fats and other forms of liquids (Witcombe, 1995). Today the sculptor still produces weapons which are used for protection. This means that sculpture has been in existence since creation.

Janson (1994) asserts that in the Paleolithic time images of animals were made by incisions, painting and sculpting on the cave walls and rock surfaces. These images might have served a purpose beyond mere decoration. Burke (1981) had earlier on this when he indicated that just like painting, sculpture's origin can be traced to the creation of works for primitive magical and for religious purposes. It is believed that man worshipped the sculptures before they embarked on any hunting expedition.

Laurie (1999) adds that the development of sculpture started through religious and magical practice among the prehistoric people. Some basic sculptural techniques such as

carving and modeling were in use during the era. Mud was used to model images. A typical example in an unfired relief of bison which had been modelled with mud that was found in a cave of Dordogne in France. Images were also carved from stones, rocks, wood, bones and ivory.

Janson (1994) contends that Paleolithic images might have served purposes beyond mere decoration. A work like the Venus of Willendorf, (Laurie, 1999), was not used for only decoration or hunting but also used for performing fertility rituals. In Ghana, especially among the Akans, a sculpture piece known as the 'Akuaba' carved in the image of a baby is usually carried by barren women on their backs with the belief that they would become fertile and be able to bring forth children.

### **2.3 The Meaning of Sculpture**

The word 'Sculpture' can be traced to the Latin word 'Sculpere' which means to 'carve' or to 'cut out stone' (Iris and Gerald Foundation, 2010). This, in a more strict sense, means that carving was done in stone. Arthur (1994) defines Sculpture as a visual art that blends the technology of present day and that of the past tradition. The fact is that new materials and modern process of creating sculpture are blended with the past techniques. Konstam (1994) explains that Art of sculpture is primarily concerned with the three-dimensional world around man. He further prescribed to people who enjoy making toy or carpentry, arranging furniture in a room, laying out a garden or converting a house to study sculpture.

Sculpture is a three-dimensional (solid object) work of art which is made by shaping materials or combining hard, plastic material, wire, metal, glass, or wood (Encyclopedia Britannica, 2010). About Sculpture (2008) also defines sculpture as the skill of making a three-dimensional artwork.

Sculptors with great ideas and skills in their field also make use of softer materials like clay or plastic that can become hard after they are modeled. Many other materials like rope, chain and wire can also be used to make sculpture works. Some sculptors are interested in using other unusual or bizarre materials to create contemporary sculptures using the traditional techniques with these materials. These days sculpture has gone beyond the mere representation of images in solid forms. There are sculptures that can move as in Clayton (1999) kinetic sculptures. Sculpture in the wider sense covers most of the physical things man has made and used, whether a decorative piece or functional. Present day sculptors fuse science and technology into the sculptural processes in industrial productions. This is why Usoagba (2000) states that artists bring the knowledge and facts generated by the scientists into reality in the form of assemblage, construction, casting, modeling and carving.

Sculpture has three basic components which are the content, the form, and the subject matter (Coleman, 1980). He explains that the content entails source of the work, its meaning and significance. The message, feelings and the expressions carried across by the sculptural piece. The form is also the physical representation of the message, feeling and expressions. It is the totality of sculpture parts. The subject matter on the other hand

is about the theme or story that is presented in the work. However, Arthur (1994) mentions technique as part of the basic components of sculpture. He explains that the sculptor combines his physical ability, the use of tools and materials as well as skills employed to manipulate them to create the form required. The sculptor must have adequate knowledge on the form to be produced to enable him choose and use the right tools and materials.

Ocvirk (1993) asserts that Sculpture is no longer limited to carving and modelling. It now refers to any means of giving intended form to all types of three-dimensional material. These means include welding, bolting, reverting, gluing, sewing, hammering and stamping. In turn, three-dimensional artists have expanded their range of sculptural forms to include planar, solid and linear constructions made of such materials as steel, plastic, wood and fabric. The resulting sculpture is stronger (even though made of lighter material) and more open. They also have expanded special relationship (p. 12)

Nowadays, apart from the traditional concept of sculpture being static, visual and touchable three dimensional forms of art, development in science and technology have caused changing concepts about sculpture. It is argued that the emergence of the modern art (anti-traditional art) sculpture has metamorphosed to four-dimensional sculpture, five-dimensional sculpture, sound and light sculpture, motional sculpture and soft sculpture. Sculpture has moved to a high level of understanding and performance in the world and has also developed in recent times from three-dimensional, visual and static form to the exploration of the multi-dimensional aspects of space-time and mentally as well. Kinetic sculpture is a sculpture which is made up of parts designed to be set in motion by an

internal mechanism or an external force. Roy (2010) says puppetry evolved into the first kinetic wall sculptures from wood. Sculpture can also be made to move with the concept of a constant-force spring

From the description of sculpture by various scholars, it can be concluded that sculpture is not a mere work for decoration but has gone beyond a three-dimensional representation of the universe. Sculpture and for that matter, the other forms of visual arts bring the knowledge and facts which are generated by scientists and other scholars into the physical form that can be visually seen, touched and used.

#### **2.4 Sculpture Techniques**

Sculpture production can be done in different ways using different materials. There are basically four techniques that can be used for all sculpture works. Some methods are made to be used with specific materials, and some of the methods have been passed down through ages with very little change (About Sculpture, 2008). The sculpture techniques are modelling, carving, casting, assemblage and construction.

Modeling is an additive process where malleable materials such as clay, papier mache, plaster of Paris and wax, to mention a few, are added in bits to achieve a desired shape or form. Unlike modelling, carving requires portions of hard a substance such as wood and stone to have the form or shape needed (Encyclopedia Britannica, 2010).

About Sculpture (2008) further notes that a sculptor often specialises in the use of a particular technique more than others but it is ideal for a professional sculptor to be

familiar with all the sculpture techniques of stone-carving, wood-carving, bronze-casting, modelling and assemblage and construction. In furtherance, making of bronzes rely on casting which is also a sculpting technique that has been in use since 3200 BCE. The casting process involves the making of a detailed mould of a model and pouring the material into the mould. When it hardens, the mould is broken or pressed to remove the copy of the original model and finished form. In India, metal casting is done by modelling the image in wax. The model is then coated with clay which is fortified with ground cotton and charred husk and applied three times before the bronze is melted and poured into the mould after the wax is lost. When it solidifies, it is removed from the mould and finished with a suitable technique (Devrie, 2002).

Assemblage and construction are also techniques of producing sculpture. Arthur (1994) defines assemblage as sculpture made by assembling and binding together found objects to create the needed form. He again defines construction as sculpture made by altering found or natural objects and binding them to create a form. Offei (2004) further explains that in assemblage, the found objects are used in their original state to make the desired form without altering them. Construction on the other hand uses found objects to create a form but this time the found objects are altered to suit the sculptor and the form that is being created.

## 2.5 Sculpture Facilities and Equipment

In order to execute a piece of work, a sculptor needs a different set of tools and other equipment as well as a place for his or her production activities. When the sculptor is also establishing and setting up his or her own studio, he or she buys a simple all-purpose set of modelling tools and may invest in more specialised modeling tools as he or she gets more skilled and start to make more classy sculptures (Beagles and Ramsay, 2009). Even though the sculptor can model with his or her fingers, there is still the need for modeling tools such as scrapers, scoopers, clay cutter (frog), calipers and spatulas. In modeling there is also the need for equipment such as modeling throne, modeling stand, modeling board and workbench.

Arthur (1994) groups carving tools into wood and stone carving tools. Some of the wood carving tools are mallet, adze, flutter of all kinds, riffler, leg chisel, gouges, fishtail, bent, straight and other forms of chisels. Among the stone carving tools are points, claws, bullnose chisels, pitchers, gouges and others. The above mentioned tools are produced in various sizes and shapes. Alec Tiranti Ltd. (1990) groups sculpture tools and equipment under woodcarving tools, stone carving tools, modelling tools, casting equipment and safety equipment. Stone carving tools range from mallet head tools which are used for carving soft stone to hammer head (also called cup head) which are used for carving hard stone. Examples of stone carving tools are points, claw, chisels, gouges, pitcher, hammer, files, rasp and others. These tools may either be hammer head or mallet head.

Wood carving tools include various gouges, chisels and adzes of different sizes and shapes. Modelling tools on the other hand include dental tools, scrapers, wax modelling

tools, scoopers and equipment such as modelling stand, sliding armature support, modelling throne, callipers and many others. The tools may be wood, plastic or metal. Equipment may also be power driven machines. The safety equipment ranges from goggles and respirators to ear defenders.

Sculptors, like other artists, need a well equipped place to produce their work. This place is referred to as studio. A sculpture studio is the workroom for sculptors (Beagles and Ramsay, 2009). Studio refers to any artists workplace. Renaissance artists used large rooms as their workshops (studio) with enough light sources, usually facing the north. History has it that great artists Leonardo da Vinci, Verrocchio and Mantegna underwent training in a studio or workshop. Laurie (1999) states that Leonardo da Vinci had his training in his master Verrocchio's workshop and after his apprenticeship had a studio set up in Florence. Mantegna also had her studio in the Ducal Palace at Urbino. In the middle ages and the Renaissance period, artists had studios inside their private dwellings. Laurie states that Masaccio had his studio close to the Bedia church in Florence in a part of a shop; Ghiberti Lorenzo after 1450 made his opposite Santa Maria Nouva; and, Benedetto Da Miano had not less than three studios: one for wood work, one for marble and a third in his house (Laurie, 1999; Encyclopaedia of Irish and World Art, 2009).

It is irrefutable that artists and more especially sculptors need to work in studios. This means sculpture students at various levels need to practice what they are taught while teachers need a studio where they can teach using demonstrations. This draws attention to the fact that sculpture should not be taught through lectures as the learner must enjoy practising the skills taught by the teacher in the studio or workroom where the right tools

and equipment can be used. It is important that subjects which involve practical works are be handled as such to enable learners develop the needed skills. For a better learning outcome, there is the need for Schools to have studios for practical exercises besides the normal classroom work. Pigrum (2007) supports this by recommending that the best way to learn a skill is practice and that there is the need for a work-place to practice. It is important to learn how to put what has been taught to practice. If this is the case, then studios which serve as a practicing place should be provided for learners to develop the creative employable skills inherent in sculpture is important.

## **2.6 Sculpture vocations**

These are jobs or occupations a sculpture graduate is likely to engage in to enable him or her to make ends meet. Sculpture students, sometimes with further training, are able to achieve various career choices. These careers: teaching, museum curator, art conservation, taxidermy, display, illustration, exhibition designer, arts management and corporate collecting are but a handful of employment areas open to the art graduate (Nelson Mandela Metropolitan University, 2010).

A major or minor course in art can provide one with a variety of career opportunities in business, industry, museums, galleries, education and the arts. The sculptor understands basic engineering instinctively and enjoys building the physical form of their art (Southeast Missouri State University, 2009). The graduate can become a robot designer or a kinetic sculpture. This is to say that in pursuance of sculpture, one can create a

sculpture that moves. Student sculptor after further studies can also make a sculpture that moves.

A Sculpture graduate can also become a curator of museum to talk about art works or a critic in museum or a director of museum (Offei, 2004). A graduate sculptor can manage a museum as well as a Centre for National Culture. The sculptor is educated enough to understand and appreciate his cultural values and as this empowers him or her to sell his or her country to tourists who want to know more about Ghana. Ghana needs sculptors to help maintain and improve on her cultural values and identity.

## **2.7 Socio-Cultural Importance of Sculpture.**

Ghanaians use sculpture products in various ways ranging from domestic use to the political and cultural. Sculpture works are very important and respected symbols used to strengthen her relationships between Ghanaians and other nationals. Ross (2004) indicates that Ghanaians use the various arts to honour visitors and cites that official diplomats who pay visits to the president at Ghana's presidential seat are normally presented with miniature keys, stools, shields and medals which are sculptures. Sculpting in Ghana, particularly carving, has become the main occupation to people in some communities such as Ahwiaa, Aburi, and Foase.

Chanda (1993) supports that sculptors are functional in both traditional and modern societies hence they have always ever-ready jobs to do. In addition, Chanda says

indigenous African occupations often make use of sculptural works as occupational items. Sculptures are used as tools and equipment, for example, canoe and paddles, cutlasses, hoes, shears and others which are used by fishermen and farmers respectively. Hunters also use guns for hunting. Sculptors are needed in Ghana to produce these occupational artifacts to help promote various occupations. Professional sculptors can also design and make various defensive items such as guns and spears to fight crime and protect the nation against enemies. Sculpture can reduce the unemployment problem among students after their study as the graduates are equipped with various skills which can enable them to establish their own shops. In other words, sculpture graduates can become self employed.

Encyclopaedia Britannica (2010) states that the bulk of sculptures are not entirely independent but integrated or linked in some way with other works of art in other media. Relief sculpture especially, has served as a form of decoration for an enormous range of domestic, personal, civic, and sacred artifacts, from the time of spear-throwers of Paleolithic man and the cosmetic palettes of earliest Egyptian civilization. The other forms of art have a great deal of sculpture in them. The idea of sculpting and its techniques are nowadays fused into other fields of study such as robot engineering, auto engineering, and building engineering, among others.

Chanda (2008) notes that African cultures designed many useful objects such as furniture, dishes, and utensils with decorative systems in mind. Africans make some decorated objects for everyday use. Examples of such items are baskets, handmade

pottery, carved wooden vessels, eating utensils, stools, and headrests. Sculpture works are used in our everyday activities among Africans. This fact is supported by Offei (2004) who contends that African homes have sculpture items like stirring sticks, mashing sticks, wooden bowls, stools, and mortar for fufu, wooden spoons, ladles and pestles. Sculpture works in African homes are not only concerned with items found in the kitchen but also items used as personal effects such as walking sticks, smoking pipes, dolls, and masks. Coman (2009) shares the same view with Chanda and adds that when girls begin cooking they require spoons, buckets, cups, plates, forks and containers. All these indispensable tools were made from wood. The distinction between a poor and a rich family is that the rich can afford to own sculpted tools and real works of art (p.67).

The literature shows that sculpture products go beyond mere decoration to help in solving problems of domestic needs. Women before and after getting married, need to acquire some basic tools that are mainly sculpture products such as containers, knives, stools, cooking utensils, other kitchen objects as well as farming implements. It is worth noting that without some sculpture products, life could be unbearable in most societies.

According to Tollifson (1993), the art in societal events become opportunities for students to study the values and beliefs of social groups that are embodied in works of art. Events like festivals, naming ceremonies, puberty rites and funeral ceremonies motivate learners to learn and ask more questions about the various artifacts displayed. Africans during occasions such as festivals, funeral and marriage ceremonies dance to the

beat of musical instruments. The musical instruments including drums, rattles, clappers and castanets are sculpture artifacts.

In Ghana, ethnic groups such as the Akan and Ga carry their chiefs in palanquins which are also sculpture works. Again umbrellas, linguist staff, swords, stools and other gold ornaments are all sculptures used by chiefs and priests. In African culture, sculpture and other forms of art play a vital role in day to day life of the people. For any person to respect and value the beauty of African culture, there is the need to study and understand her arts which forms a core part of African culture.

Eyiah (2004) explains that

African art, from sculpture to body art, is symbolic and representational. African art is the way of life of its people. The life of the African is made up of two components: physical things physically seen such as stools, pots, wooden dolls etc.) and theory (symbols, abstractions such as proverbs, songs and dance). It therefore becomes difficult to separate art from life. This makes African art, like the arts of many native cultures, unique (p.1)

African arts in general portray their beliefs and philosophy. Edusei (1991) states that sculpture works are used as teaching aids in both traditional societies and formal school system. In the traditional societies they are used in teaching cultural values, laws of the society and social etiquette. The formal school system on the other hand, uses sculpture works as instructional media to reinforce knowledge being impacted. For example, sculpture works are used as teaching aids in medical courses and in hospitals.

In addition, art forms a useful part of one's culture since it broadens the understanding of human nature. Sculptors help people to respect and maintain the uniqueness of culture. Historians often depend very much on artifacts left behind by forefathers of the society as a source for information. The artist and the historian in this way are more like the two sides of a coin since they depend on each other.

### **Politics**

Bennett (1993) states that "Great works of art provide students with essential insights into their common political and cultural legacy and, at the same time, into their own personal struggles" (p. 1). Sculpture which is another art form plays very important role in the Ghanaian culture as far as politics is concerned. In Akan society, chiefs are enstooled on a sculpture piece known as a stool. Every Akan chief occupies a stool which is the symbol of authority and the soul of the people. In Ghana, the president and a chief are ushered into office after administering an oath to his people with a special ceremonial sword which is also a symbol of authority, power, superiority and greatness. (Amenuke et al., 1991). This sword also plays a major role in indigenous African politics.

### **Farming**

Farm implements such as forks, rakes, hoes and flasks (a container for storing liquid foods) are made by sculptors in order to be able to work on the fields (Coman, 2009).

Farming tools, whether made from wood, metal or both are sculpture products which contribute meaningfully to agriculture development. These tools may be locally made or imported.

### **Tourism**

Sculpture also promotes tourism industries in most African societies. Chanda (1993) reports that tourists in the past years have shifted their interest to objects such as masks and other indigenous sculpture products. These products attract foreigners who come into the country to see and buy them.

### **Religion**

Coman (2009) further adds that religious objects such as portraits of saints, angels and crucifixes are either painted or sculpted. These religious items are made to supplement religious activities. Diviners, fortune tellers and traditional doctors also use sculpture products in their activities. Sculpture plays a vital role in religion, be it Traditional African, Christianity or Islam. This role ranges from musical instruments to furniture. Moslems use 'tasbiar' (a strip of beads) for prayers and make ablution with 'buta' (similar to kettle, water container) which are sculptures. Catholics use the 'rosary' (a strip of beads) which is another form of sculpture. Traditional Africans believe in the existence of God as the Supreme Being. They worship God through carvings and terracotta modelled images. During worship they beat drums and other musical instruments which are all works of sculpture. The Akan in Ghana for instance believes in ancestral veneration hence the carving of wood, mask, 'abusuakruwa' which are believed to be the

abode of the ancestral spirits (Karin, 2006). The Africans also use sculpture for healing purposes. In the Democratic Republic of Congo, there are some ethnic groups which use magical doll with nail driven into it used for healing diseases believed to be spiritual (Witcombe, 1995).

Apart from sculpture contributing to religion, it continues to be man's servant and even accompanies him to the grave. In Ghanaian society, the dead are buried in coffins. These coffins are nothing but sculpture which is made from wood. Coman (2009) points out the fact that wood is used to make funeral objects which range from coffin to the cross. These days coffin making in Ghana has taken a new dimension where coffins are designed and carved to suit the work, clan and association of the deceased.

The teaching of sculpture in school ensures development of creativity among students since creativity is the essence of art education. This is the reason why art educators always lay emphasis on creativity. Sculpture students, after their studies have the ability to bring new things into existence and have potential to develop upon the existing ones as well. Eyiah (2004) argues that "Creativity 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" (p.1).

## 2.8 Visual Arts Education in Ghana

Ross (2004) notes that the missionaries did not teach wood-carving in schools because they thought it would encourage ‘idol’ worship. Edusei (1991) also attests to the fact that Christian converts and students alike were not allowed to study the Ghanaian indigenous art. African art such as sculpture was seen as idol worship since the missionaries themselves did not understand the philosophies behind the art forms most especially sculpture, hence their ill interpretations. African art and for that matter sculpture had since suffered this discrimination.

The pivot of education in every society is its culture. Education is about transfer of culture to the younger generation to enable them become acceptable members of the society. Visual art was, therefore introduced into the then Gold Coast (now Ghana), educational curriculum as “hand and eye” (Edusei, 2004) in 1908. After art had made its way into the school curriculum as hand and eye, wood carving, basketry and craft were subsequently introduced. According to Antubam (as cited in Edusei, 1991), Gabriel Pippet introduced sculpture in Achimota School as an extra core curricula activity. This gave birth to the Sculpture on Ghana’s school curriculum curriculum.

The education reform in 1987 saw sculpture being taught in schools as an examinable subject in the Senior Secondary School. The first sculpture external examination in the

Senior Secondary School was written in 1993. To date, the subject is being offered as an examinable subject in the Senior High School programme.

## **2.9 Rationale for Teaching and Learning Sculpture**

The teaching of Sculpture in Senior Secondary Schools is based on the new educational objective of educating the head, the hand and the heart to enable the learner to creatively discuss and analyse ideas and problems to come out with a required solution (Offei, 2004; Amenuke, et al., 1991). Eyiah (2004) adds that a well ‘educated person’ has some amount of all the six types of knowledge. It is central for any meaningful education reform to be based on the education of the head (intellectual development), the hand (manipulative development) and the heart (affective or moral development) which promotes a well-balanced integrated education for total living. This is why the impact of sculpture is currently felt heavily on education, health, as well as communication and to a large extent on the entire lifestyle of the society. In addition, Sculpture has contributed to advancement of art and technology (Teaching Syllabus for Sculpture, 2008). Sculpture students do creative discussions, problem analysis and exploration of ideas, tools and materials during sculpture classes. Students are also equipped with skills to solve social, socio-economic, decoration and cultural problems. In addition, sculpture students develop the skill of appreciation (Offei, 2004).

Sculpture which involves the use of appropriate techniques, tools and processes is to give learners the chance to gain the needed skills. Students, upon the study of sculpture, are able to value their own culture and to give good and meaningful cultural interpretations.

One's ability to think, analyse and feel creatively make him or her contribute effectively to problem solving in the nation at large. The development of Ghana to some extent lies on the shoulders of Sculpture and other subjects of the Ghana educational curriculum. This is so because sculpture works are used to solve everyday problems, from domestic to industrial. For instance, sculptors create works to solve anti-social problems. Sculptors also make artificial limbs to help people with physical deformities. In studying Sculpture, the learner develops self efficacy. Gibbons and Shoffner (2004) explain self-efficacy as the beliefs people have about their capability to do a given task successfully following the required procedure. These beliefs are not permanent but are rather continually changing based on interactions with other people, the environment, and one's own behaviours. The training given to Sculpture students enables them to become productive, useful and acceptable members of the society after school (Teaching Syllabus for Sculpture, 2008).

Sculpture graduates are exposed to various career opportunities such as gallery directors, critics, museum directors, curators, lecturers and others (Arthur, 1995). These people can go into private businesses such as carving, moulding, and casting among others and help to reduce the massive unemployment situation currently facing the country. This would in a way enhance the development of Ghana as a nation and also help in alleviating poverty. Sculpture Teaching Syllabus (2008) again states that "in Ghana, the combined knowledge and skills in Sculpture, Science and Technology reinforces our survival and development" (p.ii). Ghana needs sculptors to bring into physical form the knowledge

and facts generated by scientists. Works are made to solve political, educational, social, economic, religious and domestic problems. Sculptors are also needed to make artifacts' to be used to commemorate our heroes, to decorate parks and buildings, to create teaching aids, toys, dolls, robots and others (Offei, 2004).

The authors cited have highlighted that sculpture trains learners to make use of materials in their localities to set up small scale and cottage industries. Learners acquire skills that enable them to recycle non-biodegradable materials such as plastic to produce sculpture. This adds also to the point that the unemployment problem is reduced. Sculpture also develops students' beliefs, cultural values and good attitudes. The study of sculpture history and indigenous art instill in students the cultural values of the society. Students in this sense learn much about their culture and develop good taste for it (Sculpture Syllabus, 2010).

Significantly, the study of sculpture improves students' ability to analyze and solve problems effectively. Learners' creative skills are heightened and sharpened in a way that will enable them to be more creative and enterprising. The training develops learners' cognitive domain. This enables the learner to reason logically, synthesise carefully before coming out with the right ideas and solutions. Students are able to communicate effectively and are able to address social issues. They use sculpture products to educate and inform the society about social issues.

## **2.10 Methods of teaching sculpture**

Tonka and Beatriz (2003) opine that “Teaching and learning should be both creative and constructive ways of mental and motor activities. The teacher is supposed to provide his pupils’ holistic emotional, psychomotor and cognitive as well as visual development” (p. 2). The sculpture teacher must be creative enough to plan his or her lessons in a way that will develop the learner with regard to the head, hand and heart. He or she must create a level play ground that will enable the learner to develop the needed skills, love and ability to think and solve day to day problems. The Sculpture teacher must attach importance and seriousness to his or her job in the classroom or studio. There is also the need for the teacher to create a more welcome teaching and learning climate for the students to enable them explore new ideas and skills for themselves. The teacher must consider and follow the students’ pace of assumption and not to rush during lesson delivery. It is only when sculpture teachers and other subject teachers realize the individual differences among their learners that they can plan and manage their lessons effectively. This makes the class more lovely and learner friendly. Learners should be encouraged to contribute meaningfully to their societies.

### **Sculpture Park**

Holt (1991) is of the view that the use of Sculpture Park is another good teaching method which combines nature and art in the teaching and learning process. It is an essential tool of aesthetics that sets up learners’ chances to increase their potential for aesthetic

experience. Students by so doing are encouraged to improve on their abilities. They also get the chance to learn about artists they might have heard/read of and their sculpting styles. This can be termed as obtaining first hand information from the field and learners may at times see these artists as their mentors. Students' visit to such places as the Sculpture Parks, gardens, art galleries, art bazaars, exhibitions as well as art fairs enhances and invigorates their technical and artistic expressions. In addition, reflective practice is boosted in learners. Moon (1999) as cited in UK Centre for Legal Education (2010) defines reflective practice as "a set of abilities and skills, to indicate the taking of a critical stance, an orientation to problem solving or state of mind."(p. 1).

The Sculpture teacher, like other subject teachers need to prepare adequately before entering the classroom to teach. This is the more reason why Park (1992) says

The teacher as enquirer is always in search of a better understanding of his/her subject matter and ways of communicating that understanding in the classroom. The love for idea, for art, for students, and for teaching are motivations for the continued thirst for knowledge. (p.56)

As a Sculpture teacher, there is the need to have insatiable quest for knowledge and therefore the need to read wide. The teacher has to seek more information on the topic to be taught. In terms of practical lessons, the teacher needs to get all the needed items and rehearse before coming to class. It is very important for the teacher to try out new media and new techniques. The teacher must have a love for work and the learners. Adler (1982) adds "the teacher who has stopped learning is a deadening influence rather than a help to students being initiated into the ways of learning" (p.59). The sculpture teacher

should be much concerned with the quality of a lesson he is to deliver, the core points and practical activities. Ulbright (2002) contributes that “Teaching is a very demanding profession and so teachers must give the needed attention to students’ development, curriculum content, instructional strategies and programme administration. Art teachers spend more time outside preparing and evaluating their lesson” (p.7).

Creative Arts Syllabus (2007) explains that

The aim of art education is to take teaching and learning from the didactic acquisition of knowledge and rote memorisation to a new position where learner will be able to apply their knowledge, develop analytical thinking skills, develop plans, design new products, generate new and creative ideas and solutions and use their knowledge in a variety of ways to deal with problems and issues, solve problems and generally be productive (p.vi).

Sculpture teachers should therefore not go with the rote method of teaching but as much as possible use demonstrations and practice. Students should not be taught to memorise what they are taught alone but put it into use by solving day-to-day problems. The Creative Arts Syllabus (2007) emphasizes that the teaching of art must be more practical than theoretical. It further stresses on the various percentages which should be given to the teaching of practical skill and theory respectively. It prompts teachers to note that

Practical Skills” must be given 80 percent of the teaching and learning time to emphasised the point that Creative Arts is more toward the acquisition of practical skills at the school level [.] The remaining 20

percent can be used for theoretical aspect of Creative Arts such as, observing, listening, responding, talking, reporting, describing, brainstorming and discussion (p.vi).

It is the duty of a sculpture teacher to teach more practical skills than devoting more time to teaching theory. Sculpture teachers must teach to build up the practical skills learners possess to make them marketable after the course. Teachers must ensure that their practical lessons are learner-centred and not to spoon feed learners with sculpture theory. Learners must be allowed to appreciate and criticise their own work and that of their friends after every work.

Heywood (2009) explains that the teaching of studio for instance must welcome learners uniquely to a spatial, embodied, sensory encounter with materials, tools and techniques as well as experienced procedure of making art works. It is during studio time that learners get chance to manipulate various tools and materials they have learnt theoretically. The various techniques used in producing artifacts are also assured. Psychomotor, affective and cognitive domains are very well developed in studio practice.

### **2.11 Problems of Teaching Sculpture**

Sculpture, like any other visual art form, has many challenges in schools where it is taught as a visual arts elective option. School authorities often have refused to give attention to the visual arts subjects which include Sculpture by reducing its instructional

time on the school curriculum even though it is expected to cover the same duration as other subjects.

NAEA (2010) supports this by stating that

Yet in a short-sighted effort to help make children competitive in a global economy, many schools have reduced visual arts instruction in favour of a greater emphasis on mathematics and science. These actions in some cases have resulted from accountability policies that measure school performance on a narrow set of abilities. (p.3)

This affects the teaching of visual arts since teachers are not able to complete the syllabi due to time constraint. Another effect is the incompetency of students who offer the subject when they school. This problem cripples creativity which happens to be the core of industrial development. This, as it is, has caught the attention of world leaders like the American president Barack Obama (2008) who in one of his statements on his campaign website indicated that, “In addition to giving our children the Science and Maths skills they need to compete in the new global context. We should also encourage the ability to think creatively that comes from a meaningful arts education” (p.1). This assertion by the US president places art on a very high pedestal of teaching and learning as far as creativity and development is concerned. As a matter of fact, the combination of knowledge gained in Art, Science and Maths as well as other subjects would help put nations on a competitive global economy.

Kaiser (2009) states that the major challenge in the field of art has been lack of well trained corps of managers who are capable of resourcing and drawing audience to win support for our artists.

Pearson (1994) states that there are inadequate professionals to teach in schools and not enough professionally trained teachers to supervise and teach during studio practice due to high training cost.

Kaiser (2009) again points out that “Arts management, after all, is a practical field like medicine and must be taught through real-time, real world experiences (p.1).” The teaching of sculpture must be done with a focus on practical. Sculpture, like medicine, is practical oriented hence must be handled as such.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This chapter provides information on the methodology and research instruments used by the researcher for the study. The topics discussed under this chapter are research design, library research, population for the study, sampling technique, data collection instrument, data collection procedure, and data analysis plan. The various problems encountered by the researcher during the data collection process are also outlined.

#### **3.2 Research Design**

The researcher used the descriptive research method under the qualitative research approach for the study. Shank (2002) defines qualitative research as “a form of systematic empirical inquiry into meaning” (p. 5). Qualitative research method is a scientific research that investigates and seeks to answer questions and produce findings that are not predetermined. This research method seeks to understand the problem under study from the perspective of the local population which consists of schools in this case. Key (1997) opines that “Descriptive research is used to obtain information concerning the current status of the phenomena to describe "what exists" with respect to variables or conditions in a situation” (p12). The descriptive research method involves gathering data that describe events and then organizes, tabulates, depicts and describes the data collected. “Descriptive research design is a scientific method which involves observing

and describing the behaviour of a subject without influencing it in any way” (Shuttleworth, 2008. p1).

It also uses description as a tool to organise data into patterns that emerges during the analysis. The descriptive research method was used by the researcher to describe and analyse the data collected. The qualitative research method was employed for the study since it deals with the situation or events in its natural settings. With this method, views, opinions, experiences and expectations of the respondents are taken and analysed to provide reliable and in-depth information on the socio-cultural conditions and perceptions regarding the teaching and learning of Sculpture.

### **3.3 Study Area**

The study was conducted in four Senior High Schools in the Brong-Ahafo Region. The schools were Yamfo Anglican Senior High School, Berekum Senior High School, Wenchi Methodist Senior High School and Bechem Presbyterian Senior High School. These schools were selected based on the fact that they offer sculpture as an elective subject of study within the Visual Art curriculum. Again, the choice of these schools was justified by the fact that, these schools are among the best in the region regarding the teaching of visual Arts.

### **3.3.1 Yamfo Anglican Senior High School**

The only Anglican Senior High School in the region is Yamfo Anglican Senior High School (YAMSEC) located at Yamfo in the Tano North District of the Brong-Ahafo Region. The school has a population of over 800 and teaching staff strength of about 44. The School which is one of the less endowed in the region offers the following courses: General Arts, Home economics, Visual Arts and Business. It has both boarding and day facilities for boys and girls. The School, however, lacks adequate infrastructure ranging from classrooms to laboratories, and a sculpture studio for practical works.

### **3.3.2 Berekum Senior High School**

Berekum Senior High School (BESS) also located at Berekum in the Berekum Municipal of the Brong-Ahafo Region has a good record of academic excellence. The School was established in 1970 by the joint efforts of the Berekum Traditional Council and the Berekum Youth Association (BYA). The school offers six programmes which are Science, Business, Agricultural Science, General Arts, Home Economics and Visual Arts. Sculpture and Graphic Design are areas studied under the Visual Arts programme. Currently, the school has a population of about 1,841 students. Presently, the Visual Arts department is made up of 144 boys and 12 girls.

### **3.3.3 Wenchi Methodist Senior High School**

Wenchi Methodist Senior High School (WESS) is a mission institution established by the Methodist Church of Ghana, in 1963. It is one of the early schools established in the

Brong-Ahafo Region. The programmes that the School runs are Science, Agricultural Science, Business, Home Economics, Visual Arts, and Music. The school is made up of one 1,704 students with 126 of them offering Visual Arts. The school can be located at Wenchi off the Wa road.

### **3.3.4 Bechem Presbyterian Senior High School**

Bechem Presbyterian Senior High School (PRESEC) was established by the Presbyterian Church of Ghana in 1966 as part of its effort to promote and improve accessibility so far as education in the country was concerned. The school which had a humble beginning of about 20 students now boasts of over 2020 on its General Arts, General Science, Business, Home Economics, Agricultural Science and Visual Arts courses. The school operates both day and boarding system for both sexes. Dedicated to training disciplined students, the school attaches great importance to the religion and also promotes religious diversity as other religious denominations are entertained in the school. The school is located along the Bechem-Sunyani road in the Brong-Ahafo Region.

The school was one of the schools that benefited from the Government of Ghana's Senior High School model concept in 2004. As a result of this initiative, the school has seen an upgrading of infrastructure in all the academic Departments. The science laboratory, computer laboratory, science resource centre, sculpture studio and many other practical workshops have all been upgraded with sufficient, modern equipment to promote teaching and learning. The school has 75 teaching staff out of which only 2 teach

sculpture. This feat is an achievement for the School because all other Schools in the study area have one teacher each for sculpture.

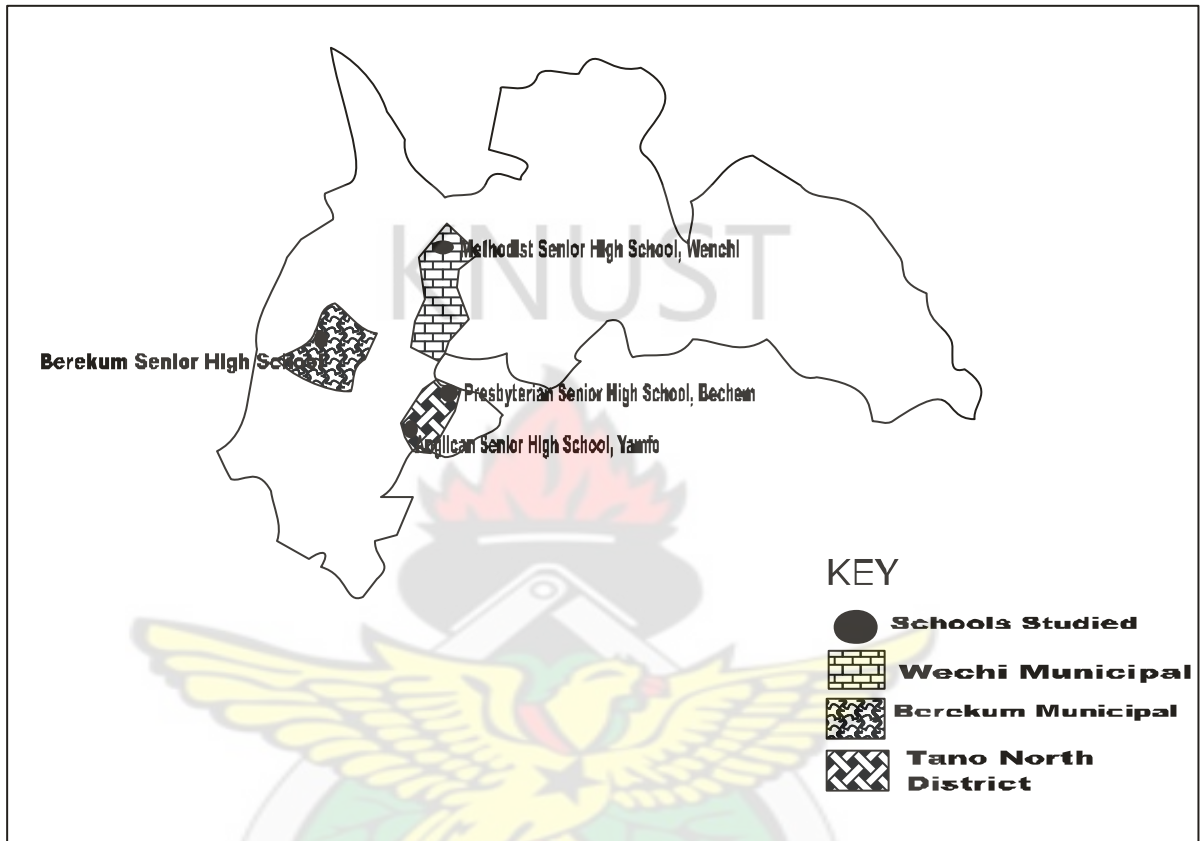


Figure 3.1 A map showing the Brong-Ahafo Region where the schools studied are located

### 3.4 Population for the study

Population as contended by Sidhu (2003) is a group of people or objects with common characteristics upon which the researcher is interested in. It is all the Senior High Schools in Brong-Ahafo Region that formed the target population for this study. For the

purpose of this study, population is defined as the total number of respondents that the researcher observes, interviews and administers questionnaires to. Respondents in the four selected Senior High Schools which are Yamfo Anglican Senior High, Berekum Senior High, Wenchi Methodist Senior High and Bechem Presbyterian Senior High School formed the population. The accessible population constituted students pursuing sculpture in the four schools, Visual Arts teachers, headmasters of these schools and their assistants.

### **3.5 Sampling Design and the Sample**

Sample is a small portion of a population that is selected for a study (Best and Kahn, 2003). The sample is critically observed and analyzed. The study employed both probability and non probability sampling techniques. Under the probability sampling, the simple random sampling technique was used to select the school heads, teachers and the Visual Arts students in the selected schools in the Brong-Ahafo Region who constituted the main respondents. The use of simple random sampling technique is justified by the fact that it provides the best opportunity to generalise the results of the population. It also gives every student offering sculpture in these senior high schools the opportunity to be selected for the study (Marshall, 1996).

Under the non-probability sampling method, the purposive sampling technique was used to select the headmasters and Visual Arts teachers in the selected schools. According to McGivern (2006), the non- probability sampling method allows the researcher to control

the elements of the study. With the purposive sampling technique, each element in the sample is selected to meet certain criteria or the characteristics of the respondents of which the research is concerned with.

### **3.6 Sample Size**

A total of 180 respondents represented the study. This was made up of 160 students (the main respondents) with 40 students selected from each school. In addition, 20 respondents; the Headmaster, his Assistant and three Visual Art teachers, five in each school was select. This number was made up of. In all, 42 female and 118 male student respondents were used for the study.

### **3.7 Primary and Secondary Data**

The study relied on data mainly from primary and secondary sources. The primary sources which are often referred to as field information involved data obtained largely from the responses of questionnaires and interviews conducted and collected from the respondents of the study. The secondary sources were those which were obtained from research works of others in the area of sculpture studies, literature from review of books from renowned sculptors, journals, articles, reports, journals, research materials (published and unpublished) and records from several libraries. The researcher also got some of the information from the Internet.

### **3.8 Data Collection Instruments**

The study used multiple data collection instruments, observation, questionnaire and interview. Both open and closed ended questions were answered by Visual Arts students, teachers and school heads. Unstructured interviews and observation were used to gather information from the Visual Arts students, teachers and heads. These techniques used are appropriate because the study is largely descriptive with the purpose of seeking in-depth information on respondents' opinions, experiences and expectations regarding the teaching and learning of Sculpture in schools.

#### **3.8.1 Questionnaire**

The researcher designed three categories of questionnaires where each category of questions was given to students, teachers and headmasters respectively. The various categories of questionnaires administered to the respondents included personal data of the respondents and questions that sought conditions existing in Sculpture section in the selected SHS in Brong-Ahafo Region. The questionnaire also elicited respondents' responses on problems that are associated with the teaching of Sculpture as well as facilities and equipment that can be organized to make a model sculpture studio for SHS sculpture programme.

### **3.8.2 Observation**

Passive observation was used by the researcher to find out how sculpture is taught in SHS and Students attitudes towards classes and where students do their practical lessons. The researcher observed facilities and space available for students to do their practical. The researcher also conducted unstructured interview for students, headmasters and teachers to validate the data collected. The interview was conducted orally and the responses recorded. This was used to collect data on how the propose model sculpture studio for SHS should be. This was done through visits to the schools.

### **3.9 Validation of Instruments**

The items in the questionnaire, observation checklist and the interview guide were carefully selected by the researcher after which they were given to the supervisor for vetting and modifications. The researcher developed both open-ended and close-ended questions for the study. The types of questions developed were from the objectives. This enabled the researcher to solicit the needed information and relevant data on the topic. (See appendix II to IV).

### **3.10 Data Collection Procedures**

The study collected data from all the headmasters, teaching staff as well as students selected. Permission was sought from headmasters before the researcher carried out the study. Having been granted permission, the researcher visited the various Visual Arts

classrooms of the selected schools to administer the questionnaire to the students using the simple random sampling technique to select 10 respondents from each Visual Arts class, (Forms 1 – 4) in the respective schools. This was done to ensure that equal numbers of respondents were obtained from each School.

In each classroom visited, the researcher wrote YES and NO on separate pieces of paper. Papers with 'Yes' written on them were 10. The rest of the papers had NO written on them to make up the number of students in the classroom. These papers were folded and put in an empty chalk box and the papers were then shuffled for the students to pick one each. Students who picked 'YES' were given copies of the questionnaire to answer whereas those who picked 'NO' were not issued with questionnaire. This procedure was repeatedly used in selecting the 40 students from each of the schools. The administration of the questionnaire to the students in each class took close to 30 minutes each time of the visit.

The headmasters and Visual Arts teachers in each of the selected schools were also given questionnaire to answer. The researcher personally administered and explained the questionnaire to the respondents. The headmasters and the head of Visual Arts' departments were also interviewed to solicit their views. During the observation, notes and pictures were taken to supplement the data needed. To enable respondents answer questions in confidence and without fear, they were interviewed individually by the researcher. This was done in all the selected schools.

### 3.11 Data Analysis Plan

The data collected were analysed through qualitative and quantitative means with the help of Statistical Package for Social Sciences (SPSS) software, with relevant statistical presentations such as charts, frequency tables and cross tabulations to draw inferences. The data was analysed on the basis of thematic analysis focusing on the broad areas under the objectives and the research questions as well as their bio-social and the effectiveness of teaching and learning of Sculpture in these schools. The next chapter reports on how the data collected were analysed and discussed.



## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

#### **4.1 Overview**

This chapter presents the analysis of data and the discussion of the study as far as achieving the stated objectives of the study is concerned. The data was analysed using descriptive statistical tools and presented with the use of frequency tables and bar charts to draw inferences. For clarity and easy reading, the analysis was done in relation to the objectives of the study. In view of this, this chapter has been divided into four sub-headings: the demographic characteristics of respondents, problems facing students and tutors in sculpture sections in SHS, what factors make teaching and learning of Sculpture in SHS unattractive and creating a suitable learning environment for all. The study looks at the facilities that can be organized to build a model sculpture studio for effective teaching and learning of the subject.

#### **4.2 Demographic Characteristics**

In this sub-section, the study analyses the profile of the respondents and their effects on the study as far as their background in the area of sex, BECE grades and other relevant information that may affect the success of the study is concerned. Table 4.1 shows that there were more male respondents than females among the sculpture students sampled for the study. This suggests that girls are not many in Visual Arts Department resulting in lesser female students at the sculpture sections. These females later end in Home

Economics classrooms. In Berekom senior high school where the researcher teaches for instance out of 42 students only 1 female student study sculpture in Form 2 class. Moreover, having 118 males as against 42 female respondents can be attributed to the fact that all sculpture teachers are males. There should be increase in the number of female sculpture teachers in the SHS since they would serve as role models to girls who are enrolled to pursue sculpture.

Table 4.1: Gender of respondents (sculpture students)

Gender	Frequency	Percent (%)
Male	118	74.1
Female	42	25.9
Total	160	100

Source: Fieldwork, 2011.

It is clear that few females study sculpture. The information gathered at the time of the study was that female students enrolled to study sculpture later transferred to the Home Economics class. This may be due to the fact that the female students have the perception that sculpture is a subject for males only. Having few females in sculpture seem to affirm the notion that indigenous art discriminated among the sexes (Amenuke, et al. 1991). This also seems to reflect the impression of gender discrimination in the study of Visual Arts reported by Evans-Solomon and Opoku-Asare (2011) in four Senior High Schools in Central Region of Ghana. Sculpture demands the use of heavy materials and sharp tools of which girls are afraid and do not have much energy to put in.

Sculpture to the girls is time-consuming and inappropriate for them hence they rely on male students for assistance during sculpture lessons such as carving. All questionnaires issued out were retrieved successfully.

Table 4.2: Respondents' BECE Aggregate score

Aggregate Score	Frequency	Percent (%)
6 – 10	6	3.75
11 – 15	24	15.0
16 – 20	44	27.5
Above 20	86	53.75
Total	160	100

Source: Fieldwork, 2011

From the Aggregate Score of the respondents in the Basic Education Certificate Examination (BECE) as indicated in Table 4.2, majority of the sampled sculpture students are those who were admitted with Aggregate 16-20 in the BECE which is the basis for admission into Senior High Schools (which represents 27.5%) and those who had above Aggregate 20 (which represents 53.75%). Table 4.2 also shows that only 3.75% of the students entered with good Aggregate Score (between 6-10) while those who scored Aggregate 11-15 were 24 (15%). This shows that most of the students in sculpture were admitted with weak grades.

The data gathered on the field indicated that eight or 66.7% of the teachers who responded to the questionnaire specialized in Sculpture as seen in Table 4.3 while in Table 4.4, 16.7% each of the respondents had their area of specialty in pottery and

ceramics, and painting respectively. Though Ghana Education Service is using Computer placement, the question of whether the computer is programmed to selected weak students for Visual Arts needs to be researched further. Table 4.2 clearly depicts biasness of a sort of placement when it comes to student selection for SHS courses. Out of 160 respondents only 6 or 3.75% in all the four selected schools had aggregate score between 6 and 10.

Table 4.3: Area of specialization of Tutors

<b>Specialization</b>	<b>Frequency</b>	<b>Percent (%)</b>
Sculpture	8	66.7
pottery and ceramics	2	16.7
Painting	2	16.7
Total	12	100.0

Source: Fieldwork, 2011

Table 4.4: Teaching experience of Visual Arts Teachers

<b>No. of years in Teaching</b>	<b>Frequency</b>	<b>Percent (%)</b>
1-4 years	7	58.3
5-8 years	2	16.7
9-12years	1	8.3
Above 13years	2	16.7
Total	12	100.0

Source: Fieldwork. 2011

The study shows that 33% of the teachers have second degrees while 67% of them are first degree holders. The majority of the Art tutors (58.3%) had been teaching sculpture subject between one and four years whereas two (16.7%) had taught for five to eight years and one (8.3%) had been teaching for nine to twelve years. Two teachers (representing 16.7%) had been teaching for more than 13 years. This suggests that teachers are quite experienced in teaching the Visual Arts. This might have caused the good performance in the WASSCE results as gathered from the respondents. The teacher student relationship may have been strengthened as a result of the long years teachers have spent in the School. Teachers who have taught for one to four years were 58% or 7 implying that the Visual Arts programme has future prospects since more young teachers are manning the programme.

Table 4.5: Summary of profile of the Heads in the four Senior High Schools

Specialization	Frequency	Percent
Languages	3	37.5
Art	1	12.5
Science	2	25.0
Mathematics	1	12.5
Geography	1	12.5
Total	8	100

Source: Fieldwork, 2011

Heads of selected schools were 8 out of which 3 or 38% hold masters degree and 5 or 62% hold a bachelor degree. These respondents had their areas of specialty to be the languages (37%), art (12.5%), science (25%), mathematics (12.5%) and Geography (12.5%). The current qualifications of these heads as of now stand at masters' degree (37.5%) and bachelors' degree (62.5%). This suggests that few headmasters are art biased. This is likely to affect the visual arts department since most of them do not have art at heart. Personal experience shows that some of the heads who are not artists are reluctant to honour the demands of the Visual Arts department.

#### **4.3 Conditions existing in Sculpture sections in the selected Senior High Schools**

From the data gathered, a number of problems are faced by sculpture sections in all the visual arts departments studied. The problems range from facilities or logistical constraints, personnel inadequacy, finances and students attitude of towards Sculpture study in the departments. As seen from Table 4.6, 58 (34.9%) students and tutors reported inadequate textbooks as major problem while 40 (24%) cited the lack of studios. The researcher observed that libraries of the selected schools have no reference books or sculpture. This restricts sculpture to the notes given to them by the sculpture teacher. It is important to know that the schools which offer sculpture ought to stock their libraries with textbooks on sculpture for referencing. The issue of studio is paramount yet the researcher observed that out of the 4 schools selected only 1(Bechem Presbyterian Senior High) had a sculpture studio. This implies that sculpture teachers double their classrooms as practical rooms during practical lessons. The researcher's personal

experience shows that other subject masters do not like this since during change over students do not have adequate time to clear their classroom, furniture and themselves. The use of the classroom as a practical room has also made most sculpture tutors to rely greatly on the theoretical aspect than the practical aspect. This again implies that all students who are offering sculpture do have adequate opportunity to develop their potential.

Table 4.6: Summary of problems confronting sculpture departments

Problems	Frequency		Total	Percent(%)
	Students	Tutors		
No studio	40	2	42	24.4
Inadequate tools and materials	8	2	10	5.8
Inadequate text books	58	2	60	34.9
Financial Problem	35	2	37	21.5
Negative attitudes of students	7	1	8	4.6
Negative attitudes of school authorities	11	2	13	7.6
Discrimination among departments	1	1	2	1.2
Total	160	12	172	100

Source: Fieldwork, 2011

The researcher observed that Libraries of the selected schools had no reference books for sculpture. This restricts students to the notes given them by their teachers. It is important to note that the schools which offer sculpture ought to stock their libraries with sculpture books for referencing. This issue of studio is paramount yet the researcher observed that out of the four schools selected only one (Bechem Presbyterian Senior High) had a sculpture studio. The three remaining schools had no studios. This implies that teachers

double their classroom as practical rooms during practical lessons. The researcher's personal experience shows that other subject masters do not like this since during changeovers students do not have adequate time to clean their classrooms, furniture and themselves. The use of classrooms as practical rooms had also made most sculpture teachers to rely greatly on the theoretical aspect than the practical lessons. This then implies that not all students offering sculpture do have adequate opportunities to develop their potentials.

#### **4.3.1 Facilities/ Logistics**

With regard to the availability of equipment, materials, tools, studio, books and other logistics for teaching and learning of sculpture, both the tutors and students sampled mentioned their significance for effective teaching and learning. The Creative Art Syllabus (2007) requires that the teaching of sculpture and other Visual Arts subjects in general should devote 80% of the instructional time to practical work while 20% is devoted to the theoretical presentations. Practical works require a studio which surprisingly is lacking in three of the schools as mentioned by the majority of the respondents (constituting 24.4%) who said their departments did not have sculpture studios for practical work. Students and tutors in the selected schools admitted that their practical lessons are done in classrooms. These respondents again said less time is given to the practical lessons as compared to the theory. For these students who do such practical, the data gathered indicate that the practical are done in their normal classrooms which affect other subjects when the time ends for change over (Plate 4.1). However,

because of the absence of sculpture studio for practical works, most of the teachers depend on theoretical method of teaching which according to the syllabus should constitute only 20% while 80% should be devoted to practical works. Pigrum (2007) supports that learners must be able to apply knowledge acquired through theoretical lessons during studio practical work.

It was also observed that most of the lessons in schools were taught without adequate teaching and learning materials. The students (98%) said that the Visual Arts departments had failed on all occasions to provide them with tools and materials for their practical. Majority of the teachers and headmasters confirmed the students' assertion on the non-provision of materials for practical works. Few of the respondents said they sometimes get assistance from their schools.

On the question of supply of approved Government textbooks for students, almost all the students (60%) indicated that the school did not provide sculpture textbooks for their study. Data analysed on teachers confirmed what the students said regarding provision of textbooks and other printed materials for referencing. All the teachers who actually answered the questions indicated that they were only given syllabus but no teacher's handbook. They all depended on personal means to get references for organizing lessons. It was again observed that most of these schools did not have store rooms to store or keep their practical works done by the students. Even, those with store rooms lacked boxes, cupboard and shelves to store the works and in most cases the works were left at the mercy of dust and cobwebs. The works are unarranged and left scattered on the floors of the store rooms as shown in plates 4.4, 4.5 and 4.6.



Plate 4.1: Section of sculpture students doing their modelling in their classroom.



Plate 4.2: Students preparing clay while in their school uniform.



Plate 4.3: Clay lumps are left in the classroom, making the furniture dirty.



Plate 4.4: Classroom lockers being used to store clay and sculpture works.



Plate 4.5: Students' sculpture works scattered on the floor of the store room.



Plate 4.6: Students' works left at the mercy of dust and cobwebs.

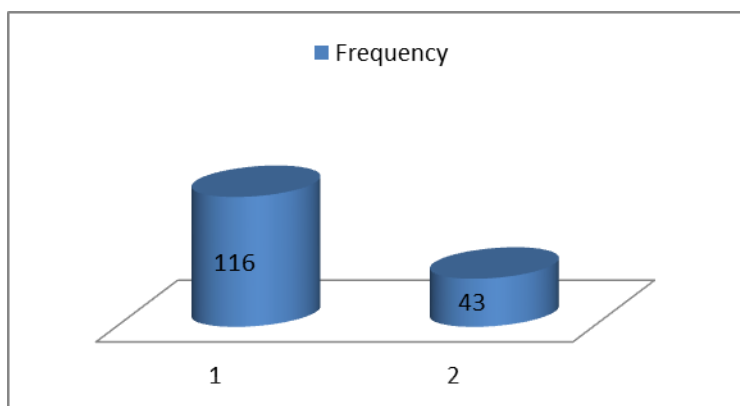


Figure 4.1: Numerical strength of teachers teaching sculpture in the selected SHS.

Source: Fieldwork, 2011

Figure 4.2 shows that 116 or 73% of schools have a teacher each teaching sculpture representing the majority while 43 or 27% of the respondents indicate they have two teachers handling Sculpture in the section. Owing to the quota system it is quite appreciable for each school to have at least a sculpture teacher. The school with two sculpture teachers implies that more students are enrolled to study sculpture.

On capacity building and professional upgrading of the staff at the Sculpture departments, the data analyzed indicate that school authorities and the Ghana Education Services have failed to organize in-service training for the teachers to improve upon the capability and be abreast with current trends in teaching and learning of the subject. All teachers who responded to the questions said there had not been a single in-service training or professional training in the area of courses or workshops.. Kaiser (2009) supported this fact when he noted that the major challenge in the field of art had been lack of well trained corps of managers who are capable of resourcing and drawing audience to win support for our artists. Adler (1982) stated that, “the teacher who has

stopped learning is a deadening influence rather than a help to students being initiated into the ways of learning” (p.59). Pearson (1994) also explained that the training of professionals to teach in schools is inadequate since their training is costly. That is the reason why there are not many professionally trained teachers to supervise and teach during studio practice.

Teaching as it was observed during regular visits to these selected schools and data gathering period showed that in most cases the teaching of sculpture was teacher-centered where teachers’ spoon feed their students without allowing them to make contributions and practice. Majority of the teachers indicated that the sections lacked adequate teaching and learning materials to make the teaching more activity-oriented which invariably enables students to participate in the lessons. What they do is to explain to the students in the best way possible without access to the required materials to enhance easy understanding. Pigrum (2007) supported this when he recommended that the best way to learn a skill was to practice and therefore the need for a place to do the practical work. This implies that teaching and learning become difficult hence go a long way to affect those who would have pursued sculpture at the tertiary level. These students may lack practical skills and would see sculpture to be a difficult subject. The students’ interest and talents are killed since most students who study sculpture under this condition would not want to pursue it further.

#### 4. 3.2 Financial Constraints

Both students and the Visual Arts departments are confronted with financial constraints (figure 4.2). Following the Schools' inability to provide students with the needed materials for practical works, 113 of them representing 74.8% indicated they have had to provide these facilities through personal finance while 26% of them said the facilities were organized through group contributions. To them, this affected their ability to perform and come out with quality works. A student by name Sarfo said "if I don't have money to contribute for the material, then I won't come to school on the day of practical" (Sarfo K, personal communication, April 2, 2011). This student will not only lose the practical skill but all the lessons for on the time table on that particular day.

Results from the data analyzed on the teachers show that school authorities do not respond to requests made by the department. A number of the teachers said they did not get any assistance from the school financially for practical works. The implication is that teachers have to use their own means and money to conduct practical. This also reveals why students sometimes have to provide their own material for practical lessons. Though one can use variety of local materials to make sculpture, however, there are some topics in the SHS syllabus that require the teacher to use some materials like POP, wax, wire mesh, cement, binding wires and others. The teacher needs to be supported to acquire these materials for his lessons. The SHS programme requires students to know how to make moulds, cast and carve. Sculpture students are examined on their practical skills by the West African Examination Council during their final examination.

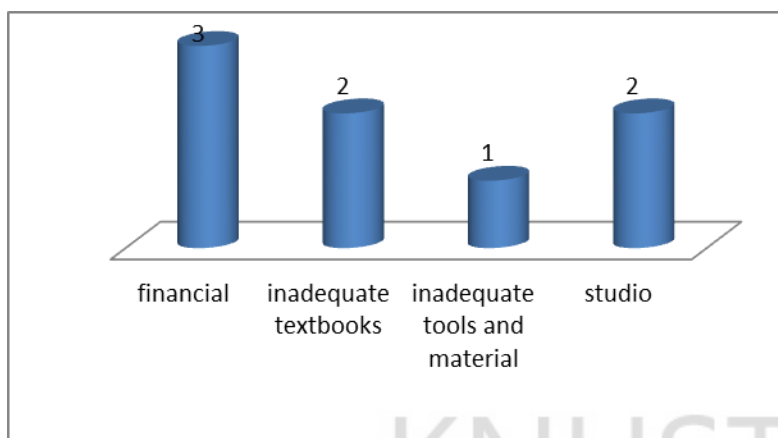


Figure 4.2: Headmasters' view on problems that confront Sculpture Sections

Source: Fieldwork, 2011

Headmasters of selected SHS admitted that sculpture sections are troubled with financial problems, textbooks, inadequate supply of tools and materials as well as studio for their practical lessons. Headmasters said they receive no grant which is specially meant to support vocational students so it becomes difficult to support the section financially.

#### 4.3.3 Nature of Students in the Department

During the data collection period, a number of observations were made. One of the observations made was the calibre of students that were admitted into the sculpture sections. The research identified that in most cases those admitted had weak grades at the BECE. The data gathered through the interview and questionnaire showed that majority of the students (53.75%) gained admission into the SHS, with an aggregate score of above 20. In addition, 27.5% percent of respondents had between 16-20 in their BECE aggregate score as indicated in table 4.2. The Visual Art should not be seen as a dumping

place for students with weak academic background. Due to the ‘dumping’ of weaker students in the Visual Arts Department, other subject teachers, for instance, in Mathematics, Integrated Science and English Language are reluctant to accept and teach in the department. The data analysed from these teachers show that those who reluctantly accept to teach, are not serious, punctual and sometimes would not report for the lesson at all. This implies that Visual Art students are always left behind since they do not get the best out of these teachers. It was observed that these teachers are punctual in other classes and felt that teaching of Visual Arts students is difficult. The teachers again confirmed that Visual Arts students complain of the core subject teachers not being punctual in their class. This actually adds pepper to their injury since the teachers would not be able to complete the syllabus with them. Responses from some of the core subject teachers indicate that students are often not ready for their classes during changeovers especially after practical lessons. They added that students always make their classrooms dirty with clay, wood shaves and others to make them wait for the students clean the classroom which causes them to lose of the time stipulated for the lessons (Plate 4.1 to 4.4).

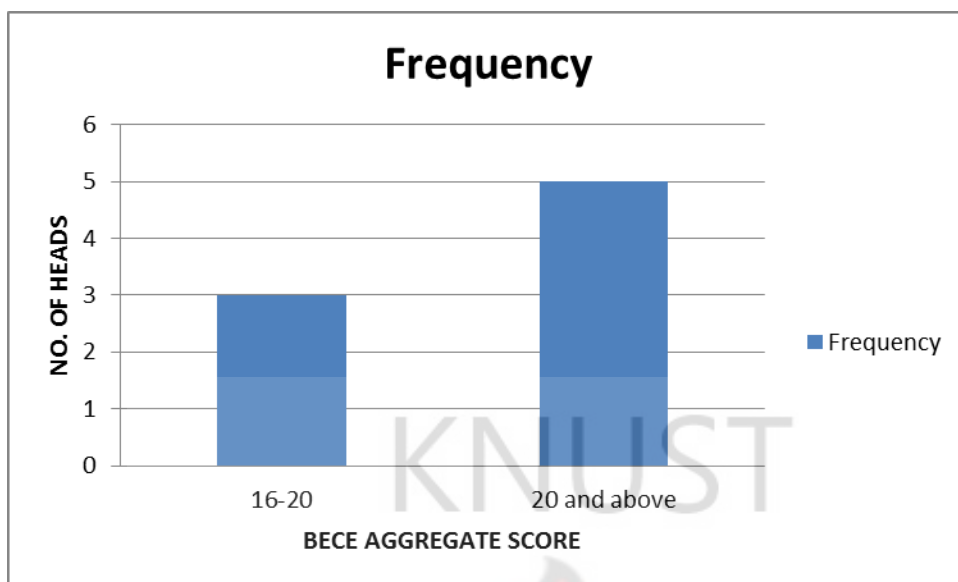


Figure 4.3: Officials Responses on category of BECE Aggregate admitted to Visual Arts Department. Source: Fieldwork, 2011

Figure 4.3 shows that majority of the headmasters indicated that most of the students admitted to these sculpture sections and for that matter visual arts departments had BECE aggregate score ranging between 16 to 20 and above. Five (5) of the heads forming 62.5% indicated that these students were admitted into the departments through the computer placement system introduced by the MoE/GES. A quarter of the headmasters said these students were admitted through the choices they made when they were completing their forms during the registration at the JHS level. According to these headmasters, the students' own performance at the BECE level gave them admission into the visual arts department. As shown in figure 4.3 none of the heads ticked aggregate 6-9 for the students admitted to the Visual art departments. The fact still remains that human beings impute the data into the computer before it is processed so these data can be

influenced by the ICT specialist. Some headmasters have turned the visual arts classes to “department for sportsmen”. What this means is that the computer selection programme is not meant to select only sports men for the visual arts department. It was observed that a great number of the students enrolled to study visual arts were sports men.

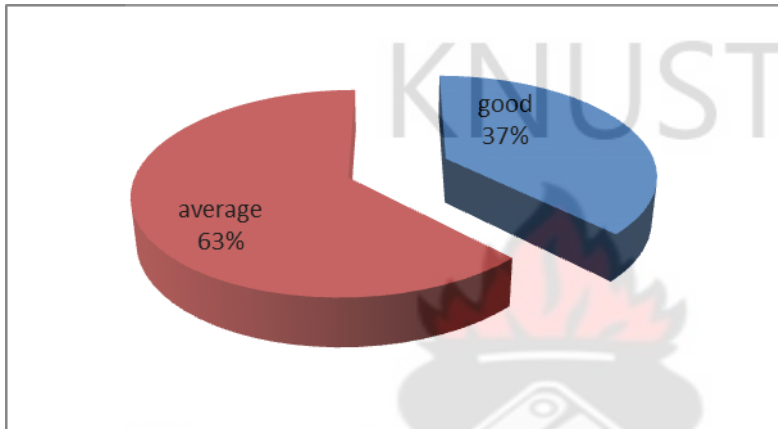


Figure 4.4: Heads view on academic performance of students pursuing sculpture.

Source: Fieldwork, 2011

On the issue of academic performance of students in the sculpture sections, Figure 4.4 reflects the views of the various heads in these selected schools. The results show that majority of the heads (63%) say these students are average in terms of their academic work.

#### 4.4 Factors Making Sculpture Studies Unattractive to Students

It must be emphasised that we live in a country where most students turn down offers to study sculpture for reasons ranging from personal to family levels. This situation, coupled

with structural deficiencies, prevent them from pursuing sculpture as a career or profession. This section examines and discusses in detail the factors and reasons that make the teaching and learning of sculpture in schools unattractive.

On the data analyzed on students' views on whether conditions in the sculpture section and the schools in general promote effective teaching and learning of the subject, the results show that overwhelming majority (137 students) forming 85.6% said conditions in their schools are not favorable for conducive studies while 23 students representing 14.4%, say the conditions are conducive for any effective academic work. The implication is that most of the students offering sculpture in the selected schools are not comfortable with the kind of climate created for the teaching and learning of sculpture. This reduces student interest in studying sculpture.

One observation made during the data gathering was that only one of the schools (Bechem Presec) had a Sculpture studio and this was as a result of the fact that this school benefited from the government's model school concept and therefore, infrastructure for the various departments had been boosted with new logistics. All Visual Arts departments in the remaining schools lacked the requisite materials, tools and teaching and learning materials to promote effective teaching and learning of sculpture. The inability of the department to provide the needed teaching and learning materials for student practical work also hinders the teaching of the subject. This, as has already been mentioned, presents enormous challenges to their already precarious financial position since they have to provide materials themselves, a frustrating situation which leaves them no option than to enroll on other subject areas of less expenditure.

However, student/teacher relationships in sculpture sections as the study gathered were very good and cordial.

One important factor the study observed is the issue of ‘stereotyping’ or ‘labeling’. There is a growing concern regarding the kind of students usually admitted into the sculpture class. The study realized that ‘weaker’ students were always admitted to pursue sculpture. The perception which is always carried around suggests that students with weak or poor academic background or records study Visual Arts. The confirmation to this perception is what the headmasters of these schools said when asked to recommend courses for students who may attain single digits in their BECE aggregate score. Interestingly, none of these heads recommended the study of visual arts to the said students but instead they recommended Science, General Arts, Agricultural Science and Business as shown in table 4.7.

Table 4.7: Courses Heads Recommend for students with single digit aggregate score to pursue

Courses	Frequency	Percent
Visual Arts	0	0
Business	1	12.5
Agricultural science	1	12.5
General arts	2	25.0
Science	4	50.0
Total	8	100.0

Source: Fieldwork, 2011

Another major factor gathered from the study was the fact that these students observed the career prospects and the available job opportunities for them as a matter of concern. While most of the students see themselves as potential unemployed graduates in view of the fact that their job prospects are challenged as compared to those pursuing science and other related courses, most of these students after realizing they cannot pursue their future career which are nursing and midwifery (because of its ready job availability) run to join other courses at the end of the first term of year one. The data gathered from students who left the Visual Arts class to join other courses proved that majority of them were interested in general nursing and midwifery. The implication is that these students were not well informed about Visual Arts at the basic level (JHS) which is the breeding grounds for SHS programmes. Students at the JHS level did not receive career guidance and counseling services to enable them make informed choices. It is very important that capacity of the School Counsellors are built to enable them give adequate counselling to students before they make their choices in both JHS and SHS.

#### **4.5 Establishment of Model Sculpture Studio for SHS: Facilities and Equipment**

In an attempt to encourage and sustain students' interest in the teaching and learning of the subject, the study organised some facilities and equipment to build a modern sculpture studio to promote the learning of the subject. In view of this, this sub-heading which is one of the main objectives of the study discusses how to organise and build a model sculpture studio for effective teaching and learning of sculpture in the country.

#### **4.5.1 Description of the studio**

Physically, the model studio is designed to reflect a standard, modern facility as well as using the internally generated fund and local materials which is usually cheap and very easy to construct even without the support of the government. The structure of the main building should comprise two changing rooms for the students (boys & girls) with one Office for the teachers. Additionally, the studio should have the following facilities: a toilet, bath and a multi purpose studio section within the main building. Both the studio and the gallery sections should have their own store rooms. A sun pit and kiln should be located behind the building. With the exception of the various store rooms, changing rooms, toilet and bath and the teacher's office, the multi purpose studio should have a dwarf wall made from cement blocks and completed with welded mesh (burglar proof). An iron sheet should be used to cover the roof of the building.

#### **4.5.2 Materials and Equipment**

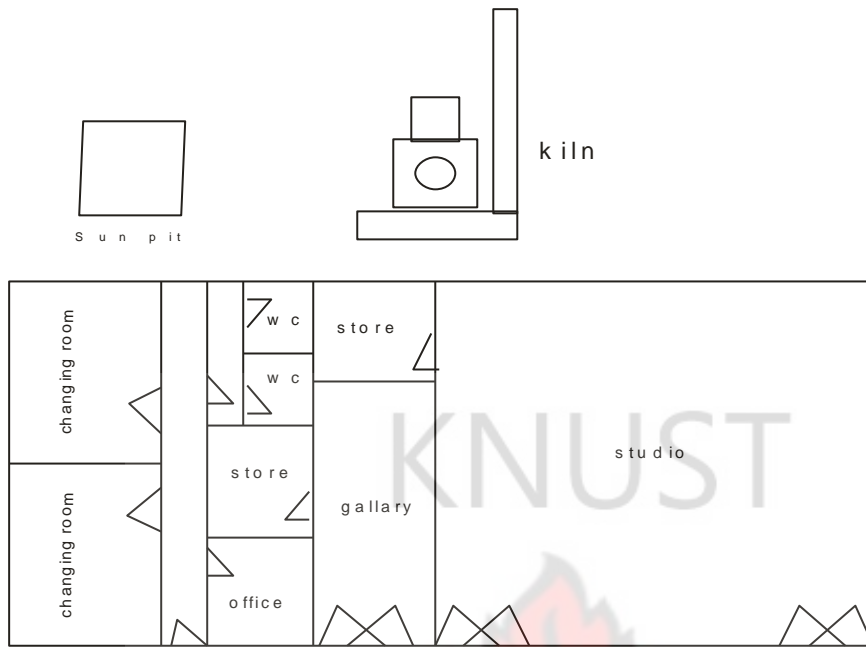
The gallery section must have display stands, hangers, shelves for the display of students' practical works for jury. The purpose is to promote appreciation of students' works as they are displayed in the gallery.

The studio should have modelling equipment such as modelling stand, modelling throne, callipers, wire-end tools of various sizes, spatulas of various sizes, dental tools for small detailed modelling, wax modelling tools, spirit-lamp, cutting wires, sack-boards, rolling

pins and guiding sticks. In addition, equipment like plaster bowls; plaster knives, plaster brushes and plaster rasp should be in stock for work that may be done in plaster.

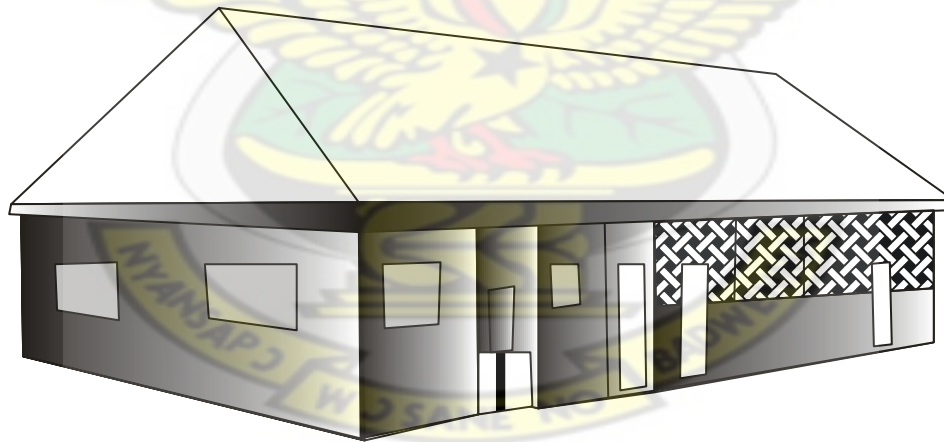
The studio needs to be equipped with most of the major motionless and portable power equipment for cutting, planing and drilling wood and collection of traditional hand tools (adzes) which could be made by blacksmiths or the metal section of KNUST and powered rotary equipment for carving. There should be a number of carving benches and large heavy tables for laying-up projects and clamping, as well as, plenty of counter space for working on smaller projects or keeping projects organized. The carving room should have variety of hand tools, including, but not limited to: hand planes, chisels (flat, bent chisels of all sizes, foot chisel, side chisel, dog-leg chisel and fish-tail) and gouges (U gouge, V gouge, C gouge, bent gouge, fluters, back-bent, simon-bend etc), pipe and bar clamps, hammers, mallet, adze, screwdrivers, knives, and marking and measuring tools. Carving tools such as lettering chisels, points, gouges, sharpening stones, saws and others should also be provided.

In addition the studio should be equipped with necessary equipment for casting, cutting, joining, and shaping. The metal room should have a small propane furnace capable of casting bronze, aluminum or other non-ferrous metals. Hand tools such as taps and dies, rivet guns, anvil, vices, clamps, cold chisels and punches should also be provided. Other equipment needed includes respirators, gloves, goggles, spraying guns, coveralls, and splash aprons and the studio must have an environmentally sound chemical disposal.



**Figure 4.5: Ground plan of a Standard/Model Sculpture Studio for SHS**

Source: Drawings by the researcher, 2011



**Figure 4.6: Front elevations of a Standard/Model Sculpture Studio for SHS**

Source: Drawing by the researcher, 2011

#### 4.6 Main findings

Based on the data gathered and analysed with the use of the various statistical tools, several findings were made:-

1. The sculpture sections are male-dominated as compared to female intake.
2. Most of the students admitted into the Visual Arts department did not perform well in their BECE. This confirms the public perception that the study of Sculpture; Visual Arts in general is given to those with weak academic backgrounds at SHS. This is due to the perception that a visual art is best suited for weak academic achievers. However, most of these students perform well in WASSCE exams.
3. In most cases, such students are given this course to study not because they selected Visual Arts to pursue but are 'forced' to study (against their wish).
4. Authorities have failed to build the capacity of these teachers. They have not provided in-service training and other workshops to upgrade their professional competence.
5. Generally, the selected schools are faced with numerous problems as the study revealed. Notably, sculpture departments lack practical work studio to enhance their studies.
6. There are no sculpture textbooks for both teachers and students for their study.
7. The Sculpture sections and the visual arts departments are confronted with financial problems. It came out that sometimes the Sculpture sections have to find their own means to organise practical lessons without support from the

school. Both teachers and students have to foot every expense that comes out during sculpture practical works.

8. Sculpture sections are challenged with the poor attitudes from school authorities and students in performing their responsibilities. Students mostly stay out of class by hiding behind sporting activities and practicals. School authorities prefer helping other departments to assisting sculpture sections and the visual arts departments. The headmasters rather give priority to science. It was realized that the authorities usually enrol most of students who come to the school in the name of sports in the visual arts departments. Most of the authorities are not well schooled about sculpture and art in general. They think pursuing a course which involves sculpture is a waste of time. Again, some of these authorities have no interest in art.
9. Most of the Sculpture teachers devote much of the instructional time in teaching the theoretical aspect of sculpture than they do to the practical aspect, which is supposed to take much of the instructional periods as the creative arts sculpture syllabus stated. This is happening because teachers complained of how difficult it is in using classroom for the work that is supposed to be done in the studio. The classrooms do not have spaces allocated for the storage of unfinished works since these same classrooms are also used by other subject teachers during instructional periods.
10. That majority of the students' do their practical while in their school uniform. The usage of the classroom as a studio is a contributing factor to the short length of the

periods, none allocation of periods for practical lesson as well as the inability of the teachers to enforce the use of working gowns during practical lesson.

11. That the student's practical works are not properly kept. This is because most of the sections of the visual arts departments have no storage facilities.
12. Regardless of the various challenges faced by the sculpture departments, students pass sculpture very well in their final exams (WASSCE). This is not because the subject is cheap or easy to pass rather the teachers have had to put in extra effort in order to complete their syllabi.
13. Many students particularly the females, when enrolled to study sculpture do migrate to other departments such as home economics and general arts.
14. Some of the students in the visual arts departments were placed there against their will and therefore do not take lessons seriously
15. Majority of sculpture sections as well as the visual arts departments have not seen improvement in terms of facilities and equipment. This is because the authorities are not that interested in art.
16. Sculpture sections double their classrooms as studios which do not allow time to clean the classrooms during change-over after practical lessons. This situation normally disturbs the other subject teachers.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Overview**

This chapter looks at the conclusion as well as the lessons that can be learnt and recommendations to be considered in the teaching and learning of sculpture in the Senior High Schools in the country.

#### **5.2 Summary**

Sculpture products for a number of years have been used to: keep record of the past, honour heroes, preserve culture, and beautify the environment of which Brong-Ahafo Region cannot be left out. However, only few schools in the Brong-Ahafo Region do offer sculpture as a subject of study. It is against this background that, the researcher undertook a critical study of Sculpture Departments in the selected Senior High Schools in the Brong-Ahafo Region.

The study sought to achieve the following specific objectives: a) to identify and describe conditions existing in sculpture sections in selected senior high schools in the Brong-Ahafo Region; b) to identify the factors that do not make the existing sculpture sections attractive to other Senior High School Students and; c) to organize facilities and equipment to make a model studio for the teaching and learning of sculpture. The researcher used descriptive research and qualitative research methods for the study and used multiple data collection instruments such as questionnaires

(both open and close ended questions) Other instruments used included interviews (both structured and semi-structured) and observation. The study was conducted in four Senior High Schools, all in the Brong-Ahafo Region. The schools were Yamfo Anglican, Berekum, Wenchi Methodist and Bechem Presbyterian Senior High Schools. In selecting the relevant respondents for the study, the researcher employed both probability and non probability sampling methods. Under the probability sampling, the simple random sampling technique was used to select the schools and the students in these schools who constituted the main respondents. A total of 180 respondents comprising of 20 officials and 160 students were selected. The data collected was analysed in both qualitative and quantitative means with the help of Statistical Package for Social Sciences (SPSS) software, with relevant statistical presentations such as charts, frequency tables and other graphical representations were used to draw inferences.

### **Principal findings**

- Majority of the schools lacked adequate teaching and learning materials such as textbooks, teachers' handbooks, and course books.
- Three out of the schools do not have sculpture studio for practical. There are no storage and exhibition rooms for students' works. The only school having sculpture studio was as a result of benefiting from government initiative of the model school concept and the initiative of the headmaster.
- All the schools lacked adequate tools and basic equipment such as carving tools, carving benches, saws, modelling tools, etc to do practical works.

- In most cases the students performed their practical in their classrooms during normal class sections which sometimes affect or disrupt other periods.
- Almost all the heads of these schools pay very little attention to sculpture and for that matter visual arts studies in general as in most cases, they commit more resources to other departments' especially pure sciences as compared to sculpture.
- The schools lack infrastructural facilities.
- Teachers' competence and capacity are not built as there were no in-service training and/or workshops and other career courses organized for them to build the professional competence and capacity.

### **5.3 Conclusions**

One does not have to travel to the schools in this country to appreciate the numerous problems that confront our educational institutions especially in the Senior High Schools which subsequently affect teaching and learning. While we appreciate the contributions that the major stakeholders are making to provide the enabling atmosphere for education to thrive in this country, the call to them is that greater attention should be given to technical and vocational skills education which is the surest way to solving the many problems the country faces as well as to improve on the development of the country.

It should be clear that solution to these problems will require a high degree of commitment and cooperation among all the educational stakeholders.

## 5.4 Recommendations

In response to the findings of the study, the following have been recommended in the hope that they would help improve teaching and learning of sculpture and Art in general in the Senior High Schools in the country:

1. There should be a course selection guidance and counselling at the JHS level especially for students who are about to make programme choices for the Senior High Schools
2. The government and teachers associations like GNAT, NAGRAT and GATA should join forces to organise regular seminars, workshops, in-service training and professional training courses to equip sculpture teachers as a way of building their capacity and professional competence for effective teaching of the subject.
3. The schools should collaborate with the National Technical and Vocational Institutes in the exchange of simple tools and equipment which in most cases, the Senior High Schools lack. Teachers should also access the facilities of local blacksmiths by the manufacture of tools for students' practical lessons.
4. It is important for the government through the Ministry of Education and the Ghana Education Service and publishers as a matter of urgency, to engage writers and publishers to produce textbooks and other reading materials for the various schools to provide a means of reference for sculpture studies by both students and teachers. If possible some of them which are locally not available should be imported.

5. The building of Sculpture practical studios for the schools should be factored into the building of infrastructural facilities. The structural plan like that of Figure 4.5 is recommended for SHS Sculpture sections. This will not only enhance teaching and learning of the subject but encourage other students to have a desire for the subject. School authorities, Parent Teacher Associations (PTAS), Assemblies, NGOS and other well-meaning old students should find cost effective ways, by way of improvisation, to put up a simple unit studio for sculpture practical works. There should also be storage facilities such as shelves, boxes and cupboards to store sculptures produced by the students.
6. The scope of career opportunities in terms of sculpture and other visual arts should be widened. The tertiary institutions in Ghana where sculpture is studied should revise and improve on their programme. There is the need to establish a course such as Sculpture Engineering where students would be taught how to design artificial limbs for those who through accidents have lost their limbs. In addition to already existing programmes, robot designing and automobile sculpture should be studied in the Sculpture sections. On a more serious note, Visual Arts students who leave Senior High Schools should also be given equal opportunity to pursue nursing and midwifery core subjects when they pass just like their colleagues in other departments. The fact is that the basic entry requirement for every SHS leaver is to pass the core subjects which include Mathematics, Integrated Science, English Language and Social Studies. The visual arts students are not exempted from reading these subjects. If their

colleagues reading Home Economics, General Art and others can pursue nursing and midwifery, then the Visual Arts should be given that same opportunity. This situation must be reconsidered by the policy makers. When the measures are put in place the career opportunities for Sculpture graduates will increase in Ghana.

7. Heads of the Senior High Schools should try to use part of their internally generated funds to support the Sculpture sections and visual arts department. The school authorities should regularly check on the teachers who are assigned to teach in the visual arts class to ensure compliance.
8. Some of students' practical works should be sold to raise funds for the section. The Sculpture sections should be made to organize exhibitions where some of the students' art works could be sold.
9. Sculpture teachers should adopt new problem solving methods in a form of project work and demonstration in their teaching. Teaching of sculpture must be activity-oriented and student-centred since this will improve students' cognitive domain as well as their creative, emotional and motor skill which are clearly stated in the syllabus.
10. The school authorities should not be biased or see Sculpture section and Visual Arts departments in general as the breeding grounds for students with weak BECE aggregate score. The authorities should recall the various factors that

contribute to examination failure and seek students' concerns before placing them for any particular course. In addition, the coordinators of the computer selection programme should assign a cut off point to all SHS courses and adhere to the students' own selection.

# KNUST



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## APPENDICES

### *APPENDIX I*

Post Office Box 1771

Sunyani, B\A.

25\10\10

Dear sir\ madam,

#### AN INTRODUCTORY LETTER

I am an M.A. candidate in the Department of General Arts Studies (Art Education), Faculty of Art, College Art and Social Sciences, KNUST, Kumasi. I am currently conducting research into “A critical study of sculpture sections of the visual arts departments in selected SHS in the Brong-Ahafo Region.

As part of this thesis, I submit the following questions for your kind and candid response. Please any information provided will be treated confidentially as part of general ideas and views in the final analysis of the thesis.

I thank you for your kind consideration.

Sincerely yours,

.....

(Korang-Dartey Daniel)

## APPENDIX II

### QUESTIONNAIRE FOR STUDENTS

#### **A CRITICAL STUDY OF SCULPTURE SECTIONS IN SELECTED SENIOR HIGH SCHOOLS IN THE BRONG AHAFO REGION**

Carefully read and answer each of the following questions

*Sex of student* M ☐ F ☐.

*Class* .....

*School* .....

1. How many sculpture teachers are in your school? (a) 1 (B) 2 (C) 3 (d) 4

2. How many periods are allocated to sculpture on the time table? (a) 3 (b) 4 (C) 5 (d) 6

State others .....

3. Have you been doing sculpture practical? Yes ☐ No ☐

4. If yes, how many times do you have sculpture practical in a week?

(a) 1 (B) 2 (C) 3 (d) 0

5. Does the school provide you with sculpture textbooks? Yes ☐ No ☐

6. How many personal sculpture textbook or pamphlets are you using at school?

7. Do you have sculpture studio in your school? Yes ☐ No ☐

8. If yes, is the sculpture studio well equipped? Yes ☐ No ☐

9. Does the school provide materials for your practical works? Yes ☐ No ☐

10. If no, how do you get materials for your practical work? (a) Personal means (b) group contributions (c) by borrowing

11. Does the school provide tools for your practical works? Yes ☐ No ☐

12. If no, how do you get tools for your practical assignments? (a) Personal means (b) group contributions (c) by borrowing

13. Tick the items that students sometimes provide for sculpture masters' use during practical lesson. A) carving tools b) modeling tools c) modeling materials d) carving materials e) all f) none

others

specify.....

14. How often do you do theory exercises in sculpture? (a) Once a week (b) twice a week (C) trice a week others

specify.....

15. Did you choose to study sculpture at SHS level yourself? Yes ☐ No ☐

16. Were you forced to study sculpture? Yes ☐ No ☐

17. If Yes, by whom? Parents' ☐ Teachers ☐ Headmaster ☐ friends' ☐

18. What is your BECE aggregate? (a) 6-10 (b) 11-15 (C) 16-20 (d) 20 and above

19. How do you rate your performance in sculpture?

a) Very good B) good C) average D) bad

20. State your present feeling and desire about the subject and your future prospects

A) self employed B) lecturer C) curator D) director of museum/ gallery E) critic

21. Will you advise any younger or junior students to pursue the study of sculpture? Yes

☐ No ☐

22. Are the conditions in your school favourable for the learning of sculpture? Yes ☐ No ☐

23. How do you see the results of your predecessors in sculpture in WASSCE? A) Bad b) good C) very good d) excellent

24. How do you see student-teacher relationship? A) Bad b) good C) very good d) excellent

25. State the problems that do not promote teaching and learning of sculpture in your department?

A) No studio b) inadequate tools and material c) inadequate text books d) limited time allocation

e) poor attitudes of students f) poor attitudes of school authorities g) discriminations

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### APPENDIX III

#### QUESTIONNAIRE FOR SCULPTURE TEACHERS

#### **A CRITICAL STUDY OF SCULPTURE SECTIONS IN SELECTED SENIOR HIGH SCHOOLS IN THE BRONG AHAFO REGION**

Carefully read and answer each of questions

1. What is your field of specialty? .....
2. What is your qualification? A) Masters degree b) bachelor degree c) diploma d) certificate
3. How long have you taught sculpture? A) 1-4 years b) 5-8 years c) 9-12 d) 13 years and above
4. Do you have the sculpture syllabus? Yes ☐ No ☐
5. Do you have the sculpture SHS course textbooks? Yes ☐ No ☐
6. Are you provided with the sculpture teachers' handbook? Yes ☐ No ☐
7. Have you been preparing lesson notes for teaching sculpture? Yes ☐ No ☐
8. Does your school climate encourage the teaching and learning of sculpture? Yes ☐ No ☐
9. How often do you attend courses or workshops to upgrade yourself in sculpture? A) Once in a year b) twice in a year c) trice in a year d) not at all.
10. How often do officers from the district or region provide professional guidelines to the teachers of the department?      A. Most often              b. Really              c. Once a year  
d. Not at all.

Specify

others.....

11. How do you store students' practical works? A) in boxes b) on shelf c) scattered in the room d) disposed after awarding mark on them

12. Do you have sculpture studio or workshop?

Yes [ ☐ ]

No [ ☐ ]

13. Is the department given assistance by the school authorities?

Yes [ ☐ ]

No [ ☐ ]

14. Does the school provide materials for your practical works? Yes ☐ No ☐

15. If no, how do you get materials to teach sculpture practical assignment? (a) Personal means (b) group contributions (c) by borrowing

16. Does the school provide tools for your practical works? Yes ☐ No ☐

17. If no, how do you get tools to teach sculpture practical? (a) Personal means (b) group contributions (c) by borrowing

18. Do you have sculpture studio? Yes ☐ No ☐

19. What was sculpture students performance in the WASSCE exams for the past three years?

a) Good      b) bad      c) improving      d) retrogressing

20. State the percentages obtained in WASSCE results against the corresponding years stated below

i) 2007 between a) 0 – 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%

ii) 2008 between a) 0 – 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%

iii) 2009 between a) 0 – 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%.

21. Do your students do their final year project themselves? Yes ☐ No ☐

22. Are your students' punctual in sculpture lessons? Yes ☐ No ☐

23. How does the Headmaster response to the request made for sculpture?

A) Negatively b) positively

24. What kind of students is enrolled to study sculpture?

A) Weak B) average C) good D) very good

25. Do some of your students qualify for tertiary education? A) Few b) many c) none

26. How do other subject masters response to sculpture class? A) negatively and not punctual

b) negatively and punctual c) positively and not punctual d) positively and punctual

27. State the problems that hinder teaching and learning in the sculpture department.

A) No studio b) inadequate tools and material c) inadequate text books d) limited time allocation e) poor attitudes of students f) poor attitudes of school authorities g) discriminations against department

## APPENDIX IV

### QUESTIONNAIRE FOR HEADS OF INSTITUTIONS

#### **A CRITICAL STUDY OF SCULPTURE SECTIONS IN SELECTED SENIOR HIGH SCHOOLS IN THE BRONG AHAFO REGION**

*Carefully read and answer each of the following questions*

1. what is your post in this institution? A) Headmaster b) assistant headmaster
2. What is your area of specialty?.....
3. State your qualification. a) Masters degree b) bachelor degree c) diploma d) certificate
4. Do you have a sculpture studio in your school? Yes ☐ No ☐
5. If yes how well is the studio furnished and used by sculpture students?  
.....
6. Do you receive grants for vocational programme? Yes ☐ No ☐
7. Does the GES provide tools, materials and equipment for the sculpture programme?  
Yes ☐ No ☐
8. Does the department receive any assistance from old students or any benevolent societies, both home and abroad? Yes ☐ No ☐
9. How are students assigned to sculpture class? A) base on BECE performance b) base on computer placement c) base on students own choice d) base on what the school think is the best for student.
10. Which category of BECE aggregate is usually assigned to study sculpture? Students who obtain between a) 6-10 (b) 11-15 (C) 16-20 (d) 20 and above
11. How many students are currently studying sculpture in your school? A) 40-101 b) 100-160 c) 161-200 d) 201-260

specify others.....

12. Do students perform better in the long run? Yes ☐ No ☐

Can you assign any reasons students performance?

.....  
.....  
.....

13. Do your sculpture students qualify for tertiary education? Yes ☐ No ☐

14. Averagely, what percentage of the final WASSCE results is usually obtained by visual arts students of your school? a) 0 - 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%

15.State the percentages sculpture obtained in WASSCE results against the corresponding years stated below

i) 2007 between a) 0 - 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%

ii) 2008 between a) 0 - 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%

iii) 2009 between a) 0 - 49% b) 50 – 69% c) 70 – 80% d) 81 – 100%.

16. Do the core subjects' masters attend sculpture classes as scheduled? Yes ☐ No ☐

17. In terms of discipline and academics, how do you see sculpture students?

a) Very good B) good C) average D) bad

specify others.....

18. Are the sculpture teachers committed to their work? Yes ☐ No ☐

19. Will you recommend students with single aggregates to pursue sculpture? Yes ☐ No ☐

Give reasons.....  
.....

20. Give few comments about sculpture department and its students?

.....

.....

21. What other problem in your view affects teaching and learning of sculpture?

A) No studio b) inadequate tools and material c) inadequate text books d) limited time allocation e) poor attitudes of students f) poor attitudes of school authorities g) discriminations against department

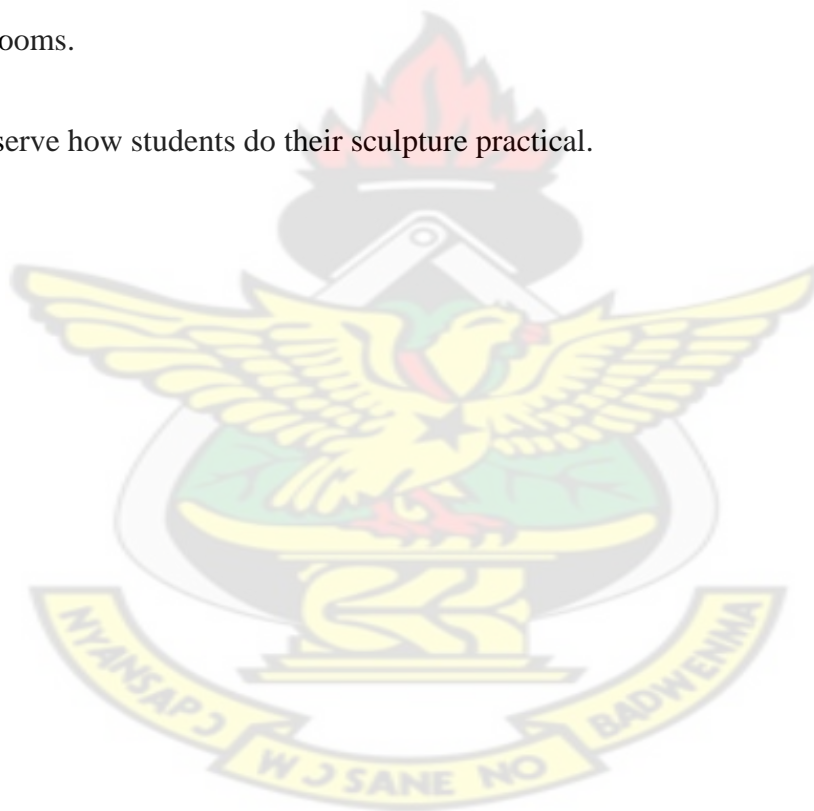
State others.....



## **APPENDIX V**

### **OBSERVATION CHECKLIST / GUIDE**

- 1.To critically study how teachers teach sculpture in the selected Senior High Schools.
2. observe whether the sculpture departments have the needed facility and equipment.
3. To observe various sculpture text books, syllabus, teachers manual and time table used for the SHS programme.
4. To observe students participation in teaching/learning processes in selected S.H.S. classrooms.
5. To observe how students do their sculpture practical.



## APPENDIX VI

### INTERVIEW GUIDE

An unstructured interview was used by the researcher however some of the questions asked are

1. Why are few females in your class?
2. What do you want to do in the next 10 years to come?
3. What challenge do face in you department?
4. How are you coping with your studies?
5. What equipment can be organized to make a sculpture studio?
6. Will you encourage someone to offer sculpture?
7. How should an ideal sculpture studio be?

Often the questions were built up based on the answer the interviewee gives to the interviewer