STUDENTS' ABANDONMENT OF THE VISUAL ARTS PROGRAMME IN SENIOR HIGH SCHOOLS: EJISU-JUABEN MUNICIPALITY SENIOR HIGH SCHOOLS AS A CASE STUDY

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DECLARATION

I hereby declare that this submission is my own work towards the MA degree and that to the best of my knowledge, it neither contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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ABSTRACT

The focus of this study was to investigate students' abandonment of the Visual Arts programme in Senior High Schools within the Ejisu-Juaben Municipality of the Ashanti Region of Ghana. The study employed both qualitative and quantitative methods of research and questionnaire to gather data from Visual Arts teachers and Visual Arts students. Other data were collected from some Non-Visual Arts students, around the schools' environment, the Visual Arts departments, Heads of Visual Arts departments, Assistant Headmasters/mistresses and Headmasters, through the use of observations and interviews. A triangulation of these indicated that some SHS Visual Arts students who are enrolled onto the programme swap to other programmes. Majority of these students who abandon the Visual Arts programme have initial interest but lose interest in the programme along their line of academic pursuance due to multiples of challenges confronting the Visual Arts programme such as; Lack of proper orientation, Lack of practical working studios in some schools, Lack of adequate funds for tools and materials even for practical demonstration lessons, Negative comments about the Visual Arts programme from non-Visual Arts teachers and students as well as Lack of administrative interest and support. Some of the data collected were quantitatively tabled and organized in charts for partial statistical analysis. Again, it was found that, though some of the schools organize orientations for their fresh students in general, there is no properly organized departmental orientation for newly admitted Visual Arts students specifically to properly root them in the department to stand firm against all odds. The researcher through this study recommends that, apart from the general orientations organized by the schools at large, the Visual Arts departments must also organize well-structured orientations, pregnant with detailed but specific information about the Visual Arts programme, for its fresh students.

These departmental orientations could even be periodically organized to involve continuing students as refresher courses to firmly root the Visual Arts student in what he/she has originally set out to pursue. Again, the Visual Arts programmes are generally practically oriented: Visual Arts teachers and their Heads of Departments are therefore entreated to adopt more practical innovative approaches in their pedagogical deliveries in order to make what they teach become more interesting and attractive. This will help to win the trust and confidence of their school administrators as well as their students and the school community at large, thereby retaining students who are originally enrolled onto the Visual Arts programme to reduce the abandonment menace.

My acknowledgement is also due, to my dearest beautiful and supportive wife, Mrs. Ernestina Akosua Ataa Antwi Boateng and our son Akwasi Barfi Boateng, as well as our parents, siblings and our entire families for their moral, material, spiritual and financial support throughout the period of this research.

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God bless you all bountifully till the end of time – Amen.

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CHAPTER ONE

INTRODUCTION

1.1   Overview

This chapter gives a fairly detailed foundation on which the major content of the study revolved. The chapter is the introduction to the main thesis and it engrosses individual sub-headings which include Background to the Study, Statement of the Problem, Objectives, Research Questions, Delimitation, Definition of Terms, Importance of the Study and Organization of the rest of the Text.

1.2   Background to the Study

Education as an entity deals with preparing an individual to be useful to his or her society. The educational process prepares human resource for the development of a nation in areas such as Visual Arts, Business, General Arts, Home Economics and

Science. The Visual Arts programme has been introduced into Ghana's formal

education system to empower students with practical and theoretical employable skills requisite for the socio-economic development of the nation, Anamoah Mensah (2002). It has however, been observed that the attainment of the aim for institutionalizing the Visual Arts programme is being hampered by several challenges such as Visual Arts students abandoning the programme for other Non-Visual Arts programmes.

1.3   Statement of the Problem

The Senior High School Visual Arts programme comprises several subjects that have much practical skills component. These subjects include; Leatherwork, Graphic Design,

Picture Making, Sculpture, Ceramics, Basketry and Textiles. The purpose of the Visual Arts programme in Senior High Schools, according to the 2010 Syllabus for the General Knowledge in Art (GKA), is to provide the student of Visual Arts broad based knowledge and skills in the theory and practice of the Visual Arts. The theory component is to broaden the student's scope of vocabulary and to equip him or her with the requisite communication skills that would enable him or her to talk knowledgeably in the subject. The practical component has been designed to reinforce the skills that the Visual Arts student learns in the individual elective subjects of study. Collectively, the objective is to predispose the Senior High School student to develop love for the appreciation of the cultural and aesthetic values of Ghanaian arts and then to develop a sense of patriotism, national pride and self-esteem.

Again, according to the 2007 Educational Reforms in Ghana, the Visual Arts programme is designed to equip students with the capacity to develop the requisite employable skills towards self-employment and wealth creation after the three years training.

Although enrolment on the Visual Arts programme in the Ejisu-Juaben Municipality Senior High Schools is very high in the first year, a good number of the students abandon the Visual Arts programme for the General Arts, Agriculture, Business, Science, Home Economics and other Technical programmes as they progress academically and move up the academic ladder.

Data revealed by the administrative staff of all the four identified Senior High Schools in the selected study area for example show that, in the 2009/2010 academic year, between 30% and 45% of Visual Arts students in Forms One to Four transferred from or abandoned the programme. This situation gradually brings about significant reduction in student population in the Visual Arts programme even as they progress to the final year.

Unfortunately, those who leave for other programmes are purported to be the serious and brilliant students in their respective year groups as compared to those who join the Visual Arts classes from other programmes.

The state of affairs adversely creates room for unnecessary negative criticisms or bad perceptions from both within and outside the second cycle institutions about the study of the Visual Arts programme in the country. This research therefore sought to examine how the Visual Arts programme is organized in the selected schools to unearth the causal reasons behind abandonment of the Visual Arts programme and to recommend strategic approaches to curb the problem.

1.4   Objectives

1. To examine background factors that affect the teaching and learning of Visual Arts subjects in Senior High Schools within the Ejisu-Juaben Municipality.
2. To identify and describe challenges that Visual Arts students in the study schools encounter on the programme, which could cause abandonment.
3. To identify strategic approaches to resolving the challenges that could make students of Visual Arts to continue their study.

1.5   Research Questions

1. What are the background factors that affect how the Visual Arts programme is organized in Senior High Schools in the Ejisu-Juaben Municipality?

2.   Why do some Visual Arts students in the Ejisu-Juaben Senior High Schools abandon the programme for other programmes?

3.   What strategic approaches can be employed to resolve the challenges facing the study of the Visual Arts in the Ejisu-Juaben Municipality Senior High Schools?

1.6   Delimitation (Scope)

The research is geographically confined to four Senior High Schools that offer Visual Arts in the Ejisu-Juaben Municipality in Ashanti Region, Ghana. Figure 1.1 shows locations of the towns (Ejisu, Bonwire and Juaben) in which the study was undertaken.

Specifically but in no particular order, the four Senior High Schools are;

- Ejisuman Senior High School

- Ejisu Senior High / Technical School

- Bonwire Senior High / Technical School

- Juaben Senior High School

Figure 1.1 shows the districts that surround the Ejisu-Juaben Municipality.
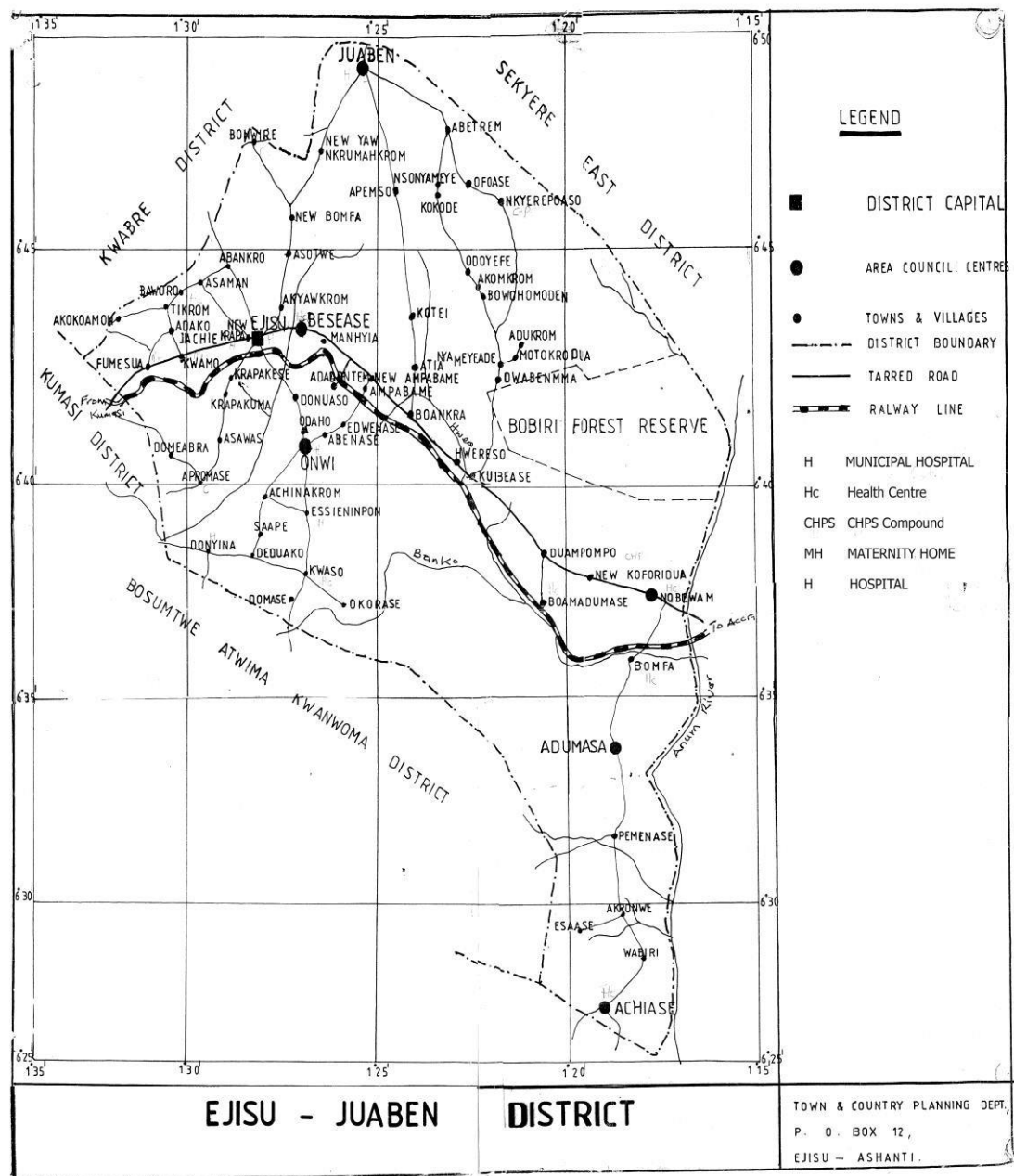
Figure 1.1: Linear Map of Ejisu-Juaben Municipality

1.7   Definition of Terms

The unlisted are operational definitions as used in the thesis;

Abandonment: To leave or to stop something before you have finished it. In this case, to start school offering Visual Arts, and then you leave or stop offering the Visual Arts

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programme for other programmes before you complete school with the other programme of study.

Visual Arts: All the arts that can be seen and it is studied in Senior High Schools.

Curriculum: This refers to a subject or a group of subjects that are studied in a school.

Second Cycle Education: This is the stage of the educational ladder between Junior High School level and the post-secondary or tertiary level. In other words, it is the Secondary or Senior High School level of education (especially in Ghana).

Pedagogical: The systematic study of the methods and activities of teaching.

Vocational Education: This is the provision of skills and education that prepares a group or an individual for a job.

Technical Education: This is an educational system which deals mostly with the practicalities of specific arts. It concentrates basically on skills acquisition.

1.8 Importance of the Study

The study will provide very useful information to the Directorate of Education in the Ejisu-Juaben Municipality, Heads of Senior High Schools which offer Visual Arts, Heads of Visual Arts Departments, School Guidance and Counselling Staff and the Ghana Art Teachers' Association (GATA). These information will serve as a guide to these stakeholders of the Arts in policy making to forestall loss of interest in the Visual Arts programme.

Also, the study will enable teachers of the Visual Arts to know more of the reasons why students abandon the Visual Arts programme and to facilitate the implementation of the recommendations to provide quality services to their students which will help to curtail the situation of abandonment of the Visual Arts.

1.9   Organization of the rest of the Text

Chapter Two of this thesis presents the review of related literature on Students' Abandonment of the Visual Arts Programme. It establishes the theoretical and empirical foundations. Chapter Three provides the methodology used to gather the relevant data for the study. Chapter Four deals with the data analysis, discussion of results as well as the findings made. Chapter Five of the thesis comprises the summary of the study, conclusions drawn from the discussion and analysis of the data gathered for the study. It also contains the recommendations to curtail students' abandonment of the Visual Arts Programmes in Senior High Schools within the Ejisu-Juaben Municipality.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0   Overview

The causal reasons and effects of students' abandonment of the Visual Arts programme are multi-factorial. In order to build a strong hypothetical and theoretical foundation to propel the researcher's knowledge in the subject area, this literature review focuses on education and educational abandonment particularly in the Visual Arts Programme.

Since research is to propound a theory or confirm existing ones, the researcher through this study, discusses existing relevant theories in order to establish the direction

for this research. The following related topics were therefore examined under the literature reviews.

- Philosophy of Education

- The Educational System in Ghana

- Second Cycle Education in Ghana

- The Visual Arts Programme in Senior High Schools in Ghana

- Benefits of Studying Visual Arts

- Challenges of the Visual Arts Education

- Concepts of Educational Abandonment

- Abandonment of Visual Arts Education

- Perception towards Visual Arts

- Students Interest in Visual Arts

2.1   Philosophy of Education

Education in basic terms is a human training process which prepares man for purpose. According to Adentwi (2006), Oti-Agyen (2009) and Asubonteng (2010), the philosophy of education since the ancient Egyptian, Greek and Roman civilizations has basically surrounded training of the human being to continue the socio-cultural values of society. Edusei (1991) has also defined education as the preparation of a child to fit into his or her society. He explains further that for a child to grow to become beneficial to society, he needs to be taught the things of that society. In his view, Amenuke (1995) has defined education as a training process which requires a person to go through some well-defined syllabus to build capacity to develop proficient knowledge and skills, and the technical know-how needed to face the realities of life.

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In a broader sense, the structure of every educational system properly planned takes into consideration the systematic process which prepares the learner (student) to become a complete human being with full potential to deliver to expectation. This makes education an embodiment of processes and activities aimed at building the cultural, social, political and religious capacities of a person (Bonn, 2004). Hamilton, Landon and Lesh (1983) have the notion that sometimes the educational system loses focus, especially when policy makers influence the system to meet their interest instead of the national priority areas. In most countries, particularly in Africa, the role of education is a highly debatable subject, and discussions are shaped by the changes in present structure and content of education in their educational systems. Some authorities have the opinion that the structure and content of the educational system are irrelevant and unfavourable in preparing African youth for meaningful occupations in their countries (Bonn, 2004). Bonn explains further that the structures of education pays attention to the theoretical base and exempt or pay little attention to the practical component. This, to him, is not helping young people to cope effectively with the challenges of life squarely. To rectify and curb this unfortunate situation, Amenuke (1995), Anamoah-Mensah (2002) and Quayson (2006) have realised that there has been a general consensus among educational policy-makers in Africa that greater emphasis must be placed on Vocational and Technical Education (VOTEC).

According to Bonn (2004) and Quayson (2006), even in countries where educational policies categorically emphasises giving adequate attention to skill training and practical competence development, there is a growing gap between policy and practice which is further compounded by the perceptions of African youth about the importance and value of Vocational and Technical Education (Bonn, 2004). Meanwhile, it is highly supposed by educational policy formulators that the wellbeing of a nation, its standard of living,

and its potential for economic and industrial development depend on a large pool of expertly trained middle-level technicians, craftsmen and other specialists. These are directly related to the priority that a nation places on developing and maintaining an efficient system of Vocational and Technical Education.

2.2   The Educational System in Ghana

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

According to Boahin (2008), a statement emphasized in the structure and content of Education for Ghana (Ministry of Education, 1990, p.15) states:

...any system of education should aim at serving the needs of the individual, the society in which he lives and the country as a whole. In particular, the system in a country like Ghana, aims at instilling in the individual, an

appreciation of the need for change directed towards the development of the

human and material resources of the country.

The usefulness and contribution of Vocational and Technical Educational training is seen in diverse ways in the development of a country Quayson (2006). It is therefore regarded as a foundation course and a tool which helps learners to acquire both theoretical and practical skills and knowledge. Quayson stresses further that the concepts, relations, skills and application of this Vocational and Technical education permeate the entire country's socio-economic, cultural, political and religious sectors. With the widespread relevance attached to the study of Art, Vocational and Technical education, they are studied in different forms as courses and subjects at the various levels of Ghana's educational system. At the pre – JHS basic level, the course is designed to awaken and develop the child's potential in creative abilities, and also to help the child to use a wide range of materials, tools, instruments and other resources suitable to express ideas, and to communicate their feelings. The course helps widen and improve the child's awareness of his or her environment, which forms the basic source of knowledge he or she requires to fit into society. At the Junior High School level, the course is designed for students to appreciate the fact that Ghana has a mixture of rich indigenous culture and modern life (Ministry of Education, 2004).

2.3 Second Cycle Education in Ghana

Education is a lifelong process through which individuals acquire the relevant knowledge and skills that enable them to be useful to themselves and the society. The organizational structure of the educational system in Ghana which makes Second Cycle level strategic

to qualifying a person to enter into the tertiary level is a critical aspect to consider when considering educational success, failure or abandonment. According to Wattles (2009), industrialization and post industrialization have made it possible for a common person to progress in life as long as he/she is able to acquire the due skills and knowledge through the educational process. The second cycle stage in Ghana's educational system creates the opportunity for students to build their capacities in diverse career opportunities once they are able to cross to the tertiary level. Boateng (1997) has opined that with availability of career advantages in various disciplines or programmes such as Business, General Arts, Visual Arts, Science, Home Economics and Agriculture, students who pass through the Second Cycle Educational process prepare themselves adequately for direct career driven high certificate programmes at the higher level.

The Second Cycle Educational system has been designed carefully to grant students the chance to study and acquire practical and vocational skill driven academic disciplines such as Visual Art, Home Economics and Agricultural Science. Brandon, (1970) has seen the Vocational and Technical Education as an umbrella term which includes all education and preparation of a person for occupations, professions and careers in the sphere of work. He mentioned the second cycle stage as critical to the entire educational process. He has written that when art is fully integrated in Vocational and Technical Education, the experts believe solutions to dealing with job and wealth creation through practical skill training is a reality.

Amenuke et al, (1991) have explained the rationale for Art subjects studied in the Senior High Schools. They emphasized that the curriculum for the Visual Art Programme was designed to satisfy certain direct goals based on the nature of the subject itself. The objectives of Art programmes are tailored to unveil and develop the abilities of students

toward meeting diverse needs of the nation. At the Senior High School level, the rationale for the Visual Art Education is encouraging the appreciation of a person's artistic and cultural heritage, as well as educating the whole person – head, hand and the heart. At the tertiary level in the Colleges of Education, the course is designed to provide the foundation for the vocational subjects selected for the PreVocational skills in the diploma programme. It covers fundamental concepts that will prepare the mind of the generalist teacher–trainee for the Pre-Vocational and Technical skills (Ministry of Education, 2004).

2.4   The Visual Arts Programme in Senior High Schools in Ghana

Education, in Webster's Dictionary (2007), is the process of educating or teaching towards developing the knowledge, skill, or character of a person through a planned procedure. The subjects, courses or modules usually define what is taught to students (Asihene & Opoku-Asare, 2011). At the Senior High School level of education in

Ghana, according to the GKA Syllabus (2010), Basketry, Ceramics, Graphic Design, Jewellery, Leatherwork, Picture Making, Sculpture, and Textiles are the elective subjects of the Visual Arts programme, which are studied with other core subjects. The Visual Arts curriculum at the Senior High School level builds on the Visual Arts knowledge acquired by students at the basic school level. It assists students in their acquisition of artistic and aesthetic experiences, knowledge, skills, values and attitudes, all of which contribute to the student's whole-person development. The Senior High School Visual Arts programme also has General Knowledge in Art, which is a compulsory subject for all Visual Arts students. Aside the GKA, each student is also required to study at least, two other elective subjects: one two-dimensional subject and one three-dimensional subject, as a means of getting exposed to variety of vocational skills and career opportunities (CRDD, 2008).

2.4.1 Benefits of Studying Visual Arts

As a training process of building and refining human capacity to become adequately beneficial to society, educational systems of any form (formal or informal) are always structured to be beneficial by creating opportunities ranging from socio-economic, cultural and political. With reference to 2008 and 2010 Curricula for the Visual Arts programme at the Senior High School level, various courses have been structured consciously to provide both theoretical knowledge and practical skills to give students the ability to pursue further studies at the tertiary level and also fit into industry as well as to fit into society. For instance, the General Knowledge in Art Syllabus (2010) is designed to cater for the cognitive, affective and the psychomotor domains of the students. This is intended to develop the students' ability to think, feel and act creatively using visual materials with the concept of integration (Amenuke et al., 1991). It has been emphasized further by Amenuke (1995) that, education in Visual Arts as a creative endeavour has the vision and mission to consider the talent and passion of students, and help channel their creative energy into productive and fulfilling careers. That means giving them the education, skills, and experience so they are prepared for the opportunities that exist for creative thinkers.

Outlined below are some of the benefits of the Visual Arts programme according to CRDD (2008) and UNESCO (2001) as cited in Osei-Mensah (2012);

✓ The Visual Arts Programme provides the student the opportunity to acquire skills in apprenticeship and serves as a foundation for making appropriate choices of programme at the tertiary level.

- ✓ The activities involved in the practical component of the Visual Arts Programme provide opportunity for students to study the local tools and materials and technology; and through these creative abilities, the students/artists are able to develop new tools and equipment which enhance productivity in sectors such as Agriculture and Manufacturing Industries.

- ✓ The study of Visual Arts again offers students the ability to exercise their civic rights and responsibilities by producing art works that educate, entertain and inform.

- ✓ The physical activities involved in producing some art works help the students to exercise their muscles and keep their bodies healthy and aid in developing sound mental health.

- ✓ It involves the expression of virtues such as patience, tolerance and endurance on the part of the learner through the practice of careful organization of art forms. The acquisition of these qualities helps one to cope with stress and strains in life.

- ✓ Again, the Visual Arts programme is meant to foster and promote creativity through a variety of art activities using the relevant tools and materials. Also, it is important for a developing country like Ghana to rapidly open up opportunities for work. The implication is to provide opportunities for students to acquire the relevant knowledge, skills, and aesthetic experiences necessary for the youth of Ghana to appreciate their environment, to equip themselves with trade and vocation, and then later set up their own businesses in order to contribute their quota as responsible citizens to promote socio-economic development.

- ✓ The study of Visual Arts also provides opportunities to learn how to learn. The learner develops the ability to;

1. Identify tools, materials and ideas

2. Collect information for art

3. Analyse and interpret information

4. Form his or her own opinions

5. Apply the ideas acquired in their own situations

It is evident that art is a very important part of every human activity. It provides an important foundation for vocational education. In spite of its significance, the study of the Visual Arts in Senior High Schools does not only present opportunities but also challenges to students.

2.4.2   Challenges of the Visual Arts Education

Education has appropriately gained increased attention as a significant catalyst for breaking the cycle of poverty, particularly in developing countries. It has become a widely accepted avenue through which knowledge and skills are believed to be developed to facilitate a country's economic growth, social empowerment and political vitality (Mulford, 2003; Pont, Nusche & Moorman, 2008). Given the current context of globalization and its associated challenges, more governments are realizing the need to constantly transform educational provision to ensure that young people acquire the knowledge and skills needed to function efficiently in a rapidly changing world (Bush & Coleman, 2000).

According to Anamoah-Mensah (2002), this has brought to light the need to embark on vocational and technical education which involves the Visual Arts programme, to impart

the skills requisite to design and production to meet societal needs, but the process cannot be without challenges or problems. According to Evans-Solomon (2004) as cited in Owusu-Afriyie (2008), problems of the Visual Arts programme are numerous and they are mainly due to the nature of the various courses, and what students have to do in fulfilling the requirements. Other problems are attributed to the admission criteria, the attitude of some parents, tutors of non-Visual Arts subjects, heads of schools, some Visual Arts tutors and students towards the programme. Again, lack of confidence and lack of basic tools, equipment and materials, as well as lack of studio facilities in most schools offering Visual Arts, account for the numerous challenges.

2.5   Concepts of Educational Abandonment

The concept of abandonment is a broad idea which has cross-sectional meanings and applications in diverse areas of human life such as Law, Insurance, Psychology, Family and Education to mention a few. This makes defining the concept a bit challenging, despite the state of freedom from inhibition or conventionality that it creates. The Collins English Dictionary (2012) however, defines the word 'abandonment' as a complete surrender to natural impulses without restraint or moderation. Defining from Psychological perspective, Myers (2005) sees abandonment as a subjective emotional state in which people feel undesired, left behind, insecure, or discarded. He explains further that the word expresses a final point in a person's decision to leave completely, forsake utterly or desert something which no longer exhibits the desire for continuous utility. When abandonment sets into one's life, there is the decision to give up, discontinue or withdraw from a pursuance: be it a project, education or career.

Arthur (1973) also opined that abandonment is a cause to yield (oneself) without restraint or moderation; give (oneself) over to natural impulses, usually without selfcontrol. This situation results in the feeling of desertion, neglect or stranding. He further stresses that anytime the feeling and decision of abandonment occurs in a person's pursuance, he is usually in a position where he lacks concern and control, and desires to relinquish everything. He states in addition that the abandonment syndrome in totality is a behavioural or psychological condition that results primarily from the loss of hope and protection leading to alienation and eventual withdrawal.

In the area of education, the basic root causes of abandonment are several. The cause of a student dropping out is often termed as the antecedent of dropout because it refers to the pivotal event which leads to dropout. This event, however, is the culmination of a much longer process of leaving school that began long before the date that a student actually discontinues attendance (Doll et al., 2013). Ocho (2005) has reiterated that although education is the process of providing information to an inexperienced person to help him/her develop the physical, mental, social, emotional, spiritual, political and economic side of life, there could be several factors to impede one's quest to get educated. According to Boateng (1997), one of the major causes of educational abandonment is the condition where people get fed-up with confronting situations which become unbearable with time. When situations which are unbearable to students confront them, the students become impeded and lack the ability to progress; meanwhile, lack of progress in most human endeavours result in abandonments. He argued that students need to be empowered to overcome situations they face whilst studying, so that they develop the capacity to deliver academically amidst their problems.

Again, Ocho (2005) stated that although every student who begins the educational process is said to have the potential to complete, not all students are able to do so, due to diverse unfavourable circumstances. He has emphasized that a child's development in education requires adequate physical and emotional care, and unmet needs can result in feelings of abandonment. In such cases where students are unable to meet their needs to necessitate the educational processes, they become susceptible to educational abandonment.

According to Osei-Mensah (2012), educational abandonment fears typically stem from the loss of a parent through death or divorce, or from inadequate physical or emotional care from parents, guardians, relatives and society. She has stressed that abandonment by such significant people in one's life directly reflect and impact negatively on their educational activities. Ocho (2005) has also opined that although some degree of abandonment fear may be a normal part of being human, when the fear of abandonment is severe, frequent, and impossible to comfort in a person's endeavour, it can cause significant impairment in his/her progress, particularly with regard to development in educational life. In a related discussion, Darling-Hammond (1997) has emphasized that sometimes experiences of a traumatic event in a person's life can result in quitting or abandoning the educational process. The death of a parent can be a traumatic event for a school-going-child, as can the inability to feel safe due to threatening circumstances such as inability to meet his/her educational needs.

2.6   Abandonment of Visual Arts Education

The study of Visual Arts at the various levels in Ghanaian schools present several opportunities to students. These opportunities comprises the development and building of qualities essential to human livelihood such as development of students' selfconfidence and self-reliance, and providing students' with the tools for better appreciation of the environment in which they live. In spite of these and other good benefits inherent in the Visual Arts programme, Amenuke et al., (1991) have been worried about the reluctance of most students to pursue the programme at the Senior High level, especially during programme selections at Junior High School level. They have explained that this situation causes the authorities in the Senior High Schools to base on their discretions to admit students into the Visual Arts Programme without seeking the consents of the students. They therefore conclude that the abandonment of the Visual Arts Programme has its root cause in the Basic School Level.

In his view, Edusei (1991) has also stressed that even though Art education contributes to the preservation and transmission of culture from one generation to another, just like any other programme studied in Ghanaian schools, people started abandoning and disrespecting practical skill oriented learning activities way back in the early stages of Ghana's educational system. He stated further that students who pursued programmes related to practical vocational skills were usually not respected as academic, so people have always given preference to theoretical education which limits one to pen and paper. He says that in most societies in Ghana, even parents do encourage their wards to pursue programmes leading to law, administration, Mathematics and medical field, as against

those which require critical practical and vocational skills activities like Visual Art, Agriculture and Home Economics.

Agyeman (1986) and Boateng (1997) also opined that the obvious reason to encourage students to study vocation related programmes surrounds the need to foster creativity and allow students to think creatively in and outside the classroom. However, they think there are several sensitive factors that account for the abandonment of the Visual Arts Programme in Senior High Schools and these include, lack of equal opportunities and equal benefits from school infrastructural development by government, and the disparity created by head teachers in sharing school resources and facilities is also another major factor deterring young students from remaining in the Art classes.

Amenuke (1979) and Quayson (2006) have emphasized that government has many priorities of which some are the Science and Technology, Agriculture, Industry, restoration of the economy and political stability, meanwhile, the plan for Art as a means of solving national problems is missing in action in the minds of policy makers. Also, large sums of money are usually allocated for various developmental projects to promote the study of Science, Business, Agriculture, Mathematics and the rest, yet Art has never been among any developmental areas of top priority, even though promotion of Art and Culture has been an important factor in Ghana's modernization progress since 1957. This is a manifestation of the kind of deprived attention given to Art as a programme in Ghana's educational set-up by governments since independence.

They have also observed that even within the different academic programmes studied at the various levels of education (basic schools, JHS, SHS and tertiaries), when facilities are compared, the least is given to the Art departments. This is due to the discrepancies

created by heads of the schools who always want to give the best and majority to the sciences and other subjects-areas, leaving the Visual Arts behind. Usually, when students compare the facilities and resources available at the Visual Arts department with those in other departments, they feel demeaned and unimportant, since the Visual Arts programme is downgraded in the schools.

According to Amenuke (1979), there are some misconceptions formed by Ghanaians which negatively affect the patronage of Art in Ghanaian schools. In his opinion, people think art is for those with low intelligent quotient. In the Senior High Schools in particular, students who feel they cannot pursue courses in Science, Business and General Arts select Visual Arts related courses since they feel Visual Arts is an easy course, hence their failure to take the course seriously. He has observed that when they realize later that the Visual Arts course is rather difficult, they lose interest and begin to decline their misconceived decision, and abandon the programme eventually.

Amenuke has also observed that the ignorance of Ghanaian parents about the totality of the Visual Arts Programme, as well as its opportunities is another major causative factor leading to the abandonment of the programme. He has emphasized that parents   are very much ignorant about Art and its relevance to national development. So they do not want their children to go near it, especially at the JHS level when selecting programmes to pursue later at SHS level. Some parents believe Art is not an important programme to create any good or better job opportunities after completing school. According to Boateng (2004) as cited in Osei-Mensah (2012), other people in society are also of the opinion that Art is only drawing and does not require any intellectual thinking, so their wards will eventually lack the capacity to think critically to solve problems in society, hence, their preference for other courses such as Science, Mathematics, Business or General Arts.

Being an artist with in-depth knowledge about the invaluable job and wealth creation opportunities inherent the Visual Arts Programme, Amenuke (1979) stipulated that if various sections of the public can understand the role of Art in our society as well as in education, it will be accorded the same value as other subjects.

CHAPTER THREE

METHODOLOGY

3.1   Overview

This chapter expounds on the systematic procedures that the researcher espoused on pursuit to accomplish the purpose for the study. The chapter encompasses the research design, research methods, population for the study, sampling techniques employed, sample size, data collection instruments, validation of instruments, types of data, administration of data instruments, data collection procedure and data analysis plan.

3.2   Research Design

In this study, two main research methods were adopted and used by the researcher. They are Qualitative and Quantitative methods. Due to the descriptive nature of this study, the qualitative method of research takes dominance over the quantitative method. The descriptive approach of qualitative research uses more words to analyze data than numbers and statistics but it does not mean statistical measures are never used in the qualitative research.

Straus and Carbin (1990) assert that qualitative research produces findings not arrived at by quantification. Patton (1990) is also of the view that, qualitative research uses a

naturalistic approach that seeks to understand phenomena in the social setting. Gambeson (1991), Seale (2004), Leedy and Ormrod (2005), Cohen et al. (2007) and Amenuke (2007) further ratify qualitative research as a methodical approach used to look into questions about the complex nature of phenomenon, usually with the aim to basically describe, analyze and interpret the insights discovered to understand the phenomena. It is therefore imperative that the researcher used the descriptive approach of the qualitative method of research to describe, discuss, interpret, analyze data gathered and explain the entirety of the processes and findings involved in this research; since this study concentrates on unearthing human phenomena leading to the abandonment of the Visual Arts Programme in the four selected Senior High Schools within the Ejisu-Juaben Municipality.

Again, the researcher used the case study approach of qualitative research for an indepth investigation to authenticate and facilitate data gathering. A case study as cited in Asubonteng (2010), according to Tryfos (1996), Leedy and Ormrod (2005) and Cohen et al, (2007), is a description of a real situation that lends itself to the application of methods and also invites reflection and provides an opportunity for discussion.

To justify the use of quantitative research approach in this study to support the qualitative method, Best (1981) avers that, quantitative research uses objective measurement and statistical analysis of numerical data to understand and explain social phenomena. Since the statistical method of quantitative research is being employed to quantify the responses gathered through the administration of questionnaires and interviews, data obtained (numbers/figures, averages and percentages) were presented, synthesized and correlated by using, tables, charts and graphs.

3.3   Population for the Study

As cited in Owusu-Afriyie (2008), population refers to a group of people who have characteristics that are of interest to the researcher. Sidhu (2003); Tryfos (1996); Twumasi (2001); as well as Leedy and Ormrod (2005) also accentuate that a population is the group to which the result of the study is intended to apply. It has also been emphasized that it is of great importance to find the right respondents to get the right information for the attainment of research objectives (Holmes & Solvang, 1997, as cited in Ofori, 2008).

Since this study sought to find the appropriate strategies to curtail the phenomena of abandonment of the Visual Arts Programme in Ejisu-Juaben Municipality Senior High Schools, the population for this study includes all stakeholders who have direct responsibility to ensure that the abandonment menace of the Visual Arts programme is curtailed within Senior High Schools in the Ejisu-Juaben Municipality. The population is therefore heterogeneous in nature, as it has components which vary in characteristics. It comprises Heads of Schools, Assistant Heads of Schools (academics), Heads of Departments, Teachers and Students.

3.3.1   Target Population

The working dictates of the researcher was confined to the Ejisu-Juaben Municipality. The target population therefore comprised Heads of Schools, Assistant Heads of Schools (academic), Heads of Visual Arts Departments, Teachers of Visual Arts subjects, Visual Arts students and students who have abandoned the Visual Arts programme (Non-Visual

Arts students) within the Ejisu-Juaben Municipality Senior High Schools. For the purpose of this study, the population was the same as the target population. Refer to Table 3.1 for the distribution of the target population.

Table 3.1: Distribution of target population

RESPONDENTS	SCHOOL A	SCHOOL B	SCHOOL C	SCHOOL D	TOTAL
HEADMASTERS	1	1	1	1	**4**
ASSISTANT HEADS (ACADEMICS)	1	1	1	1	**4**
HEADS OF DEPTS.	1	1	1	1	**4**
VISUAL ARTS TEACHERS	5	9	6	8	**28**
VISUAL ARTS STUDENTS	(303) F-1 = 84 F-2 = 77 F-3 = 86 F-4 = 56	(380) F-1 = 116 F-2 = 109 F-3 = -93 F-4 = 62	(253) F-1 = 88 F-2 = 70 F-3 = 62 F-4 = 33	(211) F-1 = 37 F-2 = 40 F-3 = 64 F-4 = 70	**1,147**
STUDENTS WHO HAVE ABANDONED THE VISUAL ARTS PROGRAMME (NON-VISUAL ARTS STUDENTS)	(34) F-1 = 8 F-2 = 5 F-3 = 12 F-4 = 9	(23) F-1 = 5 F-2 = 7 F-3 = 5 F-4 = 6	(31) F-1 = 6 F-2 = 9 F-3 = 11 F-4 = 5	(36) F-1 = 9 F-2 = 12 F-3 = 5 F-4 = 10	**124**
GRAND TOTAL	**345**	**415**	**293**	**258**	**1,311**

Source: Field survey, 2012

3.3.2   Accessible Population

Although the population has different components, the accessible population is primarily confined to the estimated respondents within the four selected Senior High Schools in the Ejisu-Juaben Municipality. The sampled groups that constitute the accessible population are Headmasters, Assistant Headmasters (academics), Heads of

Visual Arts Departments, Teachers of Visual Arts subjects, Students of the Visual Arts Programme and Students who have abandoned the Visual Arts Programme for other Programmes – all within the four selected Ejisu-Juaben Municipality Senior High Schools.

Demographically, the breakdown of the accessible population for this study includes:

1. Heads of the four selected Senior High Schools within the Ejisu-Juaben Municipality (One from each of the four identified Senior High schools).

    (4 x 1) …………………………………….... 4

2. Assistant Heads of Senior High Schools (responsible for academics) within the Ejisu-Juaben Municipality (One from each of the four identified Senior High schools)

    (4 x 1) ……………………….……………….... 4

3. Heads of Visual Arts Departments within the Ejisu-Juaben Municipality (One from each of the four sampled Senior High Schools)

    (4 x 1) ……………………….……………….... 4

4. Visual Arts Teachers within the Ejisu-Juaben Municipality (four from each of the four Senior High Schools)…

(4 x 4) ………………………………….…......… 16

5. Visual Arts Students within the Ejisu-Juaben Municipality (Fifteen from each of the four year groups and from the four sampled Senior High Schools)

(4 x 15 x 4) ……………………….....……... 240

6. Students who have abandoned the Visual Arts Programme for other Programmes.

School 'A'…………………… 14

School 'B'…………………… 11

School 'C'…………………… 9

School 'D'…………………… 12

TOTAL ..…………………... 46

Therefore 4 + 4 + 4 + 16+ 240+ 46 = 314

The accessible population for the study was 314.

3.4   Sample and Sampling

According to Cohen et al (2007), Sampling is the process of selecting a portion from a population of interest so that it can be studied for a fair generalization of the outcome of a research, especially when the size of the intended population would be too cumbersome to work with. The Stratified, Purposive, Convenience and Snowball Sampling Techniques were adopted and used.

The estimated population was made up of different levels of respondents hence the need to adopt and use the stratified sampling technique to divide the population into homogeneous groups where each group contains subjects with similar characteristics, as asserted by Cohen and Manion, 1985. The Purposive Sampling Technique was also used for selecting the number of participants in each group.

Again, the researcher resides within the Ejisu-Juaben Municipality and works as a teacher in one of the four Senior High Schools selected for the study. It was therefore just prudent to espouse the convenience sampling technique to aid easy access to information (data) as well as for proximity. The researcher needed to easily identify and locate students who had abandoned the Visual Arts programme for other programmes. The researcher therefore resorted to the Visual Arts students who knew and were friends to those students who had abandon the Visual Arts programme; hence, the need to adopt and use the snowball sampling technique.

3.5   Data Collection Instruments

In order to facilitate and make the collection of data effective and more meaningful to answer the research questions and subsequently meet the demands of the set objectives for this study and then also draw astute conclusions upon which the researcher could base to propose insightful strategies/approaches to curtail the abandonment menace in the Visual Arts Departments of Senior High Schools within the Ejisu-Juaben Municipality; two main instruments were employed and used for this study. They are interview and questionnaire. Partial use of observation was also engaged.

3.5.1 Interview

According to Sidhu (2003), an interview is a two-way method which permits an exchange of ideas and information. It is a unique way of collecting data through direct verbal interactions between the interviewer and the interviewee. This means that, interview requires the actual physical pro amity of two or more persons and generally require that all the normal channels of communication be open to them. The researcher through conversation with respondents will obtain some relevant information by means of spoken words. The interviewer can explain the purpose of his/her investigation and what information he/she wants. In this case, if the interviewer is not clear with a response, he/she may follow up with a more clarifying question. It is also possible to seek the same information in several ways, thereby providing a check for sincerity and truthfulness of the responses from the interviewee (Sidhu, 2003). This study adopted the use of direct interview with Headmasters, Assistant Headmasters, Heads of Visual Arts Departments, Teachers of the Visual Arts and Students of the Visual Arts, as well as some Non-Visual Arts Students who were once students of the Visual Arts, in the four selected Senior High Schools within the Ejisu-Juaben Municipality.

The interviews were based on a well-structured guide (questions) which was administered personally. On few occasions, the questions were given to the respondents ahead of time while on several occasions, questions were not given out. This was basically the respondents' choice. The interviews were scheduled and conducted at their (respondents) convenience, allowing each respondent adequate time to answer all the questions posed to him/her.

3.5.2   Questionnaire

This is a device consisting of series of questions that deals basically with specific psychological or educational topics that are given out or sent to individuals or groups of individual respondents with the objective of obtaining information (data) regarding specific and general problems under investigation (Lokesh, 1977).

3.5.3   Validation of Data Collection Instruments

In order to control all sorts of biases and ambiguity as well as to ensure the objectivity in the data collected; all in the name of *reliability*, the validity of the instruments were measured (Cohen et al, 2007). The researcher did *pre-testing* of the data collection instruments by preparing an initial set of questions which were at first sent to randomly selected respondents. This was an exercise to find out whether the questions drawn were adequate, well prepared, clearly understandable, and if it would measure appropriately the set objectives of the research.

Before the final questions were sent to the respondents, the researcher discussed the set questions with a number of experts in the field of study while the researcher's supervisor gave suggestions to enhance the outcome of the results.

3.6   Types of Data

The data collected consisted of primary and secondary data. Data collected from the field through the use of observation and interviews as research instruments, constitute the primary data. The secondary data on the other hand, are those data that were collected

from literary and documented sources from books, articles, memos, at the library and internet café.

3.7 Administration of Instruments

The instrumentation involved the researcher obtaining introductory letters from the Department of study and sending them to the Heads of the four selected Ejisu-Juaben Municipality Senior High Schools. As if that was the required procedure or the only administrative practice across board, in all the four schools, copies of these letters were endorsed by the Headmasters and handed to their Assistants who also sent copies to the Heads of Departments through to the teachers, some of whom assisted the researcher greatly especially in administering the questionnaires. In all, 256 copies of the questionnaires were administered to Visual Arts Students and Visual Arts Teachers, all within the four selected Ejisu-Juaben Municipality Senior High Schools. Out of the 256 questionnaires, 16 copies were given to the Visual Arts teachers, four from each of the four schools ($4 \times 4 = 16$). 240 copies were given to the students, 15 from each of the four year groups from all the four schools ($15 \times 4 \times 4 = 240$).

The first set of questionnaires was sent to Visual Arts Teachers to get some background information about them and also to seek their views on the abandonment menace of the Visual Arts programme as well as to suggest ways to curb it. The researcher scheduled appointments with the Heads of Visual Arts Departments who assigned some of their teachers to assist the researcher in administering his second set of questionnaires to the students, to get some background information about the students and also to seek

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information on the abandonment menace of the Visual Arts programme as well as to suggest ways to curb it.

Scheduled interviews were arranged at different appointment times with Headmasters, their Assistant Heads and Heads of the Visual Arts Departments to seek information on the academic quality of the Visual Arts students, general perception of the Visual Arts programme, their views on the abandonment menace, and the kind of support they give to the teaching and learning of Visual Arts subjects in their respective schools; as well as to give recommendations for the improvement of the Visual Arts programme. Through some of the Visual Arts students, the snowballing sampling technique was purposively used to get some of the Non-Visual Arts students who were once Visual Arts students, for interview. These students were interviewed as and when they were identified. In all, over eighty-five (85) students were identified across board and fortysix (46) were interviewed; fourteen (14) from school 'A', eleven (11) from school 'B', nine (9) from school 'C' and twelve (12) from school 'D'.

3.8   Data Collection Procedures

The researcher with the assistance of some of the teachers, who were assigned by the HODs, organized the Visual Arts students in their respective classrooms for the administration of the questionnaires. The researcher after explaining the questionnaires to the students selected fifteen (15) students at random from each class (year group) from all the four schools. These selected students were left to answer the questions at their own pace. In all instances, the researcher waited for the students to finish answering the questionnaires and he collected them before the students were allowed to disperse. The

copies of the questionnaire for Visual Arts teachers were given to them and deadlines were agreed upon, so the researcher visited the various schools on the agreed scheduled dates to collect the answered questionnaires. The agreed days varied from teacher to teacher and from school to school but in the end, all the 256 questionnaires distributed were retrieved, bringing the retrieval rate to 100%. Again, the researcher gathered other primary data through participant observation and scheduled interviews with Headmasters and their Assistants as well as Visual Arts HODs. Secondary data were also assembled through the use of materials from books, published and unpublished theses, magazines, journals as well as from the internet.

3.9   Data Analysis Plan

The researcher used "Statistical Package for the Social Sciences" (SPSS) to help analyze some of the responses from the questionnaires and for convenience sake, percentages and charts were used to analyze the rest of the data. Other responses from the sampled population were also assembled into tables to answer the research questions and also to draw valid conclusion.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1   Overview

In this chapter, the focus is on the presentation and analysis of data. The presentation in this chapter basically focuses on three key areas. The chapter pays attention to the background of the students and teachers. Again, it looks at the teaching and learning of

the Visual Arts subjects. This covers teachers' areas of specialization, the number of periods allotted to them, how they acquire materials for their practical lessons and students' interest in the Visual Arts programme.

Another area the chapter focuses on is whether some students have left the Visual Arts programme for other programmes, their reasons for abandoning the Visual Arts programme, as well as, the challenges that confront both students and teachers in the Visual Arts departments within the selected schools, and suggested approaches to curb these challenges that lead to the abandonment menace.

4.2   Characteristics of the Four Case Study Schools

In view of the fact that this research is a qualitative one, and for the purpose of this study, the four sampled schools were identified and referred to as Schools A, B, C and D. This was done deliberately to conceal the schools' true identities since the researcher could not seek express permission from the schools' authorities. In no particular order, the sampled schools were; Ejisuman Senior High School, Ejisu Senior High/Technical School, Bonwire Senior High/Technical School and Juaben Senior High School.

School 'A'

School 'A' was established in 1960 by the Ghana Education Trust (GET). It is a coeducational day and boarding school with a population of about 2,000 students and over

85 teachers. Out of this number of students, about 300 which constitute approximately 15% of the entire student population offer Visual Arts. Programmes offered in School 'A' include; Visual Arts, General Science, General Arts, Business Studies, Agriculture and

Home Economics. Subjects that are offered in the Visual Arts department include; General Knowledge in Art, Leatherwork, Graphic Design and Textiles. As at the time of the study, this was the only school in the Ejisu Juaben Municipality with an organised and permanent art studio. The class sizes in terms of numbers were larger than what the studio can accommodate at a time. This makes practical lessons very difficult for the teachers to handle. Students therefore, sometimes attend practical lessons in smaller groups which also delays the speed at which the teacher can cover the topics in the syllabus. On the issue of their practical materials, the school was billing each student 10 cedis per term for practical lessons but the Visual Arts department never got any monies to that effect. The practice now is that teachers mostly list the items needed for each practical lessons for the students to buy themselves. Those who are unable to purchase these needed items are always disadvantaged since they do not get the feel of the practical components of the Visual Arts programme.

School 'B'

This school was established in 1970. It is a co-educational day and boarding school with a population of over 3,400 students and 112 teachers. Out of this number of students, about 380 students constituting approximately 11.2%, offer Visual Arts. The academic programmes run in this school include Visual Arts, General Arts, General Science, Home Economics and Business Studies. The Visual Arts elective subjects offered in this school comprises General Knowledge in Art, Leatherwork, Graphic

Design and Picture Making. The students alternate between Elective Maths and Economics as their fourth or borrowed elective subjects. As of the time of the researcher's visit, this school had a small shed given to the Visual Arts department as a practical

working studio for temporary use. Teachers buy their own materials for demonstrations during practical lessons. Due to the sizes of the Visual Arts classes, most practical lessons are organised under shady trees on the school compound. It was realised through interview with some of the teachers that, they have tried on several occasions to get the administration to bill students with practical fees but to no avail.

Students are therefore made to buy their own materials for practical lessons every term. What is more disturbing is that, some boarding students have to buy these practical materials with their pocket monies.

School 'C'

This school was already in existence as an experimental Junior Secondary School (JSS) before it was converted or upgraded to a Secondary/Technical school in September, 1990. School 'C' is also a co-educational day and boarding institution with a population of 2,520 students and over 70 teachers. The school offer programmes such as Visual Arts, Technical (Building and Metal work), General Agriculture, Home Economics, General Arts and Business. The Visual Arts department had 253 students thus 10.03% of the entire student population. The school had enough tools and materials for their Technical department but the same could not be said of the Visual Arts department though they are all practically oriented programmes.

School 'D'

School 'D' was also in existence as an experimental JSS and was later upgraded to a Senior Secondary and Technical School in 1990. It is a day school with student population of about 1,900 and over 50 teachers. The school run programmes such as Visual Arts,

General Arts, Home Economics, General Science, Business Studies, General Agriculture and Technical (Woodwork, Metalwork and Electricals). Some of these programmes were still very young in the school as at the time of the researcher's visit. Subjects offered in the Visual Arts department are General Knowledge in Art, Sculpture, Leatherwork and Graphic Design. The school does not have a studio for practical lessons for the Visual Arts department and like school 'C', this school has enough tools and materials for their Technical department but the same could not be said of the Visual Arts department though they all involve a lot of practical lessons. Practical lessons are organised in classrooms and under shady trees.

An interview with the Visual Arts Head of Department (HOD) revealed that, some of the tools at the school's stores could be used for Visual Arts practical lessons but the store keepers would never give them out to the V/A department. According the HOD, the store keepers claim those items are for the Technical department. This compels the V/A students to buy their own materials, which is a huge set-back since only few of the students are able to buy the needed practical materials. The number of Visual Arts students in school 'D' is 211 which constitute about 11.1% of the entire student enrolment in the school.

4.3 Presentation and Discussion of Findings Gathered from Questionnaires and Interviews

4.3.1   Visual Arts Students (Background Information)

Fifteen (15) students each from all the four year groups in the four Senior High Schools visited were used for the study. In total, 240 Visual Arts students were sampled. Out of this, 160 (representing 66.7%) were males while the remaining 80 (33.3%) were females.

There were 60 respondents from each school. Majority of these students (135), were between the ages of 18-24 years (56.3%), 104 students (representing 43.3%) were between 12-17 years and the remaining one student (0.4%) was above 24years. According to Anamoah-Mensah (2002), the ideal academic age of a final year SHS student is 18 years. It could therefore be deduced from the ages of these students that, majority of the Visual Arts students in the study area are above their academic ages. Figure 4.1 gives a graphical representation of the ages of the respondents.
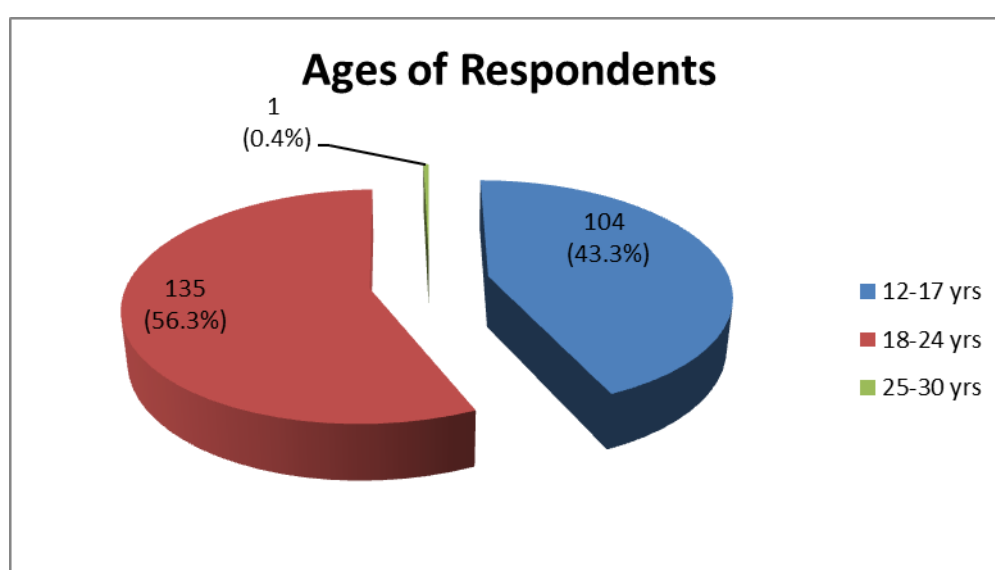
Figure 4.1: Ages of V/A Students in all the Selected SHS in Ejisu Municipality

It was imperative to find out the Basic Education Certificate Examination (BECE) results which qualified the students to pursue Visual Arts in the respective schools. Out of the 240 Visual Arts students, only two (2) students (representing 0.8%) had aggregates 6 to 9. Thirty-nine (39) students (representing 16.3%) had aggregates 10-15; Sixty-three (63) students (representing 26.3%) had aggregates 16-20. One hundred and two (102) students (representing 42.5%) obtained aggregates from 21-30, while 28 students (constituting 11.6%) obtained aggregates from 31-40. Six (6) students (representing 2.5%) also obtained aggregates above 40. This is an indication that majority of the students admitted

into the V/A programme are averagely weak students. This gives the perception that V/A is for people who are academically less endowed hence, the stigmatization.

Figure 4.2 is a graphic representation indicating the BECE percentage results obtained by the 240 Visual Arts students who were sampled for the study.
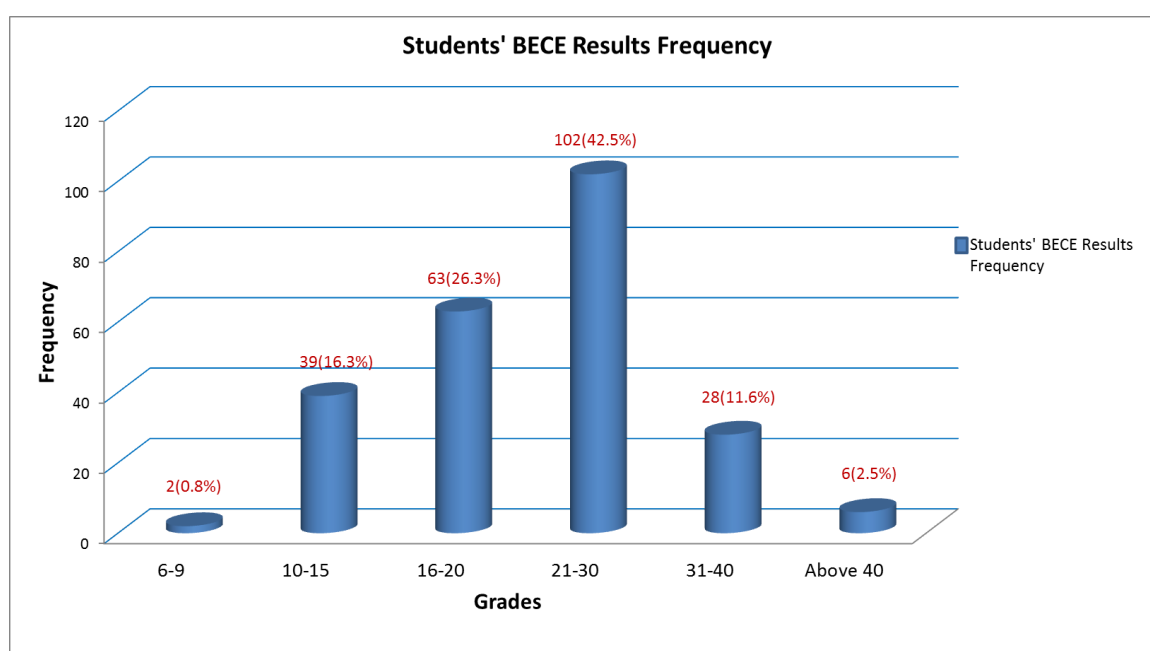
Figure 4.2: BECE results obtained by Visual Arts students in the sampled SHS.

From the graphic representation in Fig. 4.2, it can be inferred from the 102 students who had aggregates 21-30, that majority of the Visual Arts students who were present during the administration of the researcher's questionnaires, are average and below average students. It can also be seen that 136 out of the 240 students (representing 56.6%) had aggregates 21 and above. This is an indication that most students who offer Visual Arts programme had weak academic backgrounds. This situation is probable to greatly affect the academic performance of students during the WASSCE at the end of their programme especially in the core subjects where practical lessons are not much.

It can be stated that, students who attain single-digit aggregates at both the BECE and the WASSCE are mostly perceived to be the brilliant ones. It is evident from Table 4.1 that only two (2) Visual Arts students (representing 0.8%) obtained single-digit aggregates and were in School 'B'. The indication here is that, very few of the students who are admitted into the Visual Arts programme had very good grades at the BECE. A survey conducted by the researcher showed that, some of the Visual Arts students in the four sampled schools were admitted into the Visual Arts programme because they did not get admission into any of the programmes offered in the schools. It can be deduced that some of these students are unwilling to pursue the Visual Arts programme but their parents were just bent on securing admission for them. This means that the schools and some parents are forcing career choices on these students instead of facilitating the development of their naturally imbedded potentials and talents.

Table 4.1: Individual School BECE results distribution table

BECE Aggregates	6 - 9	10 - 15	16 - 20	21 – 30	31 - 40	Above 40
School 'A'	0	11	17	21	8	3
School 'B'	2	9	24	18	6	1
School 'C'	0	7	14	31	7	1
School 'D'	0	12	8	32	7	1
TOTALS	2	39	63	102	28	6
Percentages (%) of students	0.8	16.3	26.3	42.5	11.6	2.5

On the Visual Arts students' admission, the study sought to find out the mode through which students got admitted into the respective schools and subsequently into the Visual Arts programme. As illustrated in Figure 4.3, when respondents were asked to indicate how they got admitted into the schools, 105 (representing 43.8%) indicated that they got admitted based on the lobbying skills of their parents whiles 95 (39.6%) of the respondents got admitted through the Computer School Selection and Placement System (CSSPS) which is the official mode through which students are placed in Senior High Schools throughout the country. This is an indication that majority of the students who are pursuing Visual Arts in the sampled schools were not placed in the Visual Arts class by the CSSPS but due to one reason or the other, these students found themselves in the Visual Arts. This is partly due to the fact that some Ghanaians perceive the

Visual Arts programme as dumping grounds for low performing students from the

Junior High Schools. As buttressed by Amenuke (1979), people think art is for the low intelligent students therefore, students who are believed to be academically weak and cannot perform well in Science, Business and General Arts are placed in the Visual Arts programme. Other reasons that can be assigned to this menace is the fact that school heads have intentions to boost sports in their schools, so they take students with weak BECE results to Visual Arts just to increase their chances of winning at the annual sporting activities known as Inter-School Competitions and Super-Zonals. This practice also accounts for 14.6% of Visual Arts students in the schools.
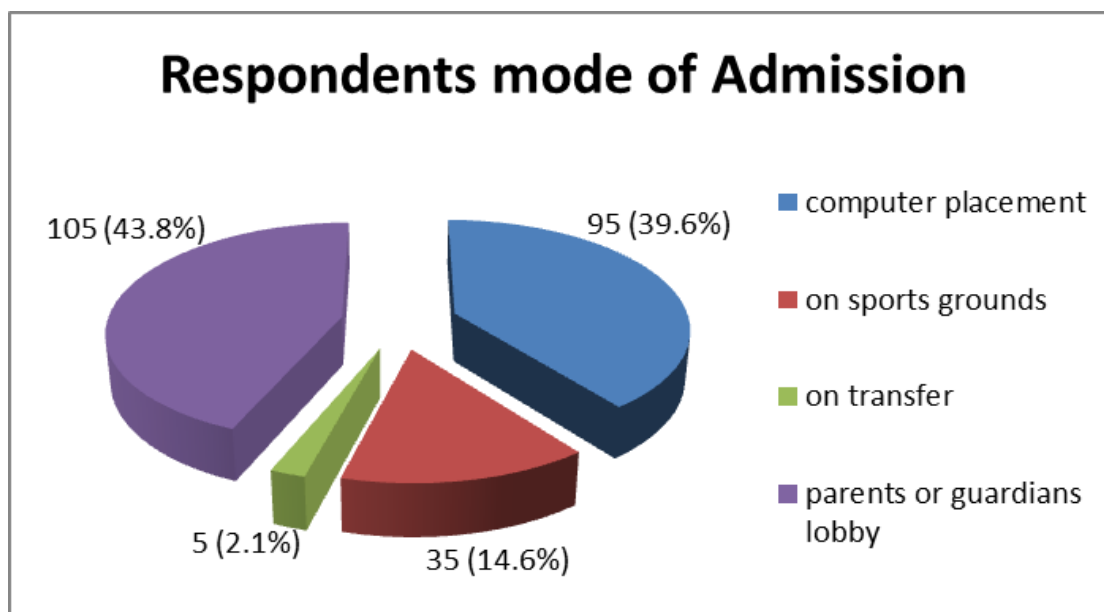
Figure 4.3: Respondents' mode of admission

Sixty (60) students each were sampled from SHS1, SHS2, SHS3 and SHS4. Out of this number, it was only nine (9) who joined the Visual Arts programme at a point in time from other programmes in the schools, while the majority (231 students) were actually admitted into the Visual Arts programme. This implies that few students join the Visual Arts programme from other programmes. Unfortunately, a survey conducted by the researcher revealed that the few who join the Visual Arts programme from other programmes were not among the best students in those programmes they swapped from.

4.3.2 Visual Arts Teacher Respondents (Background Information)

There was a total of 16 Visual Arts teachers selected from the four schools visited; which gives four teachers from each school who were handling the various subjects in the Visual Arts departments as indicated in Table 4.2.

Table 4.2: Teachers' distribution table

No	School	Frequency	Percentage
1	School 'A'	4	25
2	School 'B'	4	25
3	School 'C'	4	25
4	School 'D'	4	25
	Total	16	100

Source: Field survey, 2012

Majority of the teachers (12 representing 75%) were males whiles the remaining four (25%) were females, with an average age ranging from 31years to 40years as indicated in Table 4.3. There were 11 professional teachers among the total of 16 and all the teachers had at least a Bachelor's degree. Five (5) out of the 16 though had attained their first degrees, were Non-Professional teachers because they had not done

Education as a course. Thirteen (13) had attained the rank of Principal Superintendent (Professional and Non-Professional), while three (3) had attained the rank of Assistant Director II on the Single Spine Pay Policy. On the time-tables across board, three double periods or six periods were allotted for each Visual Arts subject per week except General Knowledge in Art which had only five periods allocation in Schools 'C' and

'D'. The total number of periods per teacher per week ranged from 12 to 30 periods. This was basically based on staff strengths in terms of numbers, as well as the number of elective subjects offered in each school. The teachers had specialized in one of the following subject areas: Graphic Design, Leather work, Sculpture or Textiles as shown in Figure 4.4. These teachers had control over the areas they were handling because they had specialised in those areas and also, some of them had handled the subjects over a considerable period of duration to have gained the requisite experiences needed. Their

experiences in handling their various subject areas was evident in some of their demonstration works as well as students' works seen around during the time of visit, though the practical works were few.

Table 4.3: Age distribution of teachers

No	Age range	Frequency	Percentage
1	26 – 30	3	18.75
2	31 – 40	10	62.5
3	41 – 50	3	18.75
	Total	**16**	**100**

Source: Field survey, 2012
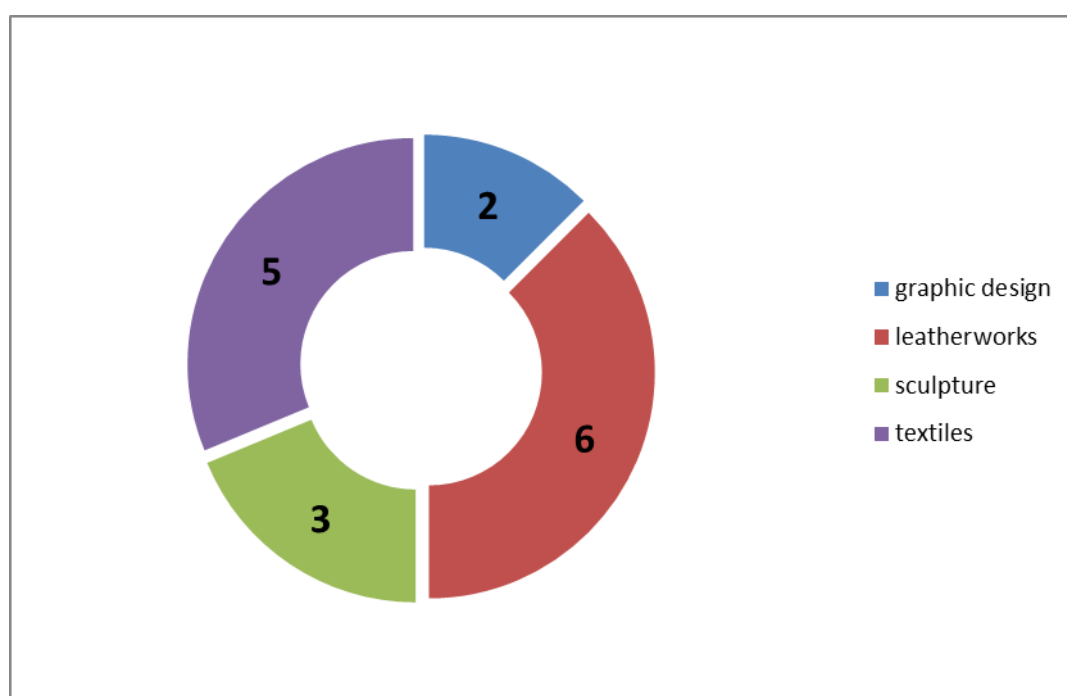
Figure 4.4: Teachers' subject specialization

The teachers handled assorted subjects in the Visual Arts programme in the various schools. Some of the subjects were paired for teachers and these were common in all the schools. Inferring from Table 4.4, averagely teachers combine GKA with one other elective subject. A survey conducted by the researcher indicated that there were some teachers in all the four schools who handle only GKA. Every Visual Arts student including the Home Economics students, offer GKA which is an elective core subject. This is what accounted for the fact that GKA has the largest number of teachers.

Table 4.4: Subject-Teacher distribution

No	Subject	Teachers	Percentage
1	Graphic design	1	6.2
2	Leatherworks	2	12.5
3	Sculpture	3	18.8
4	Textiles	1	6.2
5	Textiles and GKA	3	18.8
6	Leatherwork and GKA	5	31.2
7	Graphic Design and GKA	1	6.2
	Total	**16**	**100**

Source: Field survey, 2012

4.3.3   Students' Interest in the Visual Arts Programme

It was important to verify whether the students were interested and intended to pursue the Visual Arts programme or not. When asked, 35 responded in the negative and amongst these, 21 stated that their BECE grades could not gain them admission into their preferred

programmes so they were offered Visual Arts which they did not have much interest in. Fourteen (14) on the other hand indicated that they were transferred from other programmes into the Visual Arts programme but when they enrolled onto the programme, they realized that it was too money involving for the practical works. When asked whether students liked the Visual Arts programme, 205 (representing

85.4%) responded in the affirmative. Over 40 out of these 205 students who affirmed their interest in the Visual Arts said that they initially did not like or did not have interest in the programme but they developed love and interest for the Visual Arts programme over time. This confirms that majority of the students offering the programme actually have interest and like the Visual Arts, though they still encounter problems.

In Table 4.5, the red-coded reasons represent why the students like the Visual Arts programme, while the blue-coded texts exemplify reasons why the students dislike the Visual Arts programme.

Table 4.5: V/A Student Respondents Like or Dislike (Reasons)

Valid Reasons	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Interest in Practical Lessons	38	15.8	15.8	15.8
Career opportunity	124	51.7	51.7	67.5
Full of creativity	43	17.9	17.9	85.4
Involves money	14	5.8	5.8	91.2
All classes were full	21	8.8	8.8	100
TOTAL	240	100%	100%	

The study also revealed that 14 students had been repeated in their classes before. Reasons for their repetition were several. Six students said they were repeated on health grounds while three (3) said they were transferred and had to be repeated. Five (5) students on the other hand were repeated for non-performance in class. This repetition strategy by authorities in the schools is an indication that students need to work harder in order to be promoted to the next class.

4.3.4. Practical Lessons

A good Visual Arts programme must have a formidable practical training as an integral part of it. As asserted by Bush and Coleman (2000), the current globalization and its challenges require that young people are equipped with the necessary knowledge and skills to function effectively. Due to this, it is mandatory for all subjects in the Visual Arts programme to demarcate practical time on the time-table for the teaching and learning of practical skills (Curriculum Research and Development Division, 2008). For this reason, it was imperative to look at how the practical skill lessons were executed in the research area. It was clear from the results that practical skill lessons were not as regular as it should be per the regulations of the Curriculum Research and Development Division of the Ghana Education Service. According to the regulation, practical skills is to be given 60 per cent of the teaching, learning and testing time for three-dimensional art courses as well as Art-related two-dimensional subjects. This is to emphasize the point that the three-dimensional courses are directed more toward the acquisition of practical skills at the SHS level. The remaining 40 per cent can be used for theoretical aspects involving acquisition of knowledge and understanding (Curriculum Research and Development

Division, 2008). Table 4.6 shows responses from the students when they were asked to indicate their practical lesson times within a term.

Table 4.6: Practical lessons in a term

	Number of times in a term	**Frequency**	**Percentage**
1	Once a week	11	4.6
2	Twice a week	9	3.8
3	Thrice a week	9	3.8
4	Occasionally	193	80.4
5	Never	18	7.5
	Total	**240**	**100**

Source: Field survey, 2012

Inferring from Table 4.6, it can be deduced that practical lessons are held occasionally and that there is no proper time-table regulating when the practical lessons should be taught. It is also worth mentioning that, 18 out of 240 (representing 7.5%) of the students indicated they had never had any practical lessons before. This could be that the students were absent during the time the lesson was taught or they did not have the money to purchase materials for practical works and hence have never taken part in any practical lesson. Therefore, it can be deduced from the lack of practical skills taught students in the schools that the school heads, teachers and especially, Ghana Education Service have failed to recognise the benefits of Visual Arts education which they outline themselves.

From the 2008 to 2010 Curricula for the Visual Arts Programme at the Senior High School, it is stipulated that the programme provides students with the ability to both pursue higher education and also fit into industry after the completion of SHS.

Amenuke (1995) also buttresses this point by adding that the acquisition of the theory and practical knowledge and skills of students pursuing the Visual Arts programme propels their creative energies into productive and fulfilling careers.

Accordingly, 15 (93.8%) out of the 16 teachers of the schools visited confirmed that there is no separate period for practical skill lessons on the time-table. Practical skill lessons are taught whenever the need arises. This is not good enough since the practical lessons are determined by the whims and caprices of the teacher. An interview with some of the teachers indicated that the periods per week allocated to elective subjects are not much and as such further division of the periods into theory and practical lessons could mean certain portions of the syllabus might not be covered since the theory is more. This is also in line with the findings of Oduro and MacBeath (2003) that school leaders and head-teachers do not fully understand their role in implementing improvised provisions that may not necessarily be in the syllabus provided by the GES.

In a quest to find out whether there were studios for practical works, 50% of the teachers indicated that they had practical studios (both temporary and permanent), while the remaining 50% answered in the negative. This lack of studio hampers the teaching and learning of practical lessons. Teachers who want to improvise for studios have to conduct practical lessons under trees as indicated by the 50% who have no studios.

4.3.5   Abandoning the Visual Arts Programme

The researcher gathered in an interview with twelve (12) of the Visual Arts students across board that when they were admitted into first year, some of their class-mates who

were purported to be very brilliant and of good academic standing in all subjects in their respective classes, along the line, swapped to read other programmes.

In School 'C', the total enrolment for the fourth year students was only thirty-three (33) as at the time of this study. This constitutes 13% of all the Visual Arts students in the school. It was disclosed in an interview with the Head of Department that, the final year students were fifty (50) in number when they were in Form-1. The difference in these two figures (50-31 = **19**) which is 38% of their enrolment when they were in Form-1 indicates that the abandonment menace is very predominant and alarming: hence, the need to address it.

Table 4.7: Students who have abandoned the Visual Arts Programme

Programmes	School '1'	School '2'	School '3'	School '4'
General Science	5	4	4	2
General Arts	15	12	8	8
Business Studies	6	3	4	7
Technical	0	0	9	16
Home Economics	8	4	3	2
General Agriculture	0	0	3	1
TOTALS	34	23	31	36

In responding to the questionnaires that were administered, the Visual Arts students from 1st year up to final year indicated the number of their class-mates who had left or abandoned the Visual Arts class for other programmes. The averages of these outcomes are presented in Table 4.7. Upon further enquiries, it came out that almost all these 124 students from the four schools, left or abandoned the Visual Arts for other programmes when they were in first year and second year. The 3rd and 4th year students who left were those who transferred to other schools and those who were withdrawn on the grounds of indiscipline and poor academic performance.

The researcher used the snowballing sampling technique to get to some of the students who had abandoned the Visual Arts programme for other programmes. Out of the sixty (60) Non-Visual Arts students who were once Visual Arts students, it was disclosed in interviews conducted that 14 of them had single-digit aggregates at the BECE. The results from the administered questionnaires and interviews conducted brought to bear the students' reasons for abandoning the Visual Arts programme. A number of these reasons are discussed below:

1. Twenty-one (21 representing 35%) of these Non-Visual Arts students who were once in the Visual Arts class, used the Visual Arts programme as a means to gain admission into the respective schools, only to swap later. In an interview with the HODs of Schools A, B and D, they responded at different scheduled times but were all in agreement that, when students are admitted in first year, they are allowed to swap to different departments (programmes) especially when the schools do not get their required number of students' intake, and classrooms are

    not full to their required sizes.

2. Sixteen (16) students (representing 26.6%) were Technical students in Schools C and D. According to them, they left the Visual Arts programmes to join the Technical department because the Technical programmes were more practically oriented than the Visual Arts programme. Further survey showed that these schools had well equipped workshops for the Technical departments which made their practical lessons more involving and interesting. Visual Arts, which is equally practically oriented on the other hand, had no studios in these schools. Students therefore have their practical lessons in congested classrooms and under shady trees without proper working tables. After these hectic practical lessons, students do not even get storage facilities to keep their tools and materials as well as their artifacts.

3. Some teachers and parents discourage some of these students to offer other programmes instead of the Visual Arts. According to some of the Business students who were interviewed in School 'B', their Core Mathematics teacher identified them as good students in Mathematics and persistently encouraged them to abandon the Visual Arts for Business Studies.

   Three General Science students, (one in School 'B' and two in School 'A') also said their Core Science teachers discouraged them from offering Visual Arts. In the case of one Form-3 Science student in School 'A', the Core Science teacher invited the parents of the student to help him convince the student to abandon the Visual Arts for General Science. It is very worrying in this particular instance, because the student had very strong interest in the Visual Arts but he could not defy the orders of his parents since they pay his fees and cater for him.

4. Six, four, two and three students in Schools 'A', 'B', 'C' and 'D' respectively disclosed with regrets that, during their first year when students were swapping to other programmes, they abandoned the Visual Arts to join their JHS mates in the

General Arts classes. According to them, they initially wished to do the Visual Arts but they were discouraged by some of their seniors that the entire school community do not regard or respect the students and teachers of the Visual Arts department. These students, according to them in separate interview only regretted when it was too late. They were in Forms 2 and 3 so it was not possible for them to swap again.

The basic indication from these reasons of abandonment is that, there was little or no apt orientation for Visual Arts first year students to properly root these students in the Visual Arts department.

4.3.6   Challenges in the Visual Arts Programme

It was one of the objectives to identify the challenges that students encounter in the Visual Arts programme. When a list of challenges were presented to students for them to identify the ones that they suffered most, lack of tools and materials for practical works topped the list with 15.8% of the students choosing it. Second on the list was lack of space for students to work (13.8%). Table 4.8 highlights responses from the students.

Table 4.8: Challenges students encounter in the Visual Arts programme

No	Challenge	Frequency	Percentage
1	Lack of teachers	25	10.4
2	Lack of tools and materials for practical works	38	15.8
3	Lack of practical working studio	24	10

4	Lack of space	33	13.8
5	All of the above	120	50
	Total	**240**	**100%**

Source: Field survey, 2012

When the respondents were asked to state any other problem(s) they might be encountering, 76 of the respondents (representing 31.7%) indicated that the teachers who handle the various subjects especially the core subjects have a negative mind set and misunderstand them. They indicated that the teachers perceive them as stubbornly unyielding to their teachings. The students explained that this affects the teachers' approach to them during lessons and even outside the classroom. This affects their ability to comprehend what these teachers teach. Second on the list was high cost of practical fees. For this, 21 respondents (representing 8.8%) said that it was difficult for them to partake in all the practical lessons in the term since their parents sometimes are unable to pay or even purchase the practical items for them. Additionally, 12 students (representing 5.0%) complained that there were no excursions to art centres and industry for the Visual Arts students. Also there are no exhibitions organized for the students to showcase their works for others to patronize and appreciate their creativity.

The lack of equipped studio for practical work was not only mentioned by students as a challenge but their teachers too.

Table 4.9: Challenges perceived by teachers

No	Challenge	Frequency	Percentage
1	Lack of equipped studios	8	50

2	Empty class during sports activities	6	37.5
3	Most students are there on sports grounds, they don't pay attention to both theory and practical lessons	2	12.5
	Total	**16**	**100**

Source: Field survey, 2012

Half the teacher population (50%) indicated that there were no studios for practical activities and this makes it difficult for teaching of those portions of the syllabus provided by the GES. The teachers also mentioned that some of the students were admitted because of sports and as such whenever there is a sporting activity the class becomes empty and this hampers teaching and learning. Table 4.9 gives a graphical representation of some of the challenges teachers perceive.

After analytical discussions on the findings of this study in this chapter, the next chapter seeks to summarize with conclusions as well as recommendations.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1   Overview

Chapter five focuses basically on the summary, the conclusions of the study, as well as recommendations which are based on the main findings of the study. This study sought

to investigate students' abandonment of the Visual Arts programme for other programmes.

5.2   Summary

Visual Arts is one of the programmes which has gained the interest of many schools and as such the programme is run in a number of schools in the Ejisu-Juaben Municipality. The programme is bedevilled with a number of challenges which are militating against its smooth running in the Senior High Schools. For this reason, the researcher sought to examine the mode of teaching and learning of the Visual Arts programme and identify those challenges preventing the programme from running smoothly with the aim of providing possible strategies to apprehend problems before they escalate: thereby arresting the abandonment menace of the Visual Arts programme. To do this, the researcher used questionnaires and interviews in four selected Senior High Schools in the Ejisu-Juaben Municipal area who were running the Visual Arts programme.

The analysis of the findings revealed that there were four teachers each selected from the four schools and 15 out of the 16 were professional teachers. However, all the teachers had art-based degrees from universities. It was a common practice to find teachers teaching a combination of art related subjects and most of the subjects such as graphic design, leatherwork, sculpture and textiles were combined with General Knowledge in Art.

The study revealed that a chunk of students admitted into the Visual Arts programme had weak aggregates. 136 of the students studying Visual Arts in the research area had aggregates above (21) with only two students obtaining aggregates 6 to 9.

It was evident that 124 out of the 240 students who had offered to do Visual Arts saw that they stood a better chance of having a better career with a skill in the Visual Arts.

This was attributed to the fact that it is easier to establish one's self in any of the Visual Arts disciplines and one does not need huge capital to do this. It was also borne out of the reason that man cannot survive without using one form of an art piece or the other, and some of the students saw this as an opportunity to be gainfully self-employed.

However, even though students would have wished to complete their programmes as Visual Artists, there were a lot of challenges that made their learning quite challenging and as a result, some of them left the Visual Arts for other programmes which were perceived to have less challenges than the Visual Arts.

To start with, there were no well-equipped practical studios in the Visual Arts programmes for the teaching and learning of practical skills. In order to overcome this challenge, some schools had their practical lessons under shady trees and improvised tools for the teaching and learning of practical skills. As a result of this some students saw the Technical courses as having well equipped practical workshops than the Visual Arts course even though both are practically oriented. For this reason some students leave the Visual Arts course for some of the Technical courses since the students want to be practically equipped so that they could be self-employed even before they decide to further their education after the Senior High level. This phenomenon was across all the schools visited.

Moreover, there was no time indicated on the time-table for practical lessons, due to this, practical lessons were hardly taught in some of the schools. According to eighteen (18) of the student respondents, they had never had practical lessons since they joined the

Visual Arts class. In addition 193 of the students indicated that practical lessons were taught occasionally without special timing intervals.

The cost of practical materials was also another area the students complained bitterly about. To them, practical lessons in other areas were cheaper and since they had less money, some of the students decided to leave the Visual Arts class for other programmes which required less money for practical lessons or other areas where there were no practical lessons at all.

5.3   Conclusions

The students had varied reasons why they liked the Visual Arts than the other programmes offered in the schools and chief amongst these reasons was the fact that it was easier to get a better career with a Visual Arts skills and this was ascribed by 124 of the Visual Arts student respondents. Another reason was that, the lessons and the practical works demanded a lot of creativity from the students as such, it makes them think and able to produce items that they never thought they could.

The study revealed that most of the students in the Visual Arts class were admitted with weak passes. Only two (2) of the students in the study area had single digit aggregates whilst 136 had aggregates above 21. These weak academic backgrounds of the students impact on how well they are able to absorb the lessons which are taught. Students who obtain good grades and opt to read the Visual Arts programme are poached by teachers from the other programmes with several seductive reasons and chief amongst these is the fact that there is lack of respect for the Visual Arts programme among teachers and students. It was also evident that some of these students, for some reasons, could not have

access to read the courses they chose and the last option available was to push them into pursuing the Visual Arts programme.

Reasons why students abandon the Visual Arts programme were varied. To begin with, due to the fact that even with a weaker grade, a prospective candidate could gain admission into the Visual Arts programme, some students use the Visual Arts as a means to enter the respective schools and once they were admitted into the schools, they then opt to change their programmes, which is much easier than if the student were to be admitted freshly into the other programmes.

The study discovered that the teaching and learning of the Visual Arts subjects in the various schools lacked well equipped practical studios for practical skill acquisition. In some of the schools, there were no practical studios and as a result practical lessons had to be held under shady trees with some of the tools improvised by the teachers and students.

There was also no demarcated period on the time-table for teachers to take students for practical lessons. For this reason, the teachers decide to have practical lessons whenever they deem it fit and this is in violation of the rules and regulations of the GES concerning the teaching and learning of the Visual Arts course.

5.4   Recommendations

Based on the results found in the study, the following recommendations have been put forward to help curb the abandonment menace;

1. Heads of Visual Arts Departments should ensure that practical skill training is in line with the current market demand and trends so as to enable the graduates use the skills acquired to earn a meaningful living even before they pursue further education. This

will enable the course to be more attractive to young people seeking to establish jobs for themselves and others.

2. Students who are admitted into the Senior High Schools on the grounds of sports should not be forcibly pushed to the Visual Arts department. They must be allowed to make their own choices of programmes. This is because they can only perform and benefit fully if they have passion and commitment towards what they do. Dr. Rocco Monte of the United States of America can be cited as an example. He is a young medical doctor who plays for the country's juvenile team as a defensive midfielder and was shortlisted for the USA National Team during the Germany 2006 World Cup.

3. Efforts should be made by Head Masters at preventing students from changing from one course to another within a school once they have been admitted into a particular programme. This will prevent the ability of teachers poaching students into their fields of interest even at the expense of students' interest. This will also prevent the assemblage of students with seemingly weak passes in the Visual Arts programme. There must be the institutionalization of well-organized and equipped Guidance and Counselling offices in the Senior High Schools so that, students who want to swap from the Visual Arts to other programmes and vice-versa, could be referred there for thorough investigations as well as career guidance and counselling services.

4. The Ghana Education Service should periodically run workshops and seminars for Headmasters and their Assistants, on the running of the Visual Arts programme. This will refresh them to understand that the Visual Arts programme/course is not meant for candidates who are weak academically. This will also enable students who have good grades to pursue the course without the Headmasters and their assistants

changing their courses. It will also control the use of the course as a means to enter into schools and afterwards change into different programmes.

5. School Heads on the other hand must also use experts or resource persons to periodically run workshops/seminars for their teachers to enlighten and educate them on the need to accept, embrace and respect all departments and programmes equally.

6. There must be intense and well organized orientation for Visual Arts first year students when they are admitted in the first terms. Periodic or occasional forum on Art (in a form of orientations) should also be organized for both fresh and continuing students at least once every third term of the academic year to firmly root the Visual Arts student in what he/she has originally set out to pursue.

7. Well-equipped practical working studios should be provided by the Government in all Senior High Schools that offer Visual Arts programmes for the Visual Arts departments. This will ensure smooth teaching and learning of practical skills to prevent students from leaving the Visual Arts programme to other areas that have well equipped practical workshops and laboratories such as the Technical courses and the General Sciences respectively.

8. Heads of Visual Arts departments together with their teachers and students as well as the school administration at large should organize exhibitions at least once every term. This will bring to bear what the Visual Artist stand for. It will also showcase the unique works of the Visual Arts students to the entire school communities and consequently gain them the respect and acknowledgment they deserve. Again, it will compel the Visual Arts teachers to have more practical lessons with their students once they know the artifacts produced will be displayed for all to come and see.

9. The Ministry of Education and the Ghana Education Service should agree to allow a termly practical fee to be factored into the main school fees. These monies should be

given to the Heads of Visual Arts departments (who must be accountable) to secure tools and materials that will facilitate the smooth running of practical lessons in all Visual Arts subjects.

10. The Inspectorate Division of the Ghana Education Service should enforce the provision in the syllabus for schools to provide separate periods on the time table for practical lessons, detached from that of the theory. This will enable practical lessons to be taught at least once every week and it will help boost the practical skill level of students as well as fulfill provisions in the syllabus.

11. There should be a Visual Arts Departmental Parents and Teachers Association. During such association meetings, Parents and students should be counselled on the opportunities in the various disciplines of the Visual Arts. This will create awareness and sensitize parents and students on the importance of Visual Arts as an avenue for a viable profession in future.

12. Soft and Hard copies of this study would be made available to the Directorate of Education in the Ejisu-Juaben Municipality, Heads of the four sampled Senior High Schools, the four Heads of Visual Arts Departments, School Guidance and Counselling Staff and the Ghana Art Teachers' Association (GATA). These information will serve as a compendium on the abandonment menace, to the stakeholders of the Arts in policy making (at least within the Ejisu-Juaben Municipality, since the Government has decentralize a lot of structures in its operations) to forestall loss of interest in the Visual Arts programme, thereby curbing the abandonment menace.

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APPENDIX A

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI COLLEGE OF ART AND SOCIAL SCIENCES DEPARTMENT OF GENERAL ART STUDIES (ART EDUCATION) Thesis Topic

STUDENTS' ABANDONMENT OF THE VISUAL ARTS PROGRAMME IN SENIOR HIGH SCHOOLS:

(EJISU-JUABEN MUNICIPALITY SENIOR HIGH SCHOOLS AS A CASE STUDY)

<u>QUESTIONNAIRE FOR VISUAL ARTS TEACHERS</u>

This Questionnaire is designed to seek information for the above thesis. All information provided by any respondent shall be kept as highly confidential as possible.

The researcher will fervently appreciate your true and honest responses.

(Please tick [√], state, outline, explain briefly or specify where necessary)

1. Sex/Gender: Male [ ]   Female [ ]

2. Age: 20-25 [ ] 26-30 [ ] 31-40 [ ] 41-45 [ ] 46-50 [ ] 51-60 [ ] Above 60 years [ ]

3. What is the name of your school? …………………………………………….…

4. Are you a trained/professional teacher?   YES [ ]   NO [ ]

5. What is your highest qualification?

   PhD [ ]   M.Phil. [ ]   MSc./M.A [ ]   PG. Dip. [ ]   BSc/B.A [ ]   Dip. [ ]

   Other(s), (Please specify)……………………………………………………………….

6. What is your rank? (Please state)………………………………………………………

7. Which   Visual   Arts   subject(s)   do   you   handle?
   ....

8. For how long have you taught Visual Arts Elective subject(s)? (Please state)

   ………………………………………………………………….

9. Please tick [√] your area(s) of specialization in the Visual Arts.

   Basketry [ ]   Bead Making [ ]   Ceramics [ ]   Graphic Design [ ]   Jewellery [ ]

   Leatherworks [ ]   Picture Making (Painting) [ ]   Sculpture [ ]   Textiles [ ]

   Other(s), (Please specify)……………………………………………………………

10. If the Visual Arts subjects offered in your school are more than three, kindly state the pairs of Two-Dimensional and Three-Dimensional subjects that alternate.

    Example; Picture Making and Graphic Design OR Leatherworks and Sculpture

a)   ………………………….…   and   ………………………………….

b)   ………………………….…   and   ………………………………….

c)   ………………………….…   and   ………………………………….

11. What other borrowed (non-art) elective subject(s) is/are offered in your school?

    ………………………………………………………………………………….

12. How many periods do you handle in a week? (Please specify)……………Periods.

13. How many classes (year groups) do you handle?

    One [ ] Two [ ] Three [ ] Four [ ]

14. How many Subjects do you handle and in which classes? (Please specify bellow)

    ………………………………………………………………………………………

    ………………………………………………………………………………………

……………………………………………………………………………………....

15. a) Do you have a practical working studio? YES [ ]   NO[ ]

   b) If NO, where do you have your practical lessons? (Please specify)

   …………………………………………………………………………………

16. How many times do you have practical lessons per class for the week?

   Once [ ]   Twice [ ]   Thrice [ ]   Nil [ ]

   If none of the above, please specify …………………………………………….

17. How will you rate the performance of students who are admitted into the Visual Arts programme? Very Good [ ] Good [ ] Average [ ] Below Average [ ] Poor [ ]

18. How does the school perceive the disciplinary situation among Visual Arts students?

   Very Good [ ]   Good [ ]   Average [ ]   Below Average [ ]   Poor [ ]

19. How many periods are allocated for each Visual Arts Subject within a week?

   …………………………….Period(s)

20. a) Do you have separate periods allocated for practical and theory lessons?

   (Please tick [√])   YES [ ]   NO [ ]

   b) If YES, indicate the number of periods for each of them per one week.

   i.   Practical lessons ………………….. Periods

   ii.   Theory lessons ……………………. Periods

21. a) Do you have students who have left/abandoned the Visual Arts programme for other programmes? (Please tick [√]) YES [ ]   NO [ ]

   b) If YES, which programme(s) and how many of them can you recall?

   (Please tick [√] or state programme(s) and state the number of students)

PROGRAMME	PLEASE TICK [√]	NUMBER OF STUDENTS
GENERAL SCIENCE		
BUSINESS		

HOME ECONOMICS		
GENERAL ARTS		
AGRICULTURAL SCIENCE		
TECHNICAL DEPT.		

22. a) Do you know any reason(s) why they left/abandoned the Visual Arts programme?

(Please tick [√]) YES [ ]   NO [ ]

b) If YES, kindly state the reason(s) you know: ……………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

………………………………………………….…………………………………………

23. Please outline some of the challenges you face in your school as a Visual Arts teacher;

………………………………….…………………………………………….……

………………………………...…………………………………………………..

………………………………………………………………………………………..

………………………………………………………………………………………

24. Suggest any recommendation(s) to improve the teaching and learning of the Visual Arts in your school..……………………...……………………………………..

…………………………………………………………………………………….

…………………………………………………………………………………………

…………………………………………………………………………………………

…………………………………………………………………………………………

APPENDIX B

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI COLLEGE OF ART AND SOCIAL SCIENCES DEPARTMENT OF GENERAL ART STUDIES (ART EDUCATION) Thesis Topic

STUDENTS' ABANDONMENT OF THE VISUAL ARTS PROGRAMME IN SENIOR HIGH SCHOOLS:

(EJISU-JUABEN MUNICIPALITY SENIOR HIGH SCHOOLS AS A CASE STUDY)

<u>QUESTIONNAIRE FOR VISUAL ARTS STUDENTS</u>

This Questionnaire is designed to seek information for the above thesis. All information provided by any respondent shall be kept as highly confidential as possible.

The researcher will fervently appreciate your true and honest responses.

(Please tick [√], state, outline, explain briefly or specify where necessary)

1. Sex/Gender: Male [ ]   Female [ ]

2. Age: 12-17 [ ]   18-24 [ ]   25-30 [ ]   Above 30 [ ]

3. State your BECE aggregate …………………………………………

4. What is the name of your current school? (Please state)

   ………………………………………………………………………….

5. Which form/year are you? (Please tick [√])

   Form-1 [ ]   Form-2 [ ]   Form-3 [ ]   Form-4 [ ]

6. a) Did you start Form-1 in this school? (Please tick [√]) YES [ ]   NO [ ]

   b) If NO, how long have you been a student in this school?

   (Please state) …………………. Years

7. How were you admitted into this school? [mode of admission] (Please tick [√])

   a. [ ] Computer Placement.

   b. [ ] On sports grounds.

   c. [ ] On Transfer.

   d. [ ] Parents / Guardians came to lobby.

   Please specify if none of the above: ……………………………………………….

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

8. a) Did you intend to do Visual Arts right from first year?

   (Please tick [√]) YES [ ]   NO [ ]

   b) If NO, how did you end up in the Visual Arts Class? (Please explain briefly)

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

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

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

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

9. a) Did you like the Visual Arts programme when you started?

   (Please tick [√]) YES [ ]   NO [ ]

   b) Why? (Please explain briefly) …………………………………………………………

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

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

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

10. a) Have you ever been repeated in this school or elsewhere before?

    (Please tick [√]) YES [ ]   NO [ ]

    b) If YES, what happened? (Please explain briefly)

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

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

…………………………………………………………………………………………

11. a) Did you join the Visual Arts class from a different programme?

(Please tick [√]) YES [ ]   NO [ ]

b) If YES, which programme were you offering before you joined the Visual Arts class?

(Please state) …………………………………………………………………………

c) If YES (in Question 11-a), how would you rate your performance in the programme you were offering before you joined the Visual Arts Programme?
(Please tick [√])

Very Good [ ]   Good [ ]   Average [ ]   Below Average [ ]   Poor [ ]

12. a) Do you have friends or mates who have left/abandon the Visual Arts programme for other programmes? (Please tick [√]) YES [ ]   NO [ ]

b) If YES, which programme(s) and how many of them can you recall/remember?

(Please tick [√] or state programme(s) and state the number of students)

PROGRAMME	PLEASE TICK [√]	NUMBER OF STUDENTS
GENERAL SCIENCE		
BUSINESS		
HOME ECONOMICS		
GENERAL ARTS		
AGRICULTURAL SCIENCE		
TECHNICAL DEPT.		

13. a) Do you know any reason(s) why they left? (Please tick [√]) YES [ ]   NO [ ]

b) If YES, kindly state the reason(s) you know: ……………………………………

………………………………………………………………………………………
…

………………………………………………………………………………………

………………………………………………………………………………………

14. What problems are you facing in your school as a Visual Arts Student?

(Please tick [√] those appropriate)

i. Lack of Teachers ……………………………………….   [ ]

ii. Lack of Tools and Materials for practical works ……...   [ ]

iii. Lack of Practical Working Studio ……………………..   [ ] iv. Lack   of

Space (Classroom) …………………………….   [ ]

Please state other problem(s) if any: …………………………………………..

…………………………………………………………………………………...

…………………………………………………………………………………...

…………………………………………………………………………………...

15. How often do you have practical lessons in a term per subject? (Please tick [√])

Once a week [ ] Twice a week [ ] Thrice a week [ ] Occasionally [ ] Never [ ]

16. How often do you mount exhibitions of your works? (Please tick [√]) Once a term [

] Twice a term [   ] During Special Occasions [   ] Never [   ]

Specify if none of the above: …………………………………………………

17. How would you rate your performance in the Visual Arts Programme? (Please tick [√])

Very Good [ ]   Good [ ]   Average [ ]   Below Average [ ]   Poor [ ]

18. Suggest any recommendation(s) to improve the teaching and learning of the
Visual Arts in your school:…………………………………………………..

……………………………………………………...……………………………

……………………………………………………...……………………………

…………………………………………………..……………………………………

……………………………………………………………..……………

APPENDIX C

INTERVIEW GUIDE FOR HEADMASTER / ASSISTANT HEADS

1. What is your area of specialisation?

2. How are students admitted into the Visual Arts programme?

3. What is your personal assessment of the students and teachers in the Visual Arts department?

4. Do students appeal to your office to change them from the Visual Arts to other programmes?

5. The Visual Arts is said to be a practically oriented course. Do you visit students and teachers during their practical lessons and how often?

6. How do they get their tools and materials for practical lessons?

7. Out of the number of programmes offered in your school, what would be the position of the Visual Arts programme if you were to grade them?

8. What is the administration's plan of support for the Visual Arts programme per term?

9. What recommendations will you give for the improvement of the Visual Arts programme?

APPENDIX D

INTERVIEW GUIDE FOR VISUAL ARTS HEADS OF DEPARTMENT

1. What subject do you teach?

2. How long have you been here?

3. Have you been handling the same subject(s) since you started?

4. If No, what other subject(s) have you handled before?

5. How many teachers do you have in your department?

6. How often do you organise practical lessons with and for your students?

7. How do you get tools and materials for your practical lessons?

8. Do you have separate periods for theory and practical lessons?

9. What do you have to say about students' attendance to theory and practical lessons?

10. How well or bad do students participate in both theory and practical lessons?

11. How do you assess students' practical works?

12. Do you mount exhibitions to showcase students' art works?

13. Do you have students/teachers who complain to you about the Visual Arts programme?

14. If yes, what do they complain about?

15. Do you have students who express their desire to leave the Visual Arts programme for other programmes?

16. As students move from first year through to final year, do their numbers (class enrolment) increase or decrease?

17. What do you think are the factors that account for the decrease or increase in the enrolment

APPENDIX E

INTERVIEW GUIDE FOR STUDENTS WHO HAVE ABANDONED THE VISUAL ARTS PROGRAMME (NON-VISUAL ARTS STUDENTS)

1. Which year are you?

2. Did you start from first year in this school?

3. How were you admitted into this school?

4. What programme are you offering?

5. Have you ever been a Visual Arts student before?

6. Did you intent to offer Visual Arts before you were admitted into this school (or where you started first year?

7. If No, how did you end up in the Visual Arts programme?

8. Did you like the Visual Arts programme when you started?

9. What made you like or dislike the Visual Arts programme when you started?

10. What was your performance when you were in the Visual Arts programme?

11. What is your performance in the programme you are offering now?

12. What actually made you swap from Visual Arts to your current programme of study?

13. Do you have any regret(s) for leaving the Visual Arts programme?

14. What recommendations will you suggest for the betterment of the Visual Arts programme?

APPENDIX F INTRODUCTORY LETTER FROM THE DEPARTMENT OF GENERAL ART STUDIES

DEPARTMENT OF GENERAL ART STUDIES
FACULTY OF ART, COLLEGE OF ART & SOCIAL SCIENCES
KWAME NKRUMAH UNIVERSITY OF SCIENCE & TECHNOLOGY

Tel: (233) 03220-62261
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P.O. Box 50
University Post Office
Kumasi – Ghana
West Africa
E-mail: generalart.cass@knust..edu.gh;
headgeneralart.cass@knust.edu.gh

Our Ref: GAS/S/3

Date: 3rd Feb. 2012

The Headmaster
Ejisuman Senior High School
P.O. Box 46
Ejisu - Ashanti

Dear Sir,

ART EDUCATION RESEARCH WORK – AUGUSTINE YAW ANTWI BOATENG

Augustine Yaw Antwi Boateng is a second-year M.A. Art Education student in the above Department of KNUST. His student ID Number is 20113530. He is conducting research on "Students' Abandonment of the Visual Arts Programme in Senior High Schools: Ejisu-Juaben Municipality Senior High Schools as a case study".

I would be very grateful if you could provide him with the necessary assistance to collect data for this study.

Thank you very much for your help

Sincerely yours,

Nana Afia Opoku-Asare (Mrs.)
Head of Department