

**PERCEPTIONS AND ATTITUDES ABOUT THE SHS VISUAL ARTS  
PROGRAMME AND THEIR INFLUENCE ON THE STUDENTS IN THE  
KUMASI METROPOLIS**

By  
Adinyira Solomon Kwesi  
B.A. (Hons.) Metal Products Design

A thesis submitted to the School of Graduate Studies,  
Kwame Nkrumah University of Science and Technology, Kumasi,  
in partial fulfillment of the requirements for the degree of

**MASTER OF ARTS IN ART EDUCATION**

Faculty of Art  
College of Art and Social Sciences  
May, 2012

## DECLARATION

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

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ADINYIRA SOLOMON KWESI - PG3312009 .....

(Student's Name & ID No.)

Signature

Date

Certified by:

DR. (MRS.) MAVIS OSEI .....

(Supervisor's Name)

Signature

Date

Certified by:

NANAA. OPOKU-ASARE .....

(Head of Department's Name)

Signature

Date

## ABSTRACT

This thesis aimed at finding out about the perceptions and attitudes of Visual Arts teachers, non-Visual Arts teachers, Visual Arts students, and non-Visual Arts students about the SHS Visual Arts programme and how these affect Visual Arts students in the Kumasi Metropolis. The accessible population was 368 out of a target population of 6995. The descriptive and survey research methods were used to collect data. Both Convenience and Purposive sampling techniques were used to select the various categories of respondents. The Visual Arts heads of department were interviewed while the other respondents answered a questionnaire. The study found that the Visual Arts programme is not as competitive as the Science, Business and other programmes of the sample studied, 19% of the Visual Arts students did not opt for the programme as compared to 8% of the non-Visual Arts students; there is a high level of respect for the Visual Arts teachers by the non-Visual Arts teachers as 81% of non-Visual Arts teachers respect the Visual Arts teachers while 76% of the non-Visual Arts students respect the Visual Arts teachers. Based on the findings, the following recommendations were made: Career guidance and counselling programmes should be organized for JHS students, at least once every term by the Headmasters/Headmistresses to expose the students to the various career opportunities available. JHS students should not be forced into choosing any programme against their wish; instead, they should be guided in the selection of programmes they would pursue in the SHS. Non-Visual Arts teachers and non-Visual Arts students must also be informed about the programme so they will stop looking down on the programme, its students and teachers.

### **ACKNOWLEDGEMENT**

To God be the glory, great things He has done. My first and foremost gratitude goes to the Almighty God who was, and is, and is to come for giving me wisdom beyond

measure, strength, health, and travelling mercies throughout this project. My next gratitude goes to my supervisor Dr. (Mrs.) Mavis Osei for the extreme patience she exercised with me throughout this project even when things were tough. To my head of department, Nana A. Opoku-Asare, thank you for your constructive contribution to this project which put it in good shape.

I also extend my fervent gratitude to my parents, Mr. and Mrs. Adinyira for their unalloyed support throughout my master's degree programme. They birthed the idea of me pursuing a master's degree and they sponsored me to the last pesewa, encouraged me, and prayed for me. To my siblings Priscilla Adinyira, Praise Adinyira, Divine Datsa, and Joy Adinyira I thank you all for your encouragement and support throughout.

I extend a special gratitude to my cousin Dr. M. Adinyira of Building Technology Department, KNUST; and Alhaji Ismail Mahmud Sam, Head of Visual Arts Department, AMASS for their enormous contribution to this project. I cannot end without expressing my heartfelt gratitude to Wisdom Agbenatoo, Maxwell Adu and Francis Atabuatsi who helped me in diverse ways to achieve the objectives of this project. I crown it all by thanking the pastors, men and women of God and all those who took it upon themselves to pray for me and make sure what God has purposed for my life will surely come to pass. To you I say God bless you all!

MAY, 2012

A.S.K.

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## **CHAPTER ONE INTRODUCTION**

### **1.1 Overview**

This chapter focuses on the background to the study, the problem under study, the objectives and the research questions. In addition, the delimitation of the study, abbreviations as well as the importance of the study have all been catered for in this chapter. It is summed up with the organization of the rest of the text.

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

Art used to be an integral component of the school curriculum right from primary school through to pre-tertiary level for many years in Ghana. Before the occurrence of the major policy change and reforms in Ghana in 1987 initiated by the Dzobo Committee, Visual Arts (as it is now known) was only perceived as Art and Craft. The Art was seen as involving two dimensional forms while the Craft was seen as three dimensional forms. Though there was an Art and Craft syllabus in place at the Basic Education level, much teaching did not take place. Brooms were normally made by children during the art and craft period (UNESCO, 2001).

In 1987, the educational reform committee that introduced the Vocational Skills programme put Visual Arts together with Home Economics. All the traditional arts which were formerly treated as crafts at the secondary level but otherwise treated as arts at the university level were set apart, given prominence and treated as individual subjects in the secondary school (Edusei, 2004).

The Ministry of Education (2011) explains that the Anamuah-Mensah Committee was set up on 17<sup>th</sup> January 2002 to review the Education Reforms in Ghana. The Committee was tasked with the duty of reviewing the entire educational system in the country to make it current in meeting modern challenges. It was required of the

Committee to examine the structure of education and to discuss issues affecting education development and delivery, to examine constrained access to different levels of the educational ladder, Information and Communication Technology (ICT) and distance education, as well as professional development and the management and financing of education, in addition to other cross-cutting issues concerning the sector.

Two key points made by the Anamuah-Mensah Committee's report on education system in Ghana that are of direct interest to this study are:

- 1 Emphasize Literacy, Numeracy, Creative Arts and Problem Solving Skills at the basic school; and
- 2 Enable students to choose the different streams they want to pursue at the Senior High School (SHS) after Junior High School (JHS). These streams comprise General Education and Technical, Vocational, and Agricultural Training (TVET) or they can enter into an apprenticeship scheme with some support from the Government.

Another relevant point is the objective of the mission statement of the Ghana Education Service which seeks to make education more relevant to national goals and aspiration by focusing on vocational and technical education. Unfortunately, this objective has not been realized mainly because the government of Ghana does not seem to have done much to promote the Vocational and Technical education. According to UNESCO (2001), one of the central pillars of Vision 2020 is to advance Ghana to a middle income status by promoting Visual Arts. In the "spirit of enterprise", and the acquisition of various vocational skills in the educational reforms as measures for providing trained human resource for socio-economic development that underscore the

importance of a subject called "Pre-Vocational Skills". It is obvious that Ghana needs creative citizens to solve national problems and this can be achieved mostly through Visual Arts. Unfortunately, policies on paper show that arts are highly favoured but this is not what it seems to be in reality.

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

It appears that over the years, students studying Visual Arts in the Kumasi Metropolis were not performing convincingly well in the former Senior Secondary School Certificate Examination (SSSCE) as well as in the current West African Senior Secondary Certificate Examination (WASSCE). The students do well in their elective Visual Arts subjects but when it comes to the core subjects of English, Mathematics, Science and Social Studies they do not perform well (Asihene and Opoku-Asare, 2011). This should not be the case; once the students pass well in their elective subjects, they should be able to pass their core subjects as well. Asihene and Opoku-Asare (2011) opine that only core subject teachers with good rapport with and respect for the Visual Arts students take time to teach them well and explain their lessons well to the understanding of the Visual Arts students who the teachers believe find it difficult understanding the core subjects.

In many of the Senior High Schools offering Visual Arts in the Kumasi Metropolis, the teachers as well as students of other programmes describe the Visual Arts students as lazy, non-serious, non-performing and unintelligent. Asihene and Opoku-Asare (2011) further reveal that many core subject teachers look down on Visual Arts students and regard them as not intelligent enough to merit their best attention, supervision and teaching.

Personal observation shows that the Visual Arts programme has the least number of student enrolment in the schools offering Visual Arts in the Kumasi metropolis. It is also not uncommon to find that the Science, Business, General Arts, Agriculture and other programmes have almost full classes while classrooms of Visual Arts are half full weeks after reopening of schools.

Preliminary investigations show that since the inception of the new education reforms in 1987, the Visual Arts programme seems not to have gained much ground in the Senior High Schools in the Kumasi Metropolis as other SHS programmes. Most Senior High Schools have well equipped science laboratories but do not have art studios. Where studios exist, they are ill-equipped, dilapidated or totally non-functional. The Senior High School libraries are well equipped with books that satisfy students of Science, Business, General Arts, Agriculture and the others but the number of books available in the libraries on Visual Arts is inadequate. This may be partly due to administrators finding it difficult to release funds towards the upkeep or development of the Visual Arts department in their schools.

The researcher believes a lot of factors may play vital roles in these occurrences but featuring prominently among them may be people's perceptions of and attitudes toward the Visual Arts programme. The idea is that both negative or positive perceptions and attitudes of students, teachers, administrators as well as parents play a great role. The researcher therefore undertook an in-depth study to find out the kinds of perceptions and attitudes held by Visual Arts and non-Visual Arts teachers and students about the SHS Visual Arts programme. The research also sought to establish whether these perceptions and attitudes have any negative influences on the Visual Arts students and funding for the programme.

#### 1.4 Objectives of the Research

The research sought to:

- 1 establish whether Visual Arts students chose the programme themselves or it is imposed on them.
- 2 examine the state of the programme from the viewpoint of the Visual Arts students as well as their perceptions and attitudes about the programme.
- 3 unearth perceptions held by non-Visual Arts students and teachers as well as Visual Arts teachers concerning the Visual Arts programme.
- 4 examine the state of funding for the Visual Arts programme and how these affect the teaching and learning of the subjects.

#### 1.5 Research Questions

The research sought to answer the following questions:

- 1 did the Visual Arts students choose the programme themselves or it was imposed on them?
- 2 how do the Visual Arts students view the Visual Arts programme and what perceptions and attitudes do they hold about the programme?
- 3 what perceptions do non-Visual Arts students and teachers as well as Visual Arts teachers hold about the Visual Arts programme?
- 4 what is the state of funding for the Visual Arts programme and how does these affect the teaching and learning of the subjects?

#### 1.6 Delimitation

This research is limited to three selected grade “A” Senior High Schools in the Kumasi Metropolis of the Ashanti Region. They are labelled Schools A, B and C.

#### 1.7 Abbreviations/Acronyms

Abbreviations and acronyms used in the thesis are:

**BDT**.....Basic Design and Technology

**BECE**.....Basic Education Certificate Examination

**CSSPS**.....Computerised School Selection and Placement System

**GES**.....Ghana Education Service  
**GETFund**.....Ghana Education Trust Fund  
**GKA**.....General Knowledge in Art  
**HOD**.....Head of Department  
**JHS**.....Junior High School  
**MOE**.....Ministry of Education  
**NVAS**.....Non-Visual Arts Students  
**NVAT**.....Non-Visual Arts Teachers  
**PTA**.....Parent Teacher Association  
**Sch**.....School  
**SHS**.....Senior High School  
**SSSCE**.....Senior Secondary School Certificate Examination  
**VAS**.....Visual Arts Students  
**VAT**.....Visual Arts Teachers  
**WAEC**.....West African Examination Council  
**WASSCE**.....West African Senior Secondary Certificate Examination

### **1.8 Importance of the Study**

This research can add to the rich collection of research works done in the field of Art Education. Aside it augmenting existing knowledge on the state of the Visual Arts in Ghanaian schools, it also serves as a document to guide policy makers in taking critical decisions about Art in Ghana. It can help teachers and students alike to understand themselves better.

### **1.9 Organization of the rest of the Text**

Chapter Two focuses on review of available related literature to the study. Chapter Three comprises the general methodology of the work. It touches on the research design, population for the study, sampling methods applied. It further looks at the instruments used in collecting and analysing the data. Chapter Four deals with the presentation and discussion of the findings. The final chapter, Chapter Five, gives summary, conclusions and recommendations to the entire thesis.

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## CHAPTER TWO REVIEW OF RELATED LITERATURE

### 2.1 Overview

This chapter presents a review of literature on the topic and the various sub-topics associated with it. The intention is to become accustomed to the major issues and topics in order to draw inferences from the literature for the research. The chapter embodies both theoretical and empirical reviews. The theoretical review covers areas such as theories and types of motivations related to the field of study. The empirical review on the other hand takes a look at art, assessment, the influence of art on other subjects, social perceptions and attitudes and choices related to the field of study.

### 2.2 Visual Arts Education

Gaitskell, Hurwitz & Day (1982) postulate that art is an expression of a person's reaction to experiences in his or her life which gains form through the use of design and materials. According to Uzoagba (2000), art has been understood by mistake to mean the ability to draw and paint pictures. This is so because people have not got the right kind of art education and they have not shared the vision of the artists. He added that art in schools and colleges is being taught unscientifically and it is improperly organized. An art philosophy must therefore be developed so that art will be appreciated by students in

relation to the whole structure of the growth of society. He was of the view that art was beginning to be recognized as a necessary part of general education by people of all ages.

Karlholm (2009) states that the universally expanding presence of computers, digital technology, and the internet may well wear away what few conceptual and geographical boundaries remain and make art and information about art accessible to almost everyone, thereby creating a truly global artistic community.

The concept of art education is not different from the general concept of education which has no perfect underlining theory because it dwells on notions. Choices in education are made based on the specific distinctive educational ideals required to develop well rounded individuals. Though Encarta Dictionaries (2008) Cambridge Advanced Learner's Dictionary (2003) Chambers 21<sup>st</sup> Century Dictionary (2003) and the Collins Cobuild Active Learner's Dictionary (2004) have all tried in various ways to define art, the definitions they provide about art are shallow and do not cover the full scope of the ever changing and expanding scope of art. Stuart (1991) strongly posits that art is too diverse a subject to capture under a single theory or logical criteria. Similarly, Wieand (1981) extrapolates that art cannot be ruled out as being an established and characteristic feature of our society just like the automobile or running water.

### **2.2.1 Art Education in Ghana**

According to Edusei (2004), Visual Arts first appeared in the School Curriculum of the Gold Coast (now Ghana) as “hand and eye” and it was meant to introduce practical subjects into the School Curriculum in an attempt to change the bookishness of school instructions. “Hand and eye” consisted of the student copying various shapes and lines to develop the co-ordination between the hand and eye. One of the rationales of Visual Arts education, according to Edusei (2004), is to foster creativity in students to enable them solve problems of national dimension with relative ease. Edusei posits that to the early

missionaries, the art of the Gold Coast was interwoven with the indigenous religion which they opposed, implying that they could not teach art without reference to the “paganistic” culture. However, art was introduced into the schools in 1919 and it developed till an Art Department was established at Achimota School in 1927.

Ross (2004) reports that Ghana has had its fair share of the confusion surrounding art. This relates to Ross’ report that British missionary education set the local people [Ghanaians] at odds with their cultures because of the close relationship that exists between art and culture. Ghanaian education has been affected in general but the hardest hit is art education. Art education in Ghana today is existent outside the body of required school subjects. It is suffering from lack of support and under the threat of being eliminated, Ross added.

Ross (2004) further summarizes the various factors affecting art education in Ghana as including western education, science, commodification (to turn into a commodity) of traditional culture. This is combined with the under-funding of education, lack of interest in teaching cultural arts and lack of enough adequately prepared art teachers.

### **2.2.2 The Scope of Visual Arts Education in Ghana**

Edusei (2004) identified the following as forming the scope of Visual Arts education in Ghana: drawing and painting, sculpture, pottery and ceramics, textiles, graphic design, and metal products design. The rest listed are basketry, calabash designing, embroidery making, collage work and mosaic making.

Ross (2004) identified Ghanaian art forms as being made up of “Ghanaian symbols, motifs, and images of certain drums, textile patterns, created in carved, cast, or painted formats” (p. 117). According to Ross, the indigenous arts are integrated into the programme of Integrated Rural Art and Industry (IRAI) of the College of Art, KNUST. It

is also existent in the Senior High School (SHS) curriculum as Visual Arts and in the Junior High School (JHS) curriculum as Basic Design and Technology (BDT).

Edusei (2004) states that basic school level Visual Arts Education is mainly practical in nature without any vocational objective. At the Senior Secondary School [now Senior High School], Visual Arts consists of optional elective subjects which are examinable for the final school certificate examination. These subjects are General Knowledge in Art which is compulsory and any other two from Picture Making, Ceramics, Sculpture, Jewellery, Textiles, Graphic Design, Basketry, and Leatherwork. A little hands-on experience is enough to make one self-employed after school (Edusei, 2004). Students at the SHS now have the opportunity to pursue four electives. Visual Arts students can therefore pursue other electives such as Economics, Elective Mathematics, and English Literature. With Elective Mathematics, they can pursue Architecture at the university.

### **2.2.3 The Significance of Art**

The important question here is that is it enough to have Visual Arts in the curricula without placing any premium on it? Hatton (2003) says art plays a communal role. We use art in our everyday life and yet we do not seem to notice it. Nkrumah's administration [in Ghana] promoted art which it conceptualized as "traditional" arts. However, Nkrumah's administration advanced in its policies the notion that art conforming to this aesthetic was essentially homogeneous (Hess, 2001). The art in recent times is downplayed and forgotten unless there is a need for an exhibition for a dignitary.

### **2.2.4 Careers in Visual Arts**

Tyler School of Art (n. d.) cites the United States Bureau of Labour Statistics that employment of visual artists is expected to grow faster than average for all occupations

over the next decade. Tyler School of Art lists various careers in Visual Arts by categorizing them under the various Visual Arts options.

**1 Crafts (Ceramics, Fibres/Weaving, Glass, Metals/Jewellery/Cad-Cam)**

Administrator, Industry Consultant, Artist-in-Residence/Artist in Schools, Free-lance, Commissioned, Self Employed Craftsperson, CAD designer, Jewellery Designer, Glass Designer, Stained Glass Designer, Ceramicist, Fabric Designer, Textile, Designer, Historical Master Craftsperson, Consultant, Apprentice, Industrial Designer, Museum Craftsperson, Restorer, Conservator, Special F/X, Model Maker, Mould Maker, Tabletop Designer, Toy Designer and Wood/Metal Shop Supervisor/Technician (Tyler School of Art, n. d.).

**2 Graphic Design, Illustration, Photography**

Art Director, Book Illustrator, Technical/Production Illustrator, Exhibitions Designer, Free-lance Photographer, Font Designer, Graphic Designer-Advertising, Corporate, Publishing, TV/Film, Entertainment, Multi-media Specialist, Package Designer, Product Designer, Photo/Computer/Digital Lab Technician, Urban Graphics Designer-(display, signs, billboards), Web Designer and Webmaster (Tyler School of Art, n. d.).

**3 Fine Arts (Drawing, Painting, Printmaking, Sculpture)**

Art Writer/Critic, Artist-in-Residence/Artist-in-Schools, Painter/Sculptor, Commercial Serigrapher/Silkscreener, Costume Designer, Court Artist, Digital Imaging, Foundry, Owner/Operator, Gallery Owner/Administrator, Master Printer/Print Studio Owner, Model Maker, Muralist, Painter, Sculptor, Printmaker (free-lance, commission),

Portrait, Set Designer, Scientific Illustration, Technical Illustration and Teacher/Administrator (Tyler School of Art, n. d.).

#### 4 Art Education

Art Critic/Writer, Art Teacher, Artist-in-Residence/Artist-in-the-Schools, Arts Administrator, Free-lance Instructor, Postsecondary Instructor, Recreation Specialist, Teacher/Instructor – Overseas and Teacher of Art and Recreation (Tyler School of Art, n. d.).

### 2.3 Approaches to Teaching Art

Teaching according to James and Pollard (2006), is a way by which learning and achievement is promoted in pupils. What makes a difference in the mind of the learner are teaching and learning and they affect knowledge, skills and attitudes. The inference is that teaching and learning affect the knowledge, skills, and attitudes of the learners. In effective teaching, two ingredients are required and these are professional knowledge and skills and commitment and motivation (Santrock, 2004). Santrock further posits that the teacher should have good command over subject matter and solid teaching skills when it comes to professional knowledge and skills. These should be incorporated with excellent instructional strategies, instructional planning, classroom management and effective communication skills coupled with commitment and motivation involving having a good attitude and caring about students.

The art teacher, according to Seabolt (2001) is the one who provides a key to the child's creative growth. Classes should therefore be taught with the full recognition that art is less a body of subject matter than a developmental activity (Unrath and Luehrman, 2009). Stuart (1991) states that art teachers must “plan activities, choose content, decide

on teaching methods, evaluate student progress, and collaborate effectively with students and colleagues” (p. 4). Lichtenstein (2009) proposes that artists who teach must balance far more than two identities, which are the best teaching artists must embrace the “artist-as” phenomenon – “artist as teacher, scholar, leader, activist, mother, healer, guide, interpreter, translator, animator, curator, mediator, provocateur, advocate, and lover.” (p. 2). This means that artists must not hold themselves up as artists alone but must also be able to perform other activities and be all round people.

#### **2.4 Problems in Visual Arts Education**

Unrath and Luehrman (2009) point out the age old problem that has been worrying art education [Visual Arts] as being the withering of artistic expression that normally comes along with the onset of late childhood and early adolescence. There is another assumption in this regard that when artistic expression has withered, it may not be resurrected. It is therefore most appropriate to pursue artistic learning in adolescents who demonstrate outstanding abilities in the area. According to Unrath and Luehrman, the apparent dying out of artistic expression in the late ages of children is due to a lot of conditions which the growing individual is surrounded with. One contributing factor is that schooling lays emphasis on a narrowly-defined, cognitively-centred notion of intelligence and this has totally abandoned any alternate way of knowing which involve sensory and emotional processes.

#### **2.5 Frustration in the Art Classroom and how to deal with it**

The most pressing problem of the classroom teacher and art teacher therefore is how to build confidence in the classroom (Gainer, 1982). Gainer suggests three traditional methods by teachers to deal with frustration among students. These traditional

methods are: a) encouraging the student gently, b) referral to a picture file, and c) demonstration of a teacher-made sample.

## **2.6 Assessment in Art Education**

Assessment according to Salvia and Ysseldyke (1985) is defined as a process of collecting data for specification and verification of problems and making decisions for or about students. Arends (1994) posits that assessment usually refers to the gathering of information and their syntheses by teachers about their students and classrooms. Gathering of information on students can be done in informal ways such as observation, verbal exchange and formal means such as homework, tests and written report.

Art educators have to demonstrate how programmes of art encourage growth in artistic creativity and understanding and they must also show a criterion which is necessary for judging success and progress (Stuart, 1991). Brewer (1991) as cited in Stokrocki (2005) states:

Teachers should provide opportunities for students to learn how to pre-assess and post-assess their own learning, compare the results of their first assignment with a later one, problem-solve and reflect collaboratively, evaluate their own artwork, draw pictures of and measure what they learn, and provide suggestions about their works in the future. This should start at the middle school [Junior High School] level, when students are interested in technical concerns, scientific wonders, and how things work. (p. 15).

According to Stokrocki (2005), the *Arizona Arts Standard* stipulates that technique, media and knowledge should be taught. Teachers are required by this standard to develop the critical thinking skills of the student and also enable them to evaluate art based on evidence and promote student self-assessment. It is also required of them to use appropriate formal and informal assessments, and finally, give students feedback on their progress.

Firth and Macintosh (1991) identify the following as some of the purposes of assessment:

- Assessment of pupils' extent of benefiting from a course of instruction.
- Evaluation of the effectiveness of teaching methods.
- Pupils' future performance prediction.
- Pupils' placement in the most beneficial educational situation.
- Guidance in assisting pupils in making decisions about the future in relation to choosing a future career.
- Selection in determining the most suitable candidate for a course.
- Grading to assign pupils to a group to discriminate between the group's individuals.

## **2.7 Early Exposure to Visual Arts increases Performance in the Programme**

In a meta-analysis conducted by Moga, Burger, Hetland and Winner (2000), it was noticed that a study from Burton et al. assessed the creativity of students who voluntarily chose to study the arts. Burton et al. noticed that students who self-select into the arts are creative thinkers to begin with. A possible non-causal explanation for the study by Burton et al. is that students with more arts exposure attended better schools or had more creative teachers, and these factors might have led to greater creativity.

## **2.8 Evidence that Instruction in the Arts enhances Reading Skills**

Burger and Winner (1999) postulate that there are two mechanisms by which Visual Arts instructions can possibly enhance reading ability. These are cognitive or motivational. In the transfer of skills, there is the involvement of cognitive mechanism. Training in Visual Arts strengthens visual perception skills such as pattern recognition, attention to details that is accessible in reading. Instructions through arts help children to focus their visual attention and pay attention to form and detail.

Meta-analysis by Burger and Winner (1999) reveal a positive, moderately-sized relationship between reading improvement and an integrated arts reading form of

instruction. It could likely occur when art activities are found more engaging by young children. This analysis gives some support for the established hypothesis that an art-reading curriculum does work to improve reading.

## **2.9 Other areas of Life affected by Art Education**

Smithrim and Upitis (2005) suggest that a growing body of evidence gives credence to the fact that arts education positively affects aspects of living and learning beyond the intrinsic values of the arts themselves. According to them, the arts become vulnerable if we are able to justify their power to affect learning in other academic areas.

## **2.10 Perception**

Perception in relation to psychology as defined by Foley (2008) is a process by which organisms interpret and organize sensation to produce a meaningful experience of the world. Sensation has to do with the immediate unprocessed result of stimulation of sensory receptors in the eyes, ears, nose, tongue, or skin while perception better describes one's ultimate experience of the world and typically involves further processing of sensory input. Practically, sensation cannot be separated from perception because they are part of one continuous process. Foley (2008) further adds that the process of perception allows us to translate physical energy from the environment as objects, events, people, and situations by the brain. A person without any perceptual ability would be deficient in the ability to recognize faces, understand language, or discriminate and such a person would not survive for long.

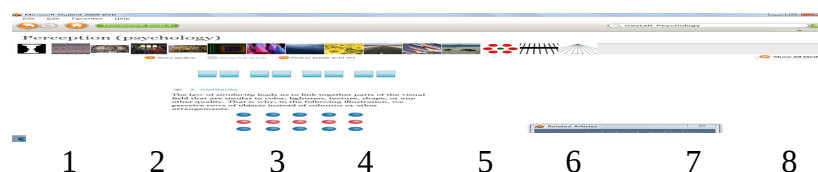
### **2.10.1 Principles of Perceptual Organization**

Organizing raw sensory stimuli into meaningful experiences involves cognition, a set of mental activities that includes thinking, knowing, and remembering (Foley, 2008). Foley adds that knowledge and experience are extremely important for perception, because they help us make sense of the input to our sensory systems. Knowledge and experience allow us to understand a thing. For example, knowledge and experience in Visual Arts help us to appreciate Visual Arts better than someone who has no idea about it.

Gestalt psychologists (Foley, 2008) have identified five main principles or laws by which people organise isolated parts of a visual stimulus into groups or whole objects, with the view that the whole is different than the sum of its parts. The five laws of grouping are proximity, similarity, continuity, closure, and common fate. A sixth law known as 'simplicity' encompasses all of these laws. These are explained as follows.

## 1 Proximity

According to the law of proximity, as Foley (2008) states it, the closer objects are to one another, the more likely we are to mentally group them together. In Foley's illustration (Plate. 2.1), we perceive the boxes closest to one another as groups. Looking at the boxes, we do not see the second and third boxes from the left as a pair, because they are spaced farther apart. Rather it is the first and second, third and fourth boxes that are grouped because they are close to each other.

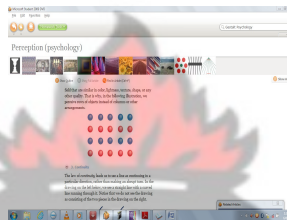


## Plate 2.1: Proximity

Source: Foley, 2008

## 2 Similarity

The law of ‘similarity’ leads us to link together parts of the visual field that are similar in colour, lightness, texture, shape, or any other quality. In Plate 2.3, Foley (2008) indicates that human beings purportedly perceive rows of objects instead of columns of dots or other arrangements because of their similarity in size and colour.

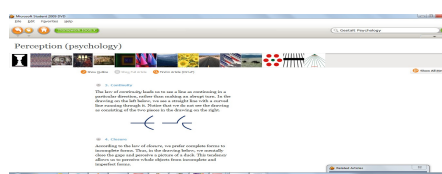


## Plate 2.2: Similarity

Source: Foley, 2008

## 3 Continuity

The law of ‘continuity’, according to Foley (2008), leads us to see a line as continuing in a particular direction rather than making an abrupt turn. This principle describes a tendency for smooth continuity of contour to be dominant over discrete, irregular, abruptly changing contours (Dember, 2008). In the drawing on the left (Plate 2.3), we see a straight line with a curved line running through it but it can be noticed that we do not see the drawing as consisting of the two pieces shown in the drawing on the right.

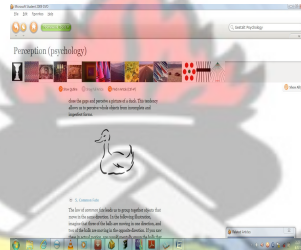


### **Plate 2.3: Constancy**

*Source: Foley, 2008*

## **4 Closure**

The law of 'closure', states that we prefer complete to incomplete forms (Foley, 2008) and closure is defined as the illusion of seeing an incomplete stimulus as though it were whole (West, 2008). To demonstrate this in Plate 2.4, we mentally close the gaps in the lines and perceive a picture of a duck in the drawing. This tendency allows us to perceive complete objects from incomplete and imperfect ones.

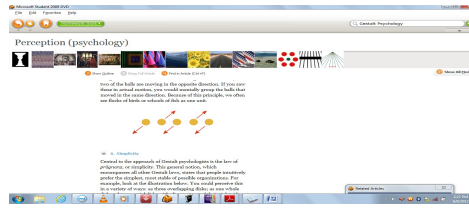


### **Plate 2.4: Closure**

*Source: Foley, 2008*

## **5 Common Fate**

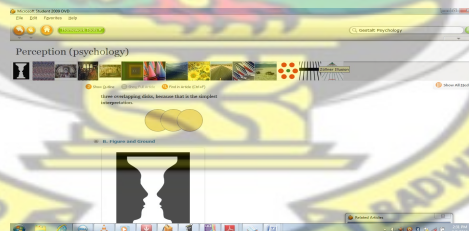
According to the principle of common fate, stimulus elements are likely to be perceived as a unit if they move together (Dember, 2008). The law of 'common fate' leads us to group objects together that move in the same direction (Foley, 2008). In the illustration in Plate 2.5, if we imagine that three of the balls are moving in a downward direction and two of the balls are moving in the opposite upward direction and see this in actual motion, we would mentally group the balls that moved in the same direction. This is the principle that applies when we see flocks of birds or schools of fish as one unit.



**Plate 2.5: Common Fate**  
*Source: Foley, 2008*

## 6 Simplicity

Central to the approach of Gestalt psychologists (Foley, 2008) is the law of simplicity. This general notion encompasses all other Gestalt laws and it states that people intuitively prefer the simplest, most stable of possible organizations. In the illustration by Foley in Plate 2.6, we can perceive this in a variety of ways: as three overlapping disks; as one whole disk (right) and two partial disks (1st and 2nd left) with slices cut out of their right sides; or even as a top view of three-dimensional, cylindrical objects. The law of simplicity states that one will see the illustration as three overlapping disks because that is the simplest interpretation for it.



**Plate 2.6: Simplicity**  
*Source: Foley, 2008*

### 2.10.2 The role of Experience

Foley (2008) explains that experience in interacting with the world is a vital requirement to perception. In an experiment conducted by researchers where kittens were reared in total darkness, except being exposed to light for five hours in an environment with only vertical lines, when the kittens were later exposed to horizontal lines and forms, they had trouble perceiving these forms. This means that people can hold inaccurate perceptions about certain things if they have no previous experience in that area. By inference, a non-Visual Arts teacher or student may hold perceptions about Visual Arts which may not be true.

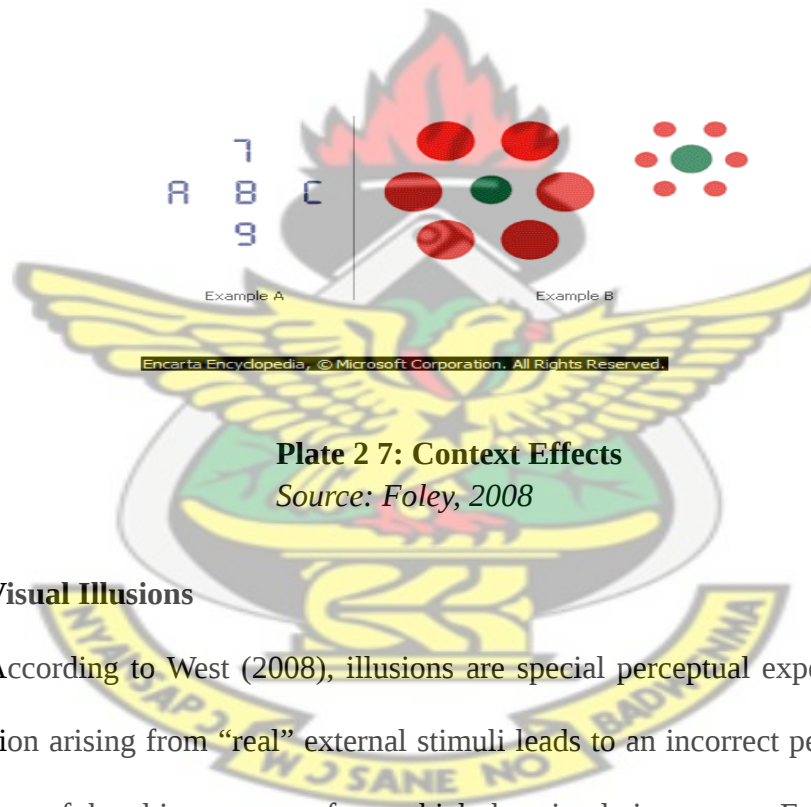
### 2.10.3 The role of Context

Visual experience, according to Foley (2008), is useful because it creates memories of past stimuli that can later serve as a context for perceiving new stimuli. Experience can be thought of as a form of context that you carry around with you. In reading, we use the context of our prior experience with words to process the words we are reading. Context also occurs outside of us, as in the surrounding elements in a visual scene. Context helps us to understand unusual words in the context of the sentence. Similarly, we make use of context to interpret stimuli when looking at the world. Foley demonstrates this in Example A (Plate 2.7) called “Context Effects.” In this example, we can perceive an identical stimulus as either a *B* or an 8, depending on whether we read the row of letters or the column of numbers. Our perception therefore depends on the context.

Foley (2008) further states that context is useful most of the time, but on some rare occasions context can lead us to misperceive a stimulus. In Example B (Plate 2.7) in the “Context Effects” illustration, we may have guessed that the green circle on the right

is larger than that in the centre of the left group while in fact, the two circles are the same size. Our perceptual system is fooled by the context of the surrounding red circles (smaller ones in right and larger ones in left).

The role of context demonstrates the fact that students can develop a good perception towards an object (such as Visual Arts) if the prevailing context is a positive one. At the same time, context can lead us to misperceive an object (such as Visual Arts) if we interpret it with a different context. It is important to interpret things in their right context.



**Plate 2.7: Context Effects**

*Source: Foley, 2008*

#### 2.10.4 Visual Illusions

According to West (2008), illusions are special perceptual experiences in which information arising from “real” external stimuli leads to an incorrect perception, or false impression, of the object or event from which the stimulation comes. Foley (2008) opines that ‘visual illusion’ occurs when the perceptual experience of a stimulus is substantially different from the actual stimulus being viewed. In example B (Plate 2.7), the green circles appear as different sizes even though they were actually made the same size. Such

illusions are natural artifacts of the way our visual systems work. As a result, illusions provide important insights into the functioning of the visual system.

In relating visual illusion to Visual Arts, a person may hold a wrong perception about Visual Arts students because he/she has encountered a Visual Arts student before who is not academically good. This may turn out to be a visual illusion since it may not hold true about all Visual Arts students.

### **2.11 Social Perceptions of Art**

Art educators for decades have spoken positively for the arts in various ways. Freedman (2000) states that “The Visual Arts help to make life worth living. They enable us to create, force us to think, provide us with new possibilities and allow us to revisit old ideas” (p. 315). This means that art fosters creativity in us and help preserve and unearth history; without art, life will be meaningless and uninteresting. For this reason, art is worthy of a location in formal education (Freedman, 2000).

Freedman (2000) opines that there is a great deal of work for us to do in this new artistic renaissance which is called the information age. What will be very urgent to do is to teach students about the powerful nature of Visual Arts and to make them aware of the freedoms and responsibilities that come with it.

### **2.12 Role of Art Educators in a Pluralistic Society**

As Freedman (2000) establishes the importance of art in social life, Chalmers (1992) on the other hand is calling for art educators in a pluralistic society to have knowledge about art and be sensitive to students’ differing cultural backgrounds, values, and traditions if art education is to have a future. The art teachers we need are those who will provide a classroom atmosphere in which the cultures of students are recognized, shared, and respected. Political pressures are the only obstacles that will thwart the effort

of committed educators and other stakeholders. We [art educators] are also vulnerable to powerful and ingrained traditions in art education. There is a need for us to examine our own beliefs and values so that we can effect change in the ways we teach art.

Recently, Unrath and Luehrman (2009) made a strong statement to art educators calling on them to approach art in a lively manner by suggesting that  
The more future teachers are able to articulate their knowledge and perceptions about art, the more they will engage their students in rich artful dialogues. The more they reach out to the world of art beyond the textbooks, the more they will expand the walls of their classrooms...(p. 2).

This statement advises art teachers to be innovative in their teaching. Lichtenstein (2009) gives a strong advice to stakeholders in the field of education and researchers that we do not have to pitch art education pedagogies against another but rather it is important to emphasize processes that are artistic as pedagogically valuable. Art education is all about visual culture and it is very essential in a society where students of all ages are gradually learning from sources that are visual. Art is made by students not only to express things about themselves, but also to express things about their surroundings, their social context, and the things that act upon them.

### **2.13 Subject Preference by Children**

Smithrim and Uptis (2005) make it clear that the trend of research which regard the views of students about school subjects, schooling, as well as the arts at school or within school and outside school indicates that subject preference starts as early as grade one [class one] and remain stable through the elementary grades of the student.

### **2.14 Perceptions of Students on Art**

Green (1995) as cited in Gibson (2008) states that “children are often conceived of as human resources rather than persons. They are frequently spoken of as if they were

raw materials to be shaped to market demand...shaped (benevolently and efficiently) for use others will define” (p. 2). There is the tendency embedded in us to ignore the intelligence, feelings, and general views of students about their education (Young, 1985). Both Green and Young agree that children (students) are not seen as persons but rather as human resources.

Young (1985) places emphasis on the fact that elementary schools have a great influence on the development of children’s views and their educational levels of expression. Emotional growth is developed by opportunities provided through art experience. A child’s (student’s) perception as indicated by Kelehear and Heid (2002), is likely either to motivate or inhibit learning. A person’s judgments of his or her ability to perform an activity, has an effect on the perception and also on the on-going and future conduct of the activity. These judgments are thought to influence a person’s choice of activities, task avoidance, effort expenditure, and goal persistence, thereby affecting achievement. In this regard, educators must do well to consider instructional methods that positively influence a student’s self-perception.

Gibson (2008) opines that beliefs people have about art and its value are likely to affect whether it is taught or not. To date, it will suffice to say that very few studies have focused on the meaning, value and purpose of art.

Young’s (1985) study of sixth graders in an American school found that 30% of 100 children claimed they never engaged in any form of art project in the home. If these high percentages of children are not engaged in any form of art activity at this level, it is not very likely their interest will change as they get older. With the peers of the child becoming more important, their emotions and realization of their environments increasing in importance, their interest in art will be limited.

One of the questions the sixth graders [class six] were asked by Young (1985) was the meaning of art. They gave varied definitions for art such as art is project time, art is fun and art shows artistic talent. From their definitions, Young reports that the children took art seriously. Another question asked the students was how they felt when working on an art project. Responses to this question included, I feel okay while drawing, happy, relaxed, creative and art puts me in a good mood. It is quite obvious that a subject that can elicit these positive feedbacks certainly merits education value. Young noted that the children were expressing some very important characteristics about art education. These opinions are in a way common knowledge to art educators but they are not certainly known to general classroom teachers. Some of the comments of the children revealed their awareness of themselves and their environment; these are reflected in their art work.

Gibson (2008) also found in Australia interesting opinions about art that primary-age children describe art in diverse ways and often utilize open categories of definitions such as art is something that you make, draw or paint. While the younger students expressed understanding of art with simple, somewhat narrow descriptions, the older students defined and explained art with reference to a broad range of activities such as art is visuals in your head that you express, art is what you feel and art is feeling and inspiration. They often highlighted the intrinsic value of art and the creative process rather than the finished product.

Brewer's (2002) study found that students are interested in making art outside of school and by the time these students near the end of their fifth-grade [class five] year, they are still highly interested in making art. From Brewer's submission, it is clear that if children are introduced to art at an early stage of life, they will grow with it and come to love it. Unfortunately, that is not what we see in the Ghanaian society.

### **2.15 A Caring Environment Promotes Learning**

Kelehear and Heid (2002) argue that the willingness of a teacher to care about a student is essential for learning to occur although a learning environment is not defined simply by the relationships of the teacher to the student. It is important for students to also care about the needs of fellow students and when a sense of caring permeates the learning environment, then an atmosphere of community, collaboration, and trust emerges. Kelehear and Heid (2002) submit that teachers need to demonstrate a caring attitude toward students for learning to occur. What this means is that if teachers are harsh and pass negative comments about their Visual Arts students, the students will not be motivated to learn. On the other hand, students also need to care about their fellow students for an atmosphere of trust to be created. Teachers choose to bash their students and the friends of these students from whom they will seek solace also end up bashing them some more, the students would not develop a positive perception about themselves. Young (1985) cautions that students and their variations in perceptions, preferences, individual aptitudes, styles, personalities, and traits influence instruction and its outcomes as much as does the teacher, hence the need for mutual respect in the classroom.

### **2.16 Mentorship in the Art Classroom**

On mentorship for students, Kelehear and Heid (2002) state that working together in multi-age groups can be artistically and socially beneficial for children. In their research that examined the theory of sociocultural learning within a mentoring relationship as applied to a multi-age art classroom, they observed that mentoring helps the students to develop positive attitudes concerning learning and schooling as the students worked together. They report that as the students familiarized themselves with each other and got used to the art which was the vehicle for their collective journey, the

students gradually moved from knowing to understanding both artmaking and each other. In the course of conversation and writing, the students began to wrestle with a growing realization that other students had different ideas and made sense of the world in unique ways. On the other hand when students worked alone, they most of the time had fewer skills for problem solving than when they were working with an older or more experienced person like a mentor. Because the mentor has the ability to help the student to explore different, and most often, new ways to solve problems through trial and error or through approximations of existing schema, the mentors enhance the ability of their mentees to internalize new and difficult material.

### **2.17 Mentorship Enhances Self-Perception**

Kelehear and Heid (2002) postulate that mentorship has the capacity to provide students with the positive experiences needed to enhance learning, and increase and enrich self-perception. Mentored students grow to take academic and intellectual risks, make reflective informed judgments concerning their schoolwork, and become more aware of the needs of other people. Mentorship also helps in improving school attendance and academic achievement. This is because students who have a very good perception of themselves are more likely to make good judgments about school as evidenced in increased attendance and decreased reports of deviant behaviour.

Kelehear and Heid (2002) further state that artistic passions in students can be aroused by mentor relationships in art education. If a positive experience is provided early in the career of students, it will help clear a pathway for good self-perception about art. If students are helped to feel good about their artwork it will enhance a sense of accomplishment that can permeate and support other academic areas.

In a programme organized for students with gifts who also have learning disabilities dubbed *Wings Mentor Program* in the United States, students' performance

improved greatly through mentoring (Kelehear and Heid (2002). In the case of one mentored student who had his fears allayed after his mentor managed to win his trust, the mentor encouraged his creativity and focused on his strengths instead of his need and also concentrated on his interest in science and talent in art. In no time, this student improved greatly and demonstrated his knowledge in front of the class and this earned him high regard among his peers. Back in school, he still demonstrated this great improvement and even entered high school. He also won a full scholarship to a leading University (Shevitz, Weinfeld, Jeweler, and Barnes-Robinson, 2003).

## **2.18 Advocacy for Inclusion of Art in Holistic Education**

Adu-Agyem, Enti and Peligah (2009) reiterate that behaviour is modified by education while art expresses self. They suggest that behaviour can be modified through the use of art which the authors said must be given a central place in all school curricula from basic to tertiary level. It must also be known that holistic education is not limited to education in English, Mathematics and Science only. This submission reflects Kelehear and Heid's (2002) advocacy that students in art with a broad collection of art courses are far more likely to think about themselves as competent in other academic areas, particularly in language and mathematics.

## **2.19 Perceptions of the General Public towards Art**

The things that we humans perceive in a visual field and the manner in which we interpret image content depend greatly on whether or not the image we are viewing is within our society and whether proper interpretation of the image has survival value within our particular culture (Pettersson, 1982).

Parents are also stakeholders in arts education. The involvement of parents with their children and the process of schooling explain far too much of variance in art achievement to ignore the home's contribution coupled with the resources available

through family members. It has been suggested by many studies that learning art is engulfed by a complex array of influences (Diket, 2001). In this regard, Adu-Agyem, Enti and Peligah (2009) report that 15% of 230 of their study respondents pointed out that their children were talented and skilled at drawing and enjoyed art yet parents admitted they had not paid attention to this. This suggests that art is not really important to some parents.

Kelehear and Heid (2002) also indicate that parents, teachers, administrators, other classes, the community and a local newspaper and television stations that were invited to the unveiling ceremony of a mosaic mural by high school students and first graders were amazed and celebrated the children for the art work. This shows that a section of the general public might not appreciate art until they are exposed to art works. However, the appreciation may either be short lived or linger on for a long time.

In recent times, art museums have been trying in diverse ways to attract varied audiences, encourage repeat visits, and enhance student learning, art museums are also developing interactive spaces and exhibitions. Some of the interactive spaces are physical spaces either set aside from or designated within the permanent collections and exhibitions where visitors can physically engage with art. Results from such an arrangement suggest that visitors of all ages make shifts in their understanding and perception of art, and they find the experiences socially meaningful and they claim it is a place where memories were made (Adams, Moreno, Polk, and Buck, 2003). In Young's (1985) survey, he purports that television viewing and art are viewed as not so important in the society.

Literature on social perceptions of art, the role of art educators in a pluralistic society, perceptions of the children, mentorship, advocacy for inclusion of art in holistic education and perceptions of the general public towards art shows the need for arts

teachers to understand the perceptions and attitudes that influence appreciation of art as opportunity for their students to develop their creative abilities. It also offers a means to understand how individual perceptions affect acceptance of the Visual Arts.

## **2.20 Definition of Attitude**

Simonson and Maushak (n. d.) define attitude as an evaluative disposition towards an object which is based upon cognition, affective reactions, behavioural intentions, and past behaviours that have the ability to influence cognitions, affective responses, as well as future intentions and behaviour. Attitudes are latent and they cannot be observed in themselves but they act in organizing or providing direction to actions and behaviours that can be observed. Attitudes are related to how people perceive the situations in which they find themselves and also vary in direction (either positive or negative), in degree (the amount of positiveness or negativeness), and in intensity (the amount of commitment with which a position is held).

## **2.21 Attitudes and Choices**

Bodur (2000) observes that a lot of research that has been carried out on attitude mostly focus on developing models that can explain how people evaluate and respond to stimuli. One common view that runs through most of these attitude studies is the notion that there must be an understanding between cognitive structure (beliefs), affect and attitude. Attitude, according to Al-Rafee and Cronan (2006), is the most important construct in social psychology and the most important factor that influences behavioural intention. Finlay (1996) as cited in Al-Rafee and Cronan (2006) found that attitude was the best determiner of intention in 29 out of 30 research studies. Attitude is very essential in the sense that attitude can be changed through persuasion and other available means possible.

However, there appears to be a disagreement between most of the models that are assumed to reflect the relations between the various constructs. For example, some of the theorists argue that there must be the centrality of beliefs, by contending that they mediate the effects of affect on attitude. Other theorists on the other hand have suggested that affect has a direct effect in determining attitudes beyond the effect of cognition.

## **2.22 Theories of Attitude Formation**

Joseph (2010) states that theories of attitude formation range from early stimulus-response explanations of behaviorist theories to more recent approaches which emphasize the role of extensive cognitive processing. The manner in which attitudes are formed initially can be classified into five categories according to Crisp and Turner (2007). These are (1) Mere Exposure, (2) Associative Learning, (3) Observational Learning, (4) Self-Perception Theory, and (5) Functional Theory. These are explained as follows.

### **1 Mere Exposure**

Falkenbach, Schaab, Pfau, Ryfa and Birkan (n. d.) posit that the mere exposure effect is a psychological phenomenon by which people tend to develop a preference for things or people that are more familiar to them than others. Crisp and Turner (2007) state that people tend to develop a particular liking for something if they are frequently exposed to it. The more a person is exposed to any form of art, the more the person tends to like it.

### **2 Associative Learning**

Crisp and Turner (2007) opine that associative learning refers to classical and operant conditioning. In classical conditioning of attitude formation, the implicit pairing of a neutral stimulus with an unconditioned stimulus (one which evokes emotional response) is done. Usually, this associative learning results in a stronger attitude

formation when the individual involved has no previous beliefs about the attitude. For example, people who have no previous knowledge about art are more likely to develop stronger negative attitudes toward art if negative labels were constantly associated with art.

Crisp and Turner (2007) indicate that another use of associative learning in attitude formation is through operant conditioning where our behaviours are either rewarded or punished. In situations where our behaviours are followed by positive outcomes, they are strengthened and are more likely to be repeated. On the contrary, if the behaviour is followed by ridicule or other negative reinforcements, it is weakened and less likely to happen again. Thus we do not only learn the views and beliefs which will be acceptable but also how to adjust our attitudes to suit our social environment based on the reception that we believe we will receive.

### **3 Observational Learning of Attitudes**

According to McLeod (2011) Albert Bandura's (1977) social learning theory states that behaviour is learned from the environment through the process of observational learning. Crisp and Turner (2007) affirm that in observational learning, people form attitudes as a result of their everyday interaction with others. When we observe the behaviours and expressions of attitude of other people, we tend to learn vicariously from the reinforcements they receive. For example our attitudes can be influenced on art based on what people say about it.

Observational learning, as Sammons (n. d.) posits, involves a number of cognitive and behavioural processes. In order to learn the behaviour of another, the person must first pay attention to what the other person (called a model) is doing. They must then encode and form a memory of the behaviour the model performs. This memory is later translated back into behaviour so that the observer may imitate it.

#### **4 The Self-Perception Theory**

According to Swank (2006), the self-perception theory developed by Bem (1972) explains that people remember their past decisions and the extrinsic rewards they received, but they do not recall their intrinsic motives. Most attitude formation theories view behaviour as a consequence of attitude but the self-perception theory opines that attitudes are formed consequent to one's behaviour (Crisp and Turner, 2007). This means we evaluate our attitudes and make internal or external attributions based on what we believe might have caused them. For example, inferring our attitudes from our behaviour toward art is most likely to happen when we have no prior knowledge or strong attitude towards art.

#### **5 The Functional Theory of Attitude Formation**

The functional approach to attitude formation is founded on the premise that people engage in the deliberate processing of situations, events, and ideas, and arrive at some sort of judgment (Crisp and Turner, 2007). We believe things not because they are true but because they are useful to us and serve four of our basic psychological functions: utilitarian, knowledge, ego-defensive, and value-expressive (Simonson and Maushak, 2001). Attitude change is accomplished by the recognition of the function of the attitude for the individual and designing strategies to produce a disparity between the attitude and one or more of the attitude functions (Simonson and Maushak, 2001).

#### **2.23 Theories of Attitude Change**

In general, since people's attitudes are indicative of their behaviour, it is important to understand how attitudes can be changed in order to alter people's behaviour. Though there are several theories on attitude change, this review covers only two: the theory of cognitive dissonance, and the persuasion theory.

## **1 Cognitive Dissonance Theory**

Joseph (2010) purports that cognitive dissonance takes place when an individual experiences two conflicting beliefs which cause a state of discomfort and it also occurs when a person's behaviour is incompatible with his thought. Because of our natural desire for consistency among our cognitions, cognitive dissonance creates an internal drive to take out the dissonance either by causing us to change our attitudes or our behaviour. To illustrate this, someone who is pursuing Visual Arts but believes that Visual Arts has no good career opportunities will experience dissonance. The strength of the dissonance will depend on how much the student likes Visual Arts and how unattractive he believes it is.

## **2 Persuasion Theory**

Joseph (2010) postulates that persuasion is based on the premise that people's attitudes and opinions can be changed as a result of persuasive communication. Change is what persuasion leads to when it creates uncertainty in the minds of those who strongly oppose the view of the persuader by reducing the audience's resistance, changing or amplifying their attitudes, and stimulating action from those who may already agree with the persuader. One modern theory of persuasion explaining the cognitive processes that we go through when faced with a persuasive message is the elaboration-likelihood model (ELM) which is a dual-process theory of information processing, distinguishing between two routes to persuasion: the central route and the peripheral route. The central route to persuasion involves a deep and careful analysis of the persuasive message. The direction and magnitude of the attitude change is the determined outcome of the processing. The peripheral route to persuasion is taken in circumstances that encourage low elaboration.

### **2.24 Evaluative Components of Attitude**

Pratkanis, Breckler and Greenwald (1989) postulate that an important characteristic of attitude is its evaluative component. Attitude can be distinguished from other cognitive structures such as categories and schema because attitude is stored in memory. The evaluation stored in memory partly helps in sizing up objects, for classifying something as good or bad and for determining whether a favourable or unfavourable approach is to be displayed toward the object. This cue of evaluation and its strategy influences conceptual cognitive processes such as reasoning, decision-making, interpretation, inference, attribution, and also recall of past events. Intensity, strength, and salience are some of the terms used to describe the nature of an evaluation of an object but two of the most important properties of an evaluation that is stored for determining the effects of attitudes on conceptual processes are direction and accessibility. Direction is used to refer to the valence of an attitude as to whether it is positive or negative, agree or disagree, or favour or oppose, and it determines the overall strategy that should be taken towards an object.

Lavine, Borgida, and Sullivan (2000) define attitude accessibility as referring to the ease and quickness with which a person can retrieve an attitude from memory and use that attitude in making a judgment or decision. Higgins and King (1981) as cited in Lavine, Borgida, and Sullivan (2000) state that according to construct accessibility theory, the accessibility of an attitude is determined by the frequency and how often it is thought about or expressed, how it is related to people's ongoing needs and goals, and the extent to which the attitude is linked in memory to other constructs (such as beliefs, attitudes, values). Attitudes that are highly involving are closely linked with people's tangible goals, core values, and socially important individuals and groups and these are the targets of frequent conscious thought. Repeat expression, direct experience and

recency of use are factors that increase accessibility to an attitude (Pratkanis, Breckler and Greenwald, 1989).

## **2.25 Variables that Affect Attitude**

Al-Rafee and Cronan (2006) have identified six variables that affect a person's attitude in terms of the way he behaves and makes decisions. These variables are sex (gender), age, cognitive beliefs, affective beliefs, perceived importance and subjective norms which have been explained below.

*Sex* – it has been identified that sex and age are variables that affect attitude in ethical decision-making. It has been found that individual and personal factors do influence attitude. A person's attitude towards an object can vary depending on the gender of the person (male or female).

*Age* – it is said that older individuals have higher ethical standards than younger individuals. Individuals who are younger tend to consider less ethical considerations that they encounter. While the younger generation want to do whatever they want, the grownups are more careful about what is acceptable and what is not in society.

*Cognitive beliefs* – the determinant of attitude is the behavioural beliefs of the individual. These beliefs are acquired from the representative sample of the population and they are used in determining attitude. Cognitive beliefs are the representation of the individual's opinion about an object or behaviour.

*Affective beliefs* – recent research proves that attitude is based not only on cognitive beliefs, but also on affective beliefs. A lot of studies affirm that affective beliefs and cognitive beliefs are separate constructs and they both affect attitude directly.

*Perceived importance* – one thing also known to have an influence on attitude is the actual behaviour in question. It has been theorized that the perceived importance of the issue is supposed to have an effect on an individual's judgment.

*Subjective norms* – it has also been substantiated that norms also influence attitude since the attitude (ethical attitude) of a person towards a specific behaviour is

likely to be influenced by significant others. Subjective norms have also been theorized to influence attitude.

It can be concluded that attitude is influenced by a lot of factors which include sex, age, affective beliefs, cognitive beliefs, perceived importance and, subjective norms.

## **2.26 Mass Change of Attitude Nationwide**

Macklin and Machleit (1990) have theorized that attitude predicts choice. According to Oers (2001), Billig in 1996 argued extensively that positions taken in matters of controversy represent attitude and they have their roots in discursive processes. Concerning mass change of attitude nationwide, Holm and Oberg (2004) purport that national mass media may be a contributing factor should a change of attitude take place at the same time and with the same intensity throughout the country. At the same time should it progress through an inhabited area like a wave movement, the networks and the contact fields that are usual will be important contributors in transmitting the new attitudes.

Inferring from this, it is evident that the media places more emphasis on Mathematics and Science so people have developed a liking for them unlike Visual Arts. If the media were to lay emphasis on Visual Arts as well, people would have developed liking for the programme.

## **2.27 How Attitude Works**

Fazio and Powell (1997) conducted experiments in which measures of autonomic reactivity were employed to assess the expenditure of effort during decision making. The research proved that when attitudes toward the alternatives had been rehearsed, the pair-wise preference was done with less reactivity by individuals. The findings confirm that accessible attitudes can ease decision making. The attitude rehearsed by the participants led them to develop associations in memory between each of the paintings

and their evaluations of the painting. During the pair-wise preference task, activation of these evaluations made that task less demanding. An attitude provides the individual with a ready aid in sizing up objects as suggested by the object appraisal function. If an individual has an attitude, it frees him from the processing required to construct an evaluation of the object. The individual may then have the adaptive value of devoting attention to other potentially more pressing matters. It now appears that it is quite beneficial to know one's likes and dislikes.

### **2.28 Importance of Attitudes**

According to Simonson and Maushak (n. d.), the most powerful rationale for the need to promote attitude positions in learners is to demonstrate a direct relationship between attitudes and achievement. Attitudes of learners are important as attitudes have an impact on learning. Most educators would agree that at times it is legitimate and important for learners to accept the truth of certain ideas. For example, it is important to pursue Visual Arts for national development. The strength of the relationship between attitudes and achievement is unclear but it seems logical that students are more likely to remember information, seek new ideas, and continue studying when they react favourably to an instructional situation or like a certain content area. For example, students who like Visual Arts will tend to stay after class to work on their practical exercises, read about Visual Arts outside class, and be more likely to elect to take a Visual Arts course than will those who do not like Visual Arts. Learners gravitate towards their interests.

The attitudes of students toward a particular situation can tell the teacher a great deal about the impact of that situation on the learning process. As a result, attitudes need to be measured to know if they have been influenced or not.

## **2.29 Types of Motivation**

Attitudes cannot be dissociated from motivation. Biggs and Teller (1987) as cited in Ardord (2006) have categorized motivation under four headings: instrumental motivation, social motivation, achievement motivation, and intrinsic motivation.

- 1 Instrumental motivation: this type of motivation is purely extrinsic and it is seen where students perform tasks solely because of what may happen or because of some consequences. For example, receiving a reward for what you have done or being punished.
  - 2 Social motivation: students who fall in this category perform tasks so as to please those they admire, respect, or whose opinions are of some importance to them.
  - 3 Achievement motivation: with this motivation, students learn in the hope of success. Three elements have been identified under this type of motivation namely: cognitive drive – the learner attempts to satisfy a perceived “need to know”, self enhancement – the learner tries to satisfy the need for self-esteem, and affiliation – the learner seeks the approval of others.
  - 4 Intrinsic motivation: under this motivation, the task is undertaken solely for the pleasure and satisfaction it brings to the student. Curiosity and the desire of the student to meet challenges may characterize the learning.
- Information on these types of motivation is important in understanding how

students are motivated to learn and how teachers can contribute to student motivation.

## **2.30 Maslow’s Hierarchy of Human Motivation**

Cherry (n. d.) states that the hierarchy suggests people are motivated to fulfil needs that are basic to the individual before moving on to other needs. According to Cherry, Maslow displayed the hierarchy of needs in the form of a pyramid with the most

basic needs at the lowest levels and the most complex needs at the top of the pyramid.

According to Ardord (2006), the hierarchy is as follows:

1. Physiological needs (such as hunger, thirst, leading to a desire for food and water, shelter, and sleep).
2. Safety needs (such as security, protection, and stability).
3. Belonging needs (such as friendship, love, and family).
4. Esteem needs (such as success, approval from others, responsibility, and reputation).
5. Self-actualization needs (such as desire for self-fulfilment and personal growth).

The needs are hierarchical because high level needs will be attended to only after low level needs are attended to. Viewing this theory from Maslow's perspective, learning will not take place until the basic needs of the student are met. The students will first have to have their physiological needs met along with an assurance of safety and they must experience a sense of belonging both at school and at home. A student who is hungry will never work well, likewise a student who has been made to feel inferior at school or in his environment. If the basic needs are met, motivation to learn and excel will be present.

The implication is that teachers need to understand how students' needs affect their attitudes and motivation to learn. This knowledge is essential to encourage positive attitudes and perceptions that students can carry through their education and life in general.

## **CHAPTER THREE METHODOLOGY**

### **3.1 Overview**

This chapter explains the various methods and procedures that were employed by the researcher in this study to accomplish the objectives of the study. Included are

comprehensive information about the research approach and design, data collection instruments, population for the study and systematic procedure followed in the research.

### **3.2 Research Design**

Research design refers to the way in which a research idea is transformed into a research project; in another sense, it can be said to be a plan that can be carried out in practice by a researcher or research team (Cheek, 2008). The study engaged both qualitative and quantitative research approaches. Descriptive research method was selected under qualitative research methods while survey research method was selected under quantitative research methods.

### **3.3 Qualitative Research Methods**

Malterud (2001) defines qualitative research methods as the systematic collection, organization, and interpretation of textual material derived from talk or observation. Mack, Woodsong, Macqueen, Guest, and Namey (2005) say qualitative research seeks to understand a given research problem or topic from the angle of the local population it involves. It is also effective in obtaining culturally specific information about the values, opinions, behaviours, and social contexts of particular populations. Key (1997) has identified the following as the advantages of qualitative research.

- It produces more in-depth, comprehensive information.
- It uses subjective information and participant observation to describe the context, or natural setting, of the variables under consideration, in addition to the interactions of the different variables in the context.

Perskin (1993) as cited in Leedy and Ormrod (2005) has also identified the following situations in which qualitative research studies can serve:

*Description* – They can reveal some situations, settings, processes, relationships, systems and people.

*Interpretation* – They enable the researcher to gain new insights, develop new concepts or theoretical perspectives and discover the problems that exist within the phenomenon.

*Verification* – Verification allows a researcher to test the validity of certain assumptions, claims, theories or generalization within a context of the real world.

*Evaluation* – Evaluation provide a means through which a researcher can judge the effectiveness of particular practices.

### **3.3.1 Descriptive Research Method**

Key (1997) states that descriptive research helps in obtaining information concerning the present status of the phenomena to describe “what exists” with respect to variables or conditions in a situation. Description enables us to identify the relationship between behaviours, individuals or events as they occur, and this gives us an understanding of the relationship between variables. A common method of obtaining information through the descriptive method is by the use of interviews or questionnaires (Barnard, 1981). The data collected are numbers that reflect specific measurements of the characteristics in question; for instance, they may be ratings assigned by an expert observer, or frequencies of certain behaviours (Leedy and Ormrod, 2005). The descriptive research method helped the researcher in the collection of data from the interview and from some of the questions on the questionnaires.

### **3.4 Quantitative Research Method**

Mack, Woodsong, Macqueen, Guest, and Namey (2005) state that quantitative method seeks to confirm hypotheses about phenomena, the instruments used in quantitative method have a more rigid style of eliciting and categorizing responses to questions, and highly structured methods such as questionnaires, surveys, and structured observation. Smith (1983) as cited in Key (1997) purports that quantitative research

attempts to gather data by objective methods to provide information about relations, comparisons, and predictions and attempts to remove the investigator from the investigation. In a situation where qualitative and quantitative approaches are combined, the methods are often applied in sequential order (Malterud, 2001). In this study, survey research method was used under quantitative research methods.

#### **3.4.1 Survey Research Method**

Bell (1999) stipulates that the aim of a survey is to obtain information. This information can then be analysed, patterns can be deduced and comparisons made. A survey (Leedy and Ormrod, 2005) aims at obtaining information from a representative sample of the population. That sample will then be able to present the findings as being representative of the whole population. All respondents in a survey are asked the same questions as far as possible under the same conditions. Kumekpor (2002) postulates that if the term survey is applied to social phenomena, it implies a careful scrutiny or investigation of a demarcated geographical area in order to have a comprehensive view of the nature, conditions and composition of the social groups, institutions or premises within such a defined area:

- To understand some specific problems at a particular time.
- To study opinions and attitudes towards major social, economic and political problems and issues.
- To locate individuals or groups with specific views as to specific social issues.

In survey research, the researcher poses a series of questions to willing participants; the responses are then summarized with percentages, frequency counts, or more complex statistical indexes. Inferences about a particular population are drawn from the responses of the sample (Leedy and Ormrod, 2005).

Survey research method was adapted to the designing of standardized questionnaires and interview guide which sought the opinions of the study respondents concerning their perceptions and attitudes about the senior high school Visual Arts programme.

### **3.5 Population for the Study**

Saumure and Given (2008) define population as used in research methods as any individual who fits the criteria – either broad or narrow – that the researcher laid out for the participants in the research. The study population was heterogeneous in nature consisting of teachers and students in senior high schools in Kumasi. Encarta Dictionaries (2008) defines heterogeneous as consisting of parts or aspects that are unrelated or unlike each other.

#### **3.5.1 Target Population for the Study**

The target population comprised three grade “A” Senior High Schools offering Visual Arts in the Kumasi metropolis of the Ashanti Region of Ghana. The schools are coded A, B, C because no permission was sought to seeking the consent of the school authorities to reveal certain personal data. This is in accordance with Leedy and Ormrod (2005) and Mack, Woodsong, Macqueen, Guest, and Namey (2005) who purport that the nature of the study and the researcher’s plans for using the results should be explained to the participants and the participants, the researcher, and possibly a witness should sign an informed consent form.

The target population was estimated at 6,995 and consisted of Visual Arts teachers, HODs, students as well as non-Visual Arts teachers and students. The target population was divided into five Categories namely Category (A) – Visual Arts Heads of Department, Category (B) – Visual Arts Teachers, Category (C) – Non-Visual Arts

Teachers, Category (D) – Visual Arts Students, Category (E) – Non-Visual Arts Students. The three senior high schools comprised one all-boys school (School A), one mixed school (School B) and one all-girls school (School C). Table 3.1 shows the distribution of the target population.

**Table 3.1: Target Population**

Categories	Sch. A	Sch. B	Sch. C	Total
(A) – HODs	1	1	1	<b>3</b>
(B) – V. A. Teachers	5	6	5	<b>16</b>
(C) – N. V. A. Teachers	105	124	79	<b>308</b>
(D) – V. A. Students	112	170	59	<b>341</b>
(E) – N. V.A. Students	1888	2630	1809	<b>6327</b>
<b>Grand Total</b>	<b>2111</b>	<b>2931</b>	<b>1933</b>	<b>6995</b>

Source: Field Survey, March 2011 – May 2011

### 3.5.2 Accessible Population

The accessible population comprised three heads of Visual Arts department, 15 Visual Arts teachers (V.A.T.), 45 non-Visual Arts teachers (N.V.A.T.), 150 Visual Arts students (V.A.S.), and 155 non-Visual Arts students (N.V.A.S.). The total accessible population for the study was 368 which formed 5.3% of the target population. The distribution of the sample is provide in Table 3.2.

**Table 3.2: Accessible Population**

Schools	Sch. A		Sch. B		Sch. C		Total
Classes	V.A.S.	N.V.A.S.	V.A.S.	N.V.A.	V.A.S.	N.V.A.S.	
SHS 1	16	15	16	16	16	16	<b>95</b>
SHS 2	17	18	17	16	17	16	<b>101</b>
SHS 3	17	18	17	20	17	20	<b>109</b>
<b>Total (Studs.)</b>	<b>50</b>	<b>51</b>	<b>50</b>	<b>52</b>	<b>50</b>	<b>52</b>	<b>305</b>
HODs	1		1		1		<b>3</b>
V. A. Teachers	5		5		5		<b>15</b>
N. V. A. Teachers	15		15		15		<b>45</b>

<b>Grand Total</b>	<b>122</b>	<b>123</b>	<b>123</b>	<b>368</b>
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*Source: Field Survey, March 2011 – May 2011*

### **3.6 Sampling Techniques**

A sampling design is defined by Kumekpor (2002) as “...the sampling scheme by which the sample for a particular study is selected” (p. 134). The individual units or aggregates that make up a population or a universe are known as sampling units (Kumekpor, 2002). The convenience and purposive sampling techniques were adapted for the study.

#### **3.6.1 Convenience Sampling Technique**

Leedy and Ormrod (2005) define convenience sampling which is also known as accidental sampling as people or other units that are readily available to the researcher. Kumekpor (2002) also affirms that accidental sampling is not ruled by randomness or the law of chance but rather, the units are selected purely by accident.

Convenience sampling technique was used to select three senior high schools offering the Visual Arts programme in the Kumasi Metropolis. These three schools are grade “A” schools according to the 2010 ranking of schools by the WAEC Register of Programmes and Courses for Public and Private Senior High Schools, Technical, and Vocational Institutes. The ranking is based on factors such as school population, classroom and dormitory facilities, library and laboratory facilities.

Convenience sampling was also used to select the non-Visual Arts teachers and non-Visual Arts students who answered a questionnaire. Convenience sampling was used to select the non-Visual Arts teachers and students based on their availability at the time of data collection.

#### **3.6.2 Purposive Sampling Technique**

In purposive sampling, people or other units are chosen for a particular purpose (Leedy and Ormrod, 2005). Kumekpor (2002) affirms that purposive sampling is the selection of a portion of a universe whereby the result could be extended to the whole population. The three researchers have a convergent view that purposive sampling is a non-probability sampling technique.

Out of the three selected schools, purposive sampling was used to select the three Visual Arts heads of department who were interviewed, the Visual Arts teachers and Visual Arts students who answered a questionnaire. Purposive sampling was used to select these respondents because they hold the information the researcher needed most for the study.

### **3.7 Data Collection Instruments**

Encarta Dictionaries (2008) defines instrument as something used as a means of achieving a desired result or accomplishing a particular purpose. Leedy and Ormrod (2005) postulate that measurement instruments by all intent and purposes provide a basis on which the entire research effort rests. Leedy and Ormrod (2005) admonish that if faulty measurement tools are employed, they will be of little value in solving the problem under investigation. The researcher should determine clearly and definitively the nature of the measurement instruments to be used. Furthermore, the researcher should describe any instrument in explicit, concrete terms. Questionnaire and interview were the tools used to collect data in this study.

#### **3.7.1 Questionnaire**

A questionnaire as defined by Kumekpor (2005), is a document which contains a number of questions on a particular theme, problem, issue or opinion to be investigated. The questions meant to be answered by a particular group or individuals considered to have knowledge about the answers to questions in the questionnaire. There were four

different sets of questionnaire that were used to elicit responses from the different respondents. The four different questionnaire were used to elicit written responses from the Visual Arts teachers, non-Visual Arts teachers, Visual Arts students, and non-Visual Arts students. The series of questions were organized systematically and sequentially around a central theme so that uniform, comparable and standardized information can be collected in a measureable form. Some of the questions were opinion and attitude questions and some of these questions were followed closely by open-ended questions and closed ended questions to seek further explanation from respondents.

There were independent open-ended questions in the questionnaires which gave an opportunity to the respondents to express themselves on the issue and give a basis for their answers. Most of the questions were closed ended questions and the responses were formulated based on the Likert scale giving opportunity to respondents to agree or disagree with the five responses provided for each question. There were two filter questions which appeared on the questionnaire for the non-Visual Arts teachers as well as a few screening questions.

Most questions requiring similar responses were grouped as much as possible but some of the questions were follow up questions and they could not be detached from their associated questions. Upon the completion of the questionnaire, it was given to the supervisor to have the final say and help streamline it more to the purpose of the research. After the supervisor's correction, the questionnaires were ready for administration. The sample questionnaire is available as Appendices B, C, D, and E. Trial assessment was carried out after ensuring the validity and reliability of the questionnaire before the final quantity needed for the respondents were printed and distributed. Most of the questionnaire were retrieved though not all of them could be accounted for. The

distribution of the questionnaires to respondents and the number of responses retrieved is tabulated in table 3.3.

**Table 3.3: Distribution of Questionnaires to the Various Respondents**

Categories	Number of Respondents	Responses Retrieved	Percent Retrieved
B – Visual Arts Teachers	15	10	67%
C – Non-Visual Arts Teachers	45	45	100%
D – Visual Arts Students	150	121	81%
E – Non-Visual Arts Students	155	115	74.2%
<b>Total</b>	<b>365</b>	<b>291</b>	<b>79.7%</b>

*Source: Field Survey, March 2011 – May 2011*

### 3.7.2 Interview

Kumekpor (2002) postulates that an interview is a conversation between two parties who hardly know each other and would most probably not see each other again after the conversation. The “interviewing is a conversational practice where knowledge is produced through the interaction between an interviewer and an interviewee or a group of interviewees” (Brinkmann, 2008: 490). Kumekpor (2002) has identified the two types of interviews as structured and unstructured. He further defines a structured interview as an interview that follows a set pattern and normally adheres to the order of questions on the questionnaire.

Morgan and Guevara (2008) describe interview guide as what covers the content that researchers cover during interviews. On one hand, interview guides may provide very minimal directions and this could lead to a less structured interview that is designed to explore the perspective of the participant on the research topic. On the other hand, interview guides may contain elaborate specifications to ensure that the topics of interest to the researcher are well covered.

Interview questions that are good are typically brief, simple, and open, and often times, the researcher will be interested in concrete descriptions of the experiences of the

respondent rather than more abstract reflections. Concrete descriptions are elicited by posing “what” and “how” questions. Most interviews conducted were audio recorded and later transcribed. In most cases, the transcript becomes the primary data source when analyzing and interpreting instead of the oral interview (Brinkmann, 2008).

All the questions on the interview guide were open-ended in order to obtain unlimited views from the interviewees. The interview touched on areas such as student enrolment, career opportunities, presence or absence of an art studio in the school, attitude; behaviour and truancy of Visual Arts students, and funding for Visual Arts. See Appendix A for sample questions. Interviewees were notified, provided with information on the objectives of the study; reservations were made for appointed dates. Copies of the interview guide were given to them to familiarize themselves with before the interview date. The interview sessions were made very permissive and interactive such that the interviewees felt relaxed and answered the questions at their own pace.

### **3.8 Types of Data**

A collection of information is referred to as data. There are different data that combine to form the collection of information. These include: numbers, words, pictures, video, audio, and concepts (Schreiber, 2008). Documentary sources can also be quantitative or statistical and data can be grouped into primary and secondary data (Bell, 1999). Secondary data was collected from books, peer reviewed journals, magazines, reports, articles, brochures and internet sources. Secondary sources are defined by Bell (1999) as “...interpretations of events of that period based on primary sources” (p.108).

### **3.9 Administration of Instruments**

The researcher sought permission from the various heads of the selected schools and the heads of department (Visual Arts) before the data was collected. Introductory letters from the Head of Department of General Art Studies, College of Art and Social

Sciences were sent to the various school heads to prove the authenticity of the study and to occasion cooperation from the respondents before the interviews were conducted and the questionnaires distributed to the various respondents. Evidence of the introductory letters can be found as Appendix F, G, and H.

Data from School B and School C was collected between 21<sup>st</sup> March and 1<sup>st</sup> April, 2011 simultaneously. Data from School A was collected between 16<sup>th</sup> May and 27<sup>th</sup> May, 2011 due to the Easter recess for the second cycle institutions. The three Visual Arts heads of department of the selected schools made themselves available for the interview and data were collected as follows: School A on 16<sup>th</sup> June, 2011, School B on 17<sup>th</sup> June, 2011 and School C on 15<sup>th</sup> June, 2011.

### **3.10 Data Collection Procedures**

For a maximum return rate, all copies of the questionnaires were delivered by the researcher with the assistance of the school authorities. These authorities were heads of department, subject teachers and class prefects. The students were allowed time to respond to the questionnaires after which the researcher collected all the copies of questionnaires distributed to them. Because the teachers had busy schedules, the researcher allowed them to take the questionnaires away and return them on appointed dates of collection. The interviews were as well conducted by the researcher.

### **3.11 Data Analysis Plan**

Parts of the data collected were assembled manually by organizing, perusing, identifying, and integrating and summarizing the data. Others were analysed using the Statistical Package for Social Sciences (SPSS) software which converted the responses entered into frequency counts and percentages for analysis.

The data collected from category A, B, C, D, and E respondents were analyzed synchronously by comparing and contrasting the views of the respondents in the various categories. The analysis cum interpretations therefore is the outcome of the

questionnaires administered to the respondents and interviews conducted. A lucid descriptive account has been presented of the findings and quantitatively supported by tables and figures in Chapter Four.

Where two or more categories were asked the same questions partly as a means of data triangulation, the responses were discussed simultaneously, pinpointing the differences or similarities in the data. Questions asked particular categories independently were discussed as such. Areas where data from the three schools showed significant differences, they were discussed separately under the names of the three schools and where they did not, they were combined and discussed as one data. In most cases where agreement scale types of the Likert scale were used, the negative and positive responses on the scale were adjusted to make the interpretation more meaningful since the responses at the extreme ends of the scale were very minimal. For example, “strongly agree” and “agree” were combined as one response into “agree” while “disagree” and “strongly disagree” were also combined as one response into “disagree”. This is in accordance with information provided in *How to Use the Likert Scale in Statistical Analysis* (2011) that data from Likert scales are sometimes reduced to the nominal level by combining all “agree” and “disagree” responses into two categories of "accept" and "reject".

Furthermore Hall (n. d.) states that survey data can be simplified further by combining the four response categories such as strongly agree, agree, disagree, strongly disagree into two nominal categories such as agree/disagree, accept/reject to offer other analysis possibilities. Hall further recommends that because there are many approaches to analysis, researchers must consider their research questions when determining the best analytical approach for their study. In cases where frequency scales as a type of Likert

scale as well as Likert-like questions were employed, the answers were interpreted as presented in the questionnaire to the respondents. See Appendices B, C, D, and E for details.

## **CHAPTER FOUR**

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

#### **4.1 Overview**

Chapter four presents the findings of the study and proceeds to discussing and analyzing the data collected from the selected schools. The findings are presented under various headings by narration and description and supported by tables and figures.

#### **4.2 Data from Questionnaire and Interview**

##### **4.2.1 Visual Arts Departments**

The Visual Arts department in School A which is an all boys school has a student population of 112 students grouped in three classes. Whereas the School B, a mixed-school has a student population of 170 students grouped in three classes, School C is an all-girls school with 59 students in the Visual Arts department grouped in three classes. The population of the Visual Arts departments were compared with that of the Science departments to see if significance differences exist. It was found that the Science department in School A has a student population of 629 in three classes, School B has 657 in three classes and School C, 452 in three classes. This shows how small the Visual Arts population is in the three schools.

The figures indicate that in the three schools, students do not patronize Visual Arts as compared to Science and probably other non-Visual Arts programmes. In the view of Stuart (1991), the art educator should think of what kind of art will be worthwhile educationally as this will help to identify unique art that will contribute positively to the curriculum and attract students to the programme. It also behoves the Curriculum

Research and Development Division (CRDD) to redesign the curriculum to attract more students to the programme.

#### 4.2.2 Entry BECE grades of Visual Arts and Non-Visual Arts Students

As Table 4.1 shows, it is quite competitive to gain admission into the Visual Arts programme in Schools A and C, with the modal aggregate of both schools being 6 for Visual Arts. Both Schools A and C have a minimum aggregate of 5 and School A's maximum aggregate is 9 while that of School C is 11. This suggests that both schools attract high BECE achievers.

**Table 4.1: Aggregates obtained in the BECE by Visual Arts Students**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
Aggregate 5	1	2.6	0	0	1	3.1
Aggregate 6	19	48.7	1	2.0	16	50.0
Aggregate 7	6	15.4	5	10.0	5	15.6
Aggregate 8	5	12.8	3	6.0	3	9.4
Aggregate 9	8	20.5	8	16.0	3	9.4
Aggregate 10	0	0	11	22.0	3	9.4
Aggregate 11	0	0	6	12.0	1	3.1
Aggregate 12	0	0	6	12.0	0	0
Aggregate 13	0	0	3	6.0	0	0
Aggregate 14	0	0	4	8.0	0	0
Aggregate 15	0	0	1	2.0	0	0
Aggregate 21	0	0	1	2.0	0	0
Total	39	100	49	98.0	32	100

Missing System	0	0	1	2.0	0	0
Total	39	100	50	100	32	100

Source: Field Survey, March 2011 – May 2011

However, entry in School B (Table 4.1) does not seem to be as competitive as School A and C as their modal aggregate was 10 and their minimum and maximum aggregates 6 and 21 respectively. This shows that Visual Arts is not so competitive perhaps as compared with other non-Visual Arts programmes. Quayson (2006) reports low entrance aggregates for Visual Arts students in the Western Region.

Visual Arts is not mostly patronized by the highly intellect. One contributing factor is that schooling lays emphasis on a narrowly-defined, cognitively-centered notion of intelligence and this has totally abandoned any alternate ways of knowing which involve sensory and emotional processes (like Visual Arts) (Unrath and Luehrman, 2009).

#### 4.2.3 Choosing SHS Programme of Study

With regards to the number of students who did not personally choose to study Visual Arts, Fig. 4.1 shows while 23 (19%) of 121 Visual Arts students did not choose the programme themselves, only nine (8%) of 111 non-Visual Arts students did not choose their programmes themselves. The implication is that many students offering Visual Arts in the selected senior high schools might be doing so unwillingly and that Visual Arts is imposed upon some students, perhaps against their will. Quayson (2006) found in the Western Region that some students are forced into the Visual Arts department either by their parents, school authorities, or by the Computerized School Selection and Placement System (CSSPS).

**Figure 4.1: Students who made personal choice for their Programme of Study**

It is clear that the majority of non-Visual Arts students opted for their programmes of study without any influence which also made them express joy with the programmes they were pursuing. When the Visual Arts students in Schools A, B and C were asked to state the reason for which they chose to pursue Visual Arts, they cited reasons such as “so that I can be admitted into the SHS; university or tertiary institution; I am interested in art; I am talented in art; I am gifted or I can draw; I was forced to choose it.” This brings to light that some students opted for the programme so that they would gain admission into their preferred SHS since they were afraid they might not do well in the BECE to qualify for the non-Visual Arts programmes. This was confirmed by the School C Visual Arts head of department.

When the non-Visual Arts students in Schools A, B and C were asked to state the reasons for which they chose their various programmes, 60 (52%) of the 115 students said they chose their programmes with their future career in mind while 36 (31%) of them said they did so because of their interest in the programme. Attitude change is accomplished by the recognition of the function of the attitude for the individual and designing strategies to produce a disparity between the attitude and one or more of the attitude functions (Simonson and Maushak, 2001). If Creative Arts and Basic Design and Technology are given the needed attention in the basic primary and junior high schools respectively like Science, Business and General Arts, students will willingly opt for the programme because they will develop a positive attitude towards the programme due to exposure.

Table 4.2 shows a varied array of people who assisted the Visual Arts students to choose their SHS programme of study which shows that three of the students chose the programme because there was no one to advise them. This contrasts the answers that weak academic performance at the JHS prevented such students from gaining admission into an SHS, for which reason they chose Visual Arts. This is an unfortunate development because it will end up producing artistically incompetent students. It is important to pursue artistic learning in adolescents who demonstrate outstanding abilities in the area (Unrath and Luehrmam; 2009).

**Table 4.2: People who assisted the Visual Arts Students in choosing the Programme**

Placement on Programme	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
Parents or Guardians	2	5.1	2	4.0	0	0
Head of school (JHS/SHS), Teacher(s) at JHS/SHS	3	7.7	3	6.0	6	18.8
No one to advise me	1	2.6	0	0	2	6.2
Computer placement	0	0	1	2.0	1	3.1
Not Applicable	31	79.5	43	86.0	23	71.9
Total	37	94.9	49	98.0	32	100
Missing System	2	5.1	1	2.0	0	0
Total	39	100	50	100	32	100

*Source: Field Survey, March 2011 – May 2011*

The frequency counts from Table 4.3 shows that only 14 (12%) of 115 non-Visual Arts students in Schools A, B and C did not choose their programmes themselves but

were happy with what they are pursuing. The study shows that such students later found joy in their programmes.

**Table 4.3: People who assisted the Non-Visual Arts Students in choosing their Programme**

People who assisted in choosing Programme	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
My parents or guardians	3	10.7	1	2.3	1	2.3
My head of school or teacher(s)	0	0	2	4.5	1	2.3
Computer placement	0	0	1	2.3	5	11.6
Not Applicable	25	89.3	40	90.9	36	83.7
Total	28	100	44	100	43	100

*Source: Field Survey, March 2011 – May 2011*

When the Visual Arts students were asked whether they were convinced or not to pursue the programme, 51 (43%) of 119 in Schools A, B and C said they were convinced to pursue the programme after it was chosen for them but 56 (47%) were not convinced in any way by anybody. This suggests the likelihood of some Visual Arts students leaving the field of art after completing senior high school and entering other career options. It is more likely for students who were motivated to pursue the programme to do well on the programme than those who were persuaded. Biggs and Teller (1987) as cited in Adord (2006) state that students who have been socially motivated tend to perform tasks so as to please those they admire, respect, or whose opinions are of some importance to them. Motivation was not done in the JHS where programme selection was done but by the teachers in SHS as the students interviewed indicated.

#### 4.2.4 Changing of Initial Programme for Visual Arts

Information sought on students who had changed their initial programmes for Visual Arts showed that only nine students had changed their programmes to join Visual Arts: two each in Schools A and B, and five in School C. When the students were quizzed on why they changed their programmes for Visual Arts, it turned out that they were coerced into the programme by the SHS headmasters and assistant headmasters because they did not perform well in the BECE and their parents wanted them to attend that particular school.

It is worthy to mention one classical case in School C where a student said she changed her programme for Visual Arts because she always dreamt of it. This is a student described by the head of department as a 'break' or highly brilliant. She was forced to pursue Science by her parents against her wish and she was not doing well. Upon consultation with the student and her parents by the headmistress, it came to light that her main interest was in Visual Arts but because she did very well in the BECE, her parents forced her to pursue Science. Upon her wish, she was moved to Visual Arts in the second year and was found to be among the best students in the department. This is one clear example of a parental error where wards are forced into programmes they do not desire to study. This can destroy the entire future of the ward. There is the tendency for people to ignore the intelligence, feelings, and general views of children about their education (Young, 1985). Parents must therefore be sensitive to their children and reason with them so that together they can build a good future.

There was another case in School C where one student said her friends laughed at her because she was pursuing Visual Arts. This was a student who was brilliant in all

subjects and also had excellent BECE grades so her non-Visual Arts friends felt she was pursuing the wrong programme. Upon interrogation, she said she wanted to pursue Architecture at the university so she wanted to sharpen her drawing skills in order to overcome drawing difficulties at the university. She said she knew what she was after and would not be deterred by her friends. It is only those who do not know what they are after who are affected by the comments of other people, she added. It is evident that this student possesses what Biggs and Teller (1987) as cited in Ardord (2006) call intrinsic motivation where a student undertakes a task solely for the pleasure and satisfaction it brings to him or her. Kelehear and Heid (2002) also recommend the importance for students to care about the needs of fellow students and when a sense of caring permeates the learning environment, then an atmosphere of community, collaboration, and trust will emerge. This is what the students must be taught to do rather than being forced into the Visual Arts programme by school authorities and parents. This is detrimental to the students as it will jeopardize their future because they may not find joy and satisfaction in their future careers since it is not their interest.

#### **4.2.5 Career Opportunities for Visual Arts Students**

The following were identified by the three Visual Arts heads of department as some of the career opportunities in the field: currency designer, communication industry worker, teacher, military – 3D animator for war plans, architect, medical illustrator, web designer, animator, comic designer, tombstone contractor, plaque maker, carver of door panelling, figurines and souvenir. Others are interior decorator, environmental designer, mural maker, textile designer, fashion designer, and weaver. The rest are lawyer, criminologist, ceramicist, sculptor, advertising and self-employment.

The Visual Arts teachers on the other hand identified the following as career opportunities in Visual Arts: currency designer, illustration designer, sculptor, photographer, software engineer, architect, and lawyer. Others are cartoonist, painter, curator, garden sculptor, tombstone and plaque maker, architectural sculptor, interior decorator, fountain and swimming pool maker, car factory worker. The rest are chemist, engineer, weaver, dyeing, printer, embroiderer, appliquéing, finishing, knitting, teacher, fashion artist and designers.

From the list of careers provided, the Visual Arts heads of department, Visual Arts teachers and students were aware of the vast repertoire of career opportunities in Visual Arts which falls in line with careers listed by the Tyler School of Art (n. d.). It is clear that careers have been identified by both parties which were not associated with art some years back. This finding ties in with Karlholm's (2009) assertion that the universally expanding presence of computers, digital technology, and the internet may well wear away what few conceptual and geographical boundaries remain and make art and information about art accessible to almost everyone, thereby creating a truly global artistic community.

#### **4.2.6 Awareness of the Career Opportunities by Visual Arts Students**

According to the three heads of department, the Visual Arts students were aware of the career opportunities available to them. They reported the students were oriented at the first term of the first year. During the orientation, they were told the career opportunities. Further sensitization was also done at the class level by the Visual Arts teachers. Those who willingly chose the Visual Arts programme were happy about the career opportunities but those who did not were not happy about this. The School C head of department also added that some of the students chose Visual Arts because of wrong

orientation at the JHS. They were told to choose it so that they could gain admission and after that they could change their programme. It is impossible to change after being admitted for Visual Arts, she said. Such students end up disliking the programme likewise their parents.

All the 10 teachers of the three schools independently corroborated what their heads of department had claimed. It is clear that all the teachers had talked about career opportunities to the Visual Arts students. The teachers also use their class periods to educate them some more on their career opportunities to instil some confidence in them. This is why Gainer (1982) says the most pressing problem of the art teacher is how to build confidence in the classroom. Making the students aware of the vast career opportunities open to them will help build up their confidence. The extensive elaboration on the career opportunities in Visual Arts might have served as a point of motivation for the students as most of them stressed on fantastic future careers. Credence is given to the fact that the Visual Arts students were well educated on their career opportunities.

#### **4.2.7 Dream Careers of Visual Arts Students**

It was evident from the Visual Arts students that their heads of department and Visual Arts teachers had informed them about the career opportunities in Visual Arts well enough as the students stated most of them as their future careers. Among these were communication designer, painter, fashion designer, sculptor, currency designer, publisher, interior decorator and architect. The careers stated reflect the Tyler School of Art (n. d.) listed career opportunities in Visual Arts. This suggests the sampled students had a broad idea of career opportunities in Visual Arts.

It was realized that 63 (54%) of the 117 Visual Arts students sampled in Schools A, B and C chose future careers that had no direct relationship with Visual Arts but rather Science and Business programmes. Some of the careers listed were nurse, pilot, lawyer,

auto-engineer, medical doctor, surgeon, computer scientist, bank manager and economist. This suggests an erroneous impression held by students who might have been forced or convinced into pursuing Visual Arts that after SHS education, they could find their way out of the art field into what they may perceive as prestigious professions. Society's perception of art might be a factor in this consideration as Young (1985) purports that art is viewed as not important in the society. Once the Visual Arts students are influenced negatively by society, they may also not have interest in Visual Arts.

#### 4.2.8 Comparing Career Opportunities in Visual Arts and Non-Visual Arts

##### Programmes

Six (60%) of 10 Visual Arts teachers in Schools A, B and C believed that the career opportunities available to Visual Arts students exceed those on non-Visual Arts programmes while four (40%) of them believed that Visual Arts students have brighter career opportunities than non-Visual Arts students. The Visual Arts heads of department in the three schools were also of the same view.

As shown in Table 4.4, 14 (34%) of 41 non-Visual Arts teachers in the three schools did not dispute that Visual Arts students have more and brighter career opportunities than those in other programmes. This may be largely due to the commercial ventures that the Visual Arts teachers and students undertake. Visual Arts and non-Visual Arts teachers accepted the fact that Visual Arts offers more career opportunities than the non-Visual Arts programmes. As Stuart (1991) posits, art is too diverse a subject to capture under a single theory or logical criteria, so will it be difficult to limit the career opportunities in the programme as more career opportunities keep evolving.

**Table 4.4: Comparison of Career Opportunities by Non-Visual Arts Teachers**

Sch. A		Sch. B		Sch. C	
Freq.	Percent	Freq.	Percent	Freq.	Percent

They have more and brighter career opportunities than other programmes	3	20.0	7	46.7	4	26.7
They have equal career opportunities	1	6.7	7	46.7	3	20.0
They have lesser career opportunities	1	6.7	0	0	3	20.0
I do not know or I have no idea	1	6.7	0	0	2	13.3
They have career opportunities or they are better in the private sector than in the public sector	7	46.7	0	0	2	13.3
Total	13	86.7	14	93.3	14	93.3
Missing System	2	13.3	1	6.7	1	6.7
Total	15	100	15	100	15	100

Source: Field Survey, March 2011 – May 2011

#### 4.2.9 Interest of Students in changing their Programmes

According to Fig. 4.2, 18 (15%) of the 119 Visual Arts students in Schools A, B and C expressed interest to change their programme as against 10 (8.7%) of 115 non-Visual Arts students. It is relational that once your interest is not in a programme of study, you will not perform well in it. However, mentorship can help avert the trend as it can help arouse artistic passions among students (Kelehear and Heid, 2002). The fact that only 18 non-Visual Arts students wanted to opt out of their programme of study implies that 85% of the students surveyed were satisfied with the Visual Arts programme probably because they chose it themselves. However, the students who would want to opt out of their programme of study could be convinced to persevere by persuasion because as Al-Rafee and Cronan (2006) state, attitude can be changed through persuasion and other available means possible.

**Figure 4.2: Students who expressed Interest in changing their Programmes**

When the 18 Visual Arts and the 10 non-Visual Arts students in Schools A, B and C who said they would change their programmes if they had the opportunity were asked which programmes they would opt for, seven of the 18 Visual Arts students would pursue General Arts while five of the 10 non-Visual Arts students would opt for Science. This creates the impression that the Visual Arts students may have an interest in reading subjects instead of the practical Visual Arts programme. These students may not be happy with the programmes they were pursuing but as Unrath and Luehrman (2009) indicate, the more teachers are able to articulate their knowledge and perceptions about art, the more they will engage their students in rich artful dialogues. If this is done a lot of the students may change their minds for Visual Arts.

As indicated in Table 4.5, it is appreciable that 36 (39%) of 93 Visual Arts students in Schools A, B and C will not opt out of the Visual Arts programme because their future career depends on it. It is also worth noting that 45 (48%) of the 93 Visual Arts students in Schools A, B and C had developed interest or love for the programme. Students within these categories are likely to excel on the programme because they are focused. This corroborates Quayson's (2006) study in the Western Region where students who willingly chose the programme were found to be hardworking unlike those who were compelled to pursue Visual Arts by virtue of low aggregate scores in their BECE.

In the case of non-Visual Arts students, it is indicative in Table 4.5 that 38 (38%) of 100 students in Schools A, B and C will not change their programmes because that is where they can pursue their future careers. Similarly, 46 (46%) of the 100 non-Visual

Arts students said it is what they are interested in. These are students who are focused, have set goals for themselves and were working towards that so would not detract from the choices they had made. It shows that majority of the Visual Arts students and the non-Visual Arts students had developed certain attitudes, which according to Higgins and King (1981) as cited in Lavine, Borgida, and Sullivan (2000), are closely linked with their tangible goals and core values.

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**Table 4.5: Reasons for which most of the Students will not Change their Programmes**

		Sch. A		Sch. B		Sch. C	
		Freq.	Percent	Freq.	Percent	Freq.	Percent
Visual Arts students	Because I have developed creative and aesthetic qualities or skills	5	12.8	6	12.0	0	0
	Because my future career depends on it	12	30.8	15	30.0	9	28.1
	I have developed interest or love for the programme	15	38.5	22	44.0	8	25.0
	Because I like drawing or sketching	1	2.6	0	0	0	0
Non-Visual Arts students	It will help in the pursuance of my future career	7	25.0	14	31.8	17	39.5
	I am doing well in it	6	21.4	5	11.4	5	11.6
	It is what I am interested in	13	46.4	17	38.6	16	37.2

Source: Field Survey, March 2011 – May 2011

#### 4.2.10 Advising Younger Siblings to Pursue Visual Arts

In Fig. 4.3, 84 (72%) of 116 Visual Arts students in Schools A, B and C indicated their willingness to advise their siblings to pursue Visual Arts as against 32 (28%) students who would not. This implies that about one third of the student population may not be satisfied with the programme they were pursuing hence their refusal to advise their younger siblings to pursue same programmes. This dissatisfaction may be due to several reasons including low perception of the value of the programme, which has to be worked at. A child's perception, as indicated by Kelehear and Heid (2002), is likely either to motivate or inhibit learning. These students need to be motivated so that they change their perceptions towards the programme. If the students are satisfied with the programme, they may easily recommend it to their siblings and other people just as other students recommend Science and Business to their younger siblings.

**Figure 4.3: Visual Arts Students who will Advise their Siblings to Pursue the Programme**

#### 4.2.11 School Prefects from the Visual Arts Department within the Last Five Years

The School A head of department recalled about 10 students becoming prefects in the school. Positions held included compound overseer, protocol officer, chapel prefect and house prefects. There had been an assistant school prefect before but not a school prefect. The current chapel prefect was a Visual Arts student. The School B head of department reported that his students take up positions such as dormitory prefect but not higher positions. He recalled one girl who became the girls' school prefect about four years back because she was extremely good and bold. He added that Visual Arts students

normally shy away from these positions partly because of their heavy work schedule. The School C head of department said she had about five Visual Arts students becoming prefects each year. Positions they normally went for included dormitory prefect, chapel prefect, and dining hall prefect. The heads of department said they normally advise the students not to go for school prefect, compound overseer and positions that will keep them busy because of the practical and intensive nature of the Visual Arts programme.

This suggests that Visual Arts students in the schools were not bold, brave, courageous, and confident enough to vie for prestigious positions they believed they may not be elected to by their fellow students. Higgins and King (1981) as cited in Lavine, Borgida, and Sullivan (2000) posit that the accessibility of an attitude is determined by the frequency and how often it is thought about or expressed, how it is related to people's ongoing needs and goals, and the extent to which the attitude is linked in memory to other constructs (such as beliefs, attitudes, values). These students might have harboured an inferiority complex within them so they find it hard to come out to contest such prestigious school positions. This attitude puts Visual Arts in a disadvantageous position in relation to the other programmes of study to which the elected prefects belong. This also makes Science and the other programmes more popular or cherished by the student body.

#### **4.2.12 Status of Student Admissions for Visual Arts within the Last Five Years**

The School A head of department admitted that student intake had decreased over five years because the administration had cut down on the intake of students for the Visual Arts programme. He said there used to be two streams of Visual Arts classes but now only one stream (class) existed while other non-Visual Arts programmes had four

streams for each programme. The School B head of department was happy that student intake in his department had increased. He said formerly they had only one stream but now Form One has two streams (classes) and was hoping the trend would continue. The School C head of department pointed out that there used to be 30 students in the department but this had been reduced to 20 students per year. For this reason, she would not allow any student to leave the programme and join any other programme. She put the blame on the JHS education, complaining about the low level of sensitization on the programme at that level.

Admittedly, student intake in the three schools decreased drastically with only School B recording an increase in Form Two only. Even in School B, Form One had only one stream (class) and the guarantee that the increase would continue could not be assured. If this downward trend continues, the Visual Arts programme may end up being struck off SHS admissions. Chalmers (1992) posits that political pressures are the only obstacles that will thwart the effort of committed educators and other stakeholders. Stakeholders in art education must rise up to the call and help salvage the image of Visual Arts education.

#### **4.2.13 Joining or abandoning the Visual Arts Programme**

In terms of students who had joined Visual Arts from other programmes within the past five years, the School A head of department reported that five students on other programmes had joined Visual Arts. These five students were originally admitted as Visual Arts students but abandoned the programme. They returned to Visual Arts because they could not cope with their new programmes. The School B head of department

reported that one or two students join Visual Arts every year from the Business and General Arts departments. The students expressed interest in Visual Arts and they were given permission to transfer because they felt they would be more comfortable with Visual Arts. In School C, no student joined Visual Arts from any of the departments. As recommended by Unrath and Luehrman (2009), art teachers must reach out to the world of art beyond the textbook so that they can expand the walls of their classroom. If the art educators look for innovative ways of teaching the subject to make it more interesting, students will be attracted to the programme.

In School A, no student had joined the Visual Arts programme from another programme, likewise School C. Only School B had some students join the Visual Arts programme each year. This implies that there is more tolerance for Visual Arts in the mixed-sex school (School C) than it is in the single-sex schools (Schools A and B). This reflects Al-Rafee and Cronan's (2006) view that sex and age affect attitude in ethical decision-making and individuals and personal factors do influence attitude. In observational learning, people form attitudes as a result of their everyday interaction with others (Crisp and Turner, 2007). The students are also influenced by their interactions in their school environment.

The study found that five students in School A had abandoned the Visual Arts programme in the last five years, with the same number returning on realizing they could not cope with their new programmes. The School B head of department said change of programme only happens once and that occurs in the first year when the students are not yet settled. Visual Arts rather gets students from other programmes. According to the School C head of department, no student had left or abandoned the Visual Arts because

they are not allowed to do so. This is because intake is low and because the other departments send their weak students to them, they see no reason to give away their students whether good or bad.

The Visual Arts department in School C did not record any change of programme because of the embargo they had placed on the students that none will be allowed to change their programme. The Visual Arts department knows very well that if they should allow students to leave the department, they will lose most of their students to other programmes. The Visual Arts programme is still at the risk of losing students to other programmes. Art classes should therefore be taught with the full recognition that art is less a body of subject matter than a developmental activity (Unrath and Luehrman, 2009). Art educators must therefore find appropriate ways of teaching art to make it more attractive to students.

#### **4.2.14 Visual Arts Background at JHS before coming to SHS**

To establish whether the students had any knowledge of Visual Arts before coming to SHS, Fig. 4.4 indicates that most of the Visual Arts students had an idea about Visual Arts before entering SHS. It is seen that 24 students (representing 61.5%) in School A, 37 students (representing 74.0%) in School B, and 20 students (representing 62.5%) in School C knew something about Visual Arts before coming to SHS. However sensitization on Visual Arts must be stepped up at the basic school because elementary schools have a great influence on the development of children's views and their educational levels of expressions (Young, 1985).

**Figure 4.4: Visual Arts Background at JHS before SHS**

It is within reason to deduce from Table 4.6 that the knowledge base of the Visual Arts students surveyed had significantly improved when they came to the SHS. This indicates that art is not being taught effectively at the basic school. The three heads of department also noted this development with concern and made calls for restructuring the educational system at the basic school so that the children can be exposed to art before they come to the SHS. This agrees with the call made by Adu-Agyem, Enti and Peligah (2009) that the art programme must be given a central place in all school curricula from basic to tertiary education level.

**Table 4.6: New Knowledge Visual Arts Students have acquired**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
I know I can become an architect	2	5.1	0	0	0	0
Improvement upon my drawing skills	2	5.1	2	4.0	0	0
I know much about the scope or content of the programme	18	46.2	32	64.0	21	65.6
Availability of a wider range of job opportunities than I knew	2	5.1	11	22.0	3	9.4
Total	24	61.5	45	90.0	24	75.0
Missing System	15	38.5	5	10	8	25.0
Total	39	100	50	100	32	100

Source: Field Survey, March 2011 – May 2011

#### 4.2.15 Art-Related Subjects pursued at the JHS and Interest in Visual Arts

When the students were asked whether they studied any Visual Arts subject in JHS, Fig. 4.5 indicates that 83 (70%) of 119 Visual Arts students in Schools A, B and C studied an art related subject at the JHS while 36 (30%) did not. Most of the students who opted for Visual Arts did an art related subject at the JHS. With the non-Visual Arts students, Fig. 4.5 reveals that 77 (68%) of 114 non-Visual Arts students in Schools A, B and C did an art related subject at the JHS while 37 (32%) did not. It is amazing that the difference between the Visual Arts and the non-Visual Arts students who pursued art related subjects at the JHS is not very significant but it is surprising to note how shallow minded the non-Visual Arts students seem to be about Visual Arts. Unrath and Luehrman (2009) opine that the withering of artistic expression normally comes along with the onset of late childhood and early adolescence. This may be the reason for which their interest is withering in art.

**Figure 4.5: Art-Related Subjects pursued at JHS by the Students**

The Visual Arts and non-Visual Arts students who studied Visual Arts related subjects at the JHS listed Pre-Technical Skills, Pre-Vocational Skills (Picturemaking, Graphic Design, Textiles, Calabash Art, Basketry, and Beadmaking), Basic Design and Technology, and Creative Arts as the subjects they studied. Forty-nine (42%) of 117 Visual Arts students in Schools A, B and C were introduced to Visual Arts related subjects (Pre-Vocational Skills – Picturemaking, Graphic Design, Textiles, Calabash Art, Basketry, and Beadmaking) at the JHS and 33 (28%) of 117 studied Pre-Technical Skills which is considered more of an engineering subject than an art related subject. This confirms that some of the students who opted for the programme had an exposure to art

which made them opt for Visual Arts. Brewer (2002) found that students who make art outside of school are still highly interested in it near the end of class five. This implies that most of the Visual Arts students were fascinated by their art subjects so they decided to proceed with it.

Unlike the Visual Arts students, 40 (35%) of 114 non-Visual Arts students in Schools A, B and C were exposed to Pre-Technical Skills at the JHS. Though Pre-Technical Skills is much more of an engineering programme than Visual Arts, it has a “Design and Making Process” component which draws on the creative abilities of the students. This means that the non-Visual Arts students had little exposure to art hence their disinterest in the programme. It is interesting to note from Table 4.7 that 70 (60.8%) of 115 non-Visual Arts students in Schools A, B and C were interested in Visual Arts as against 45 (39%) who did not have any interest in Visual Arts.

The non-Visual Arts students who were not interested in Visual Arts gave the following reasons: we were not good at painting, drawing, designing, imagination, sketching and modelling; there is no need for art; we were not interested in art; art involves less thinking or work and art is not challenging. Others said they were not creative or talented for the programme. These students did not express interest in Visual Arts because of their deficiency in one or more areas of the art. This confirms Gainer’s (1982) finding that many students express their frustration in drawing. This may generate into hatred for the programme and subsequent demeaning of those pursuing the programme.

**Table 4.7: The various Interests expressed in Visual Arts by Non-Visual Arts Students**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
Interested in one or more of the following: Sculpture, Graphic Design, Drawing, Printing, Painting, Picturemaking, Sewing, Modelling, Carving, Sketching	11	39.3	15	34.1	20	46.5
The creativity employed in the programme	5	17.9	5	11.4	7	16.3
I am interested in creating art works, I make art myself	0	0	4	9.1	3	7.0
Not Applicable	12	42.9	20	45.5	13	30.2
Total	28	100	44	100	43	100

Source: Field Survey, March 2011 – May 2011

#### 4.2.16 Parents' and Siblings' Awareness and liking for the Visual Arts Programme

Fig. 4.6 indicates that all the parents of both Visual Arts and non-Visual Arts students were aware of the programmes their wards were pursuing at the SHS and this may help students whose parents like their programme to be motivated. Table 4.8 indicates that the parents or guardians of 82 (70%) of the 117 Visual Arts students in Schools A, B and C like the programme. Contrary to this, Quayson (2006) found that more than half of the students studied in Western Region conceded that their parents do complain about them being on the Visual Arts programme. Mahmud Sam (1998) found that positive parental attitude helps Visual Arts students to develop skills. It is therefore

important for parents to appreciate the programmes of their wards, to encourage and motivate them for higher achievements.

**Figure 4.6: Students whose Parents/Guardians are aware of their Programmes**

On the part of the non-Visual Arts students, Table 4.8 shows that 37 (33%) of 111 students in Schools A, B and C claimed their parents like the Visual Arts programme while 45 (41%) claimed their parents are indifferent towards the programme and the remaining 29 (26%) claimed their parents dislike their choice of programme.

**Table 4.8: Liking for Visual Arts by Parents/ Guardians of the Students**

			Sch. A		Sch. B		Sch. C	
			Freq.	Percent	Freq.	Percent	Freq.	Percent
<b>Visual Arts students</b>	Like		26	66.7	40	80	16	50
	Neutral		9	23.1	6	12.0	12	37.5
	Dislike		3	7.7	2	4	3	9.3
<b>Non-Visual Arts students</b>	Like		7	25	16	36.4	14	32.6
	Neutral		11	44	18	41	16	38
	Dislike		7	25	10	22.7	12	27.9

Source: Field Survey, March 2011 – May 2011

This suggests that interest in the Visual Arts has not achieved a desired level as not many parents/guardians of non-Visual Arts students like the programme.

Table 4.9 shows 18 non-Visual Arts students (representing 64.3%) in School A, 17 (representing 38.6%) in School B, and 14 (representing 32.6%) in School C claimed their parents/guardians will not like the idea, they will be angry, they will disown them and

they will not pay their school fees if they changed their programmes to pursue Visual Arts. These percentages of parents/guardians who will express outright disapproval of their wards opting for Visual Arts are huge. If these parents/guardians have no change of mind in due course, it would not be surprising that they would discourage potential Visual Arts students from the programme.

**Table 4.9: Reaction of Parents/Guardians of Non-Visual Arts Students when they change their Programmes to Pursue Visual Arts**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
I am at liberty to pursue whatever programme I want	3	10.7	4	9.1	8	18.6
They will not feel bad or hurt	5	17.9	16	36.4	15	34.9
I do not know how they will react	0	0	3	6.8	3	7.0
They will not like it, they will be angry, they will disown me or they will not pay my fees again	18	64.3	17	38.6	14	32.6
They will be happy	0	0	2	4.5	2	4.7
Total	26	92.9	42	95.5	42	97.7
Missing System	2	7.1	2	4.5	1	2.3
Total	28	100	44	100	43	100

Source: Field Survey, March 2011 – May 2011

People can hold inaccurate perceptions about certain things if they have no previous experience in that area (Foley, 2008). This is why it is important to educate people on Visual Arts so that they can change their mindsets.

Table 4.10 shows 80 (68%) of 117 Visual Arts students in Schools A, B and C said their siblings like the Visual Arts programme while 54 (49%) of 111 non-Visual Arts students said their siblings like the programme. The percentage of the Visual Arts students whose siblings like the Visual Arts programme is higher than that of the non-Visual Arts students. It could be that children are fascinated by art and they have artistic tendencies in them that is why most expressed interest in it. Unrath and Luehrman (2009) state that artistic expression normally withers at the onset of late childhood and early adolescence.

**Table 4.10: Students' rating of their Siblings' Liking for the Visual Arts Programme**

		Sch. A		Sch. B		Sch. C	
		Freq.	Percent	Freq.	Percent	Freq.	Percent
<b>Visual Arts students</b>	Like	23	59	38	76	19	59.4
	Neutral	8	20.5	5	10	9	28.1
	Dislike	8	20.5	3	6	4	12.5
<b>Non-Visual Arts students</b>	Like	11	39.3	24	54.5	19	44.2
	Neutral	9	33.1	10	22.7	12	27.9
	Dislike	6	21.4	10	22.7	10	23.3

Source: Field Survey, March 2011 – May 2011

In terms of dislike for the Visual Arts Programme, 15 (13%) 117 Visual Arts students in Schools A, B and C said their siblings dislike the programme while 26 (23%) of 111 non-Visual Arts students in the schools said their siblings dislike the programme. The siblings of the non-Visual Arts students who dislike the Visual Arts programme are more than that of the siblings of the Visual Arts students. This may be so because the

siblings of the non-Visual Arts students have not seen any art works produced by their siblings as the siblings of the Visual Arts students do. If a positive experience is provided early in the career of students, it will help clear a pathway for good self-perceptions about art (Kelehear and Heid, 2002).

#### **4.2.17 Meeting with Parents of Visual Arts Students**

The studies showed that the parents of Visual Arts students had not been met on any platform to sensitize them on the Visual Arts programme except at PTA meetings. However, it was reported that some parents come to ask about the programme to verify requests made by their children for materials. This is why Mahmud Sam (1998) advocates parental support for Visual Arts education because their attitude impact positively and negatively on the Visual Arts students. It is important that parents get involved in order to help and motivate their wards towards high academic achievement.

#### **4.2.18 Availability of Art Studio, its state and usage in the Visual Arts Departments**

School A confirmed they had no Visual Arts studio; School B was yet to provide the department with an art studio while School C confirmed they had a well functioning art studio. Though majority of the Visual Arts students said that they had an art studio, only School C had a permanent art studio as confirmed by the Visual Arts head of department, Visual Arts teachers (Fig. 4.7) and the researcher who personally toured the studio. The students, the teachers and the head of department of School C agreed that their studio is equipped with what they will need to work with.

School B was making do with a temporary facility. All the Visual Arts teachers and majority of the students in School B claimed they had an art studio. The head of department of this school reported that in reality, the department was assigned a classroom three years back to be used as a studio but this temporary studio was not equipped so they improvise tools and equipment when working.

School A Visual Arts teachers and students were divided on the issue but majority in both cases claimed they did not have an art studio (Fig. 4.7). The School A head of department confirmed the absence of an art studio in the school so during the 2011 WAEC examinations, the students did their practical works under a temporary shed that was erected for them.

**Figure 4.7: Visual Arts Students and Teachers who say their School has an Art Studio**

Except for School C where the Visual Arts department had a studio to work in, these prestigious grade A Schools A and B had no art studio. They receive funding from the government but they do not invest in Visual Arts. This reflects Ross' (2004) view that art education is suffering from lack of support and is under threat of being eliminated.

When the students were asked how often they did their assignments in the studio, 16 (51.6%) of the 31 Visual Arts students in School C (Fig. 4.8) said they sometimes do their assignments there while two (66.7%) of the teachers from School C said they often take their students there to do their assignments. In confirmation, the School C head of department said they use the studio every time they have their electives, and that both the theory and practical classes are conducted in the studio.

Responses given in School B shows that 25 (55.5%) of 45 (Fig. 4.8) Visual Arts students sometimes do their assignments in what they said was their art studio. All four Visual Arts teachers said they take their students to the art studio often. The head of department affirmed that they use the studio on daily basis because their students are many. This means that School B is making good use of their temporary studio.

**Figure 4.8: Rate at which the Visual Arts students do their assignments in the Art Studio**

In school A (Fig. 4.8), 28 (71.8%) of 36 Visual Arts students said they do not do their assignments in the art studio and one (33.3%) Visual Arts teacher said they never take their students to the art studio. The head of department in School A confirmed they do not use an art studio because they do not have one. As to how often the students go to the studio by themselves to do their practical works, two (66.7%) of the Visual Arts teachers in School C said sometimes their students go to the studio to do their practical works. This means that the Visual Arts students do not make good use of the studio on their own except they are under instruction. As Kelehear and Heid (2002) indicate, positive attitudes are developed by students concerning learning and schooling as they work together. It is important for the students to work together in the studio so they would learn from each other and encourage each other.

#### **4.2.19 Opting out of Teaching Visual Arts**

Responses given by the Visual Arts teachers in the three schools showed they were proud of themselves for teaching Visual Arts. The teachers said that they would teach Visual Arts if they had the option to choose between other interests. This indicates

that they were satisfied with whatever they were doing. This level of satisfaction could motivate their students to do well in the programme.

When quizzed on why they would not opt out of teaching Visual Arts, one teacher said because it is important to protect and promote the arts, another said for the sake of national development, and the rest said because they loved their job as teachers and as artists. Answers given indicate that the Visual Arts teachers were satisfied with their profession and are convinced about it. The three heads of department on the other hand said that they had never regretted taking a career in Visual Arts while the School A head of department reported getting his car through art practice. These teachers seemed aware of their role as the ones who provide a key to children's creative growth (Seabolt, 2001). The teachers were also balancing more than two identities (Lichtenstein, 2009) as teachers and artists.

When the Visual Arts heads of department were asked whether they would counsel any of their children to pursue Visual Arts, the trio claimed that they keep an open mind and they had no preference for one programme over the other so they would encourage their children in every area in which they develop an interest in rather than imposing something on them. The three heads of department agreed they would give their consent if any of their children expressed interest in pursuing Visual Arts.

#### **4.2.20 Attitudes and Behaviours of Visual Arts Students**

School A head of department affirmed he had identified that the Visual Arts students demean themselves by comparing themselves to other students. He added that some of the non-Visual Arts teachers are to blame for some of these negative attitudes

because of the way they speak to the students. For example, he mentioned teachers telling Visual Arts students that they had no future with the course being studied. Some of the non-Visual Arts teachers also go to the extent of blaming Visual Arts students for any misconduct that takes place on campus. It is important that these teachers are advised not to pitch art education pedagogies against another (Lichtenstein, 2009) since the SHS programmes offer different opportunities.

The four (100%) School B Visual Arts teachers said the attitude of their students is generally positive. Contrary to this, the School B head of department revealed that their students skip classes, they do not do their work on time and they also do not work to their maximum potential. Non-Visual Arts teachers used to make negative comments about the students but they the teachers take them on immediately. The students also used to pass their elective subjects very well but perform poorly in the core subjects but that order had began to change.

In School C, two (66.7%) of the three Visual Arts teachers were of the view that some of the Visual Arts students are academically excellent and some are poor due to their approach to the programme. Confirming what the teachers had said, the School C head of department said some of their students are slow learners and she did not see any other attitude or behaviour in them that non-Visual Arts students do not exhibit.

Schools A and B heads of department and teachers complained that their schools admit sportsmen and sportswomen into the Visual Arts department and because these students are not regular at school, it hampers overall output of the department. Most of the students are present when the sports season is at its peak. They were trying to stop the

admission of sportsmen and sportswomen into the department though they are coping with the situation.

When the non-Visual Arts teachers who were teaching the core subjects to the Visual Arts students were also asked to describe the attitudes and behaviours of Visual Arts students, their responses (Table 4.11) showed that Visual Arts students had poor attitudes and behaviours. Only five (13%) of 40 non-Visual Arts teachers in Schools A, B and C described the Visual Arts students as being respectful, calm, gentle, polite, friendly while 23 (57.5%) identified negative attitudes about the Visual Arts students. In this regard, Visual Arts students may be viewed as people who are not serious, unintelligent, and inferior when compared to the other students. However, as Kelehear and Heid (2002) postulate, mentorship has the capacity to provide students with the positive experiences needed to enhance learning, increase and enrich self-perception. The non-Visual Arts teachers could mentor the Visual Arts students to make them more responsible in their class.

**Table 4.11: Attitudes and Behaviours of Visual Arts Students as identified by Non-Visual Arts Teachers**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
They are not serious academically or they are relaxed	2	13.3	1	6.7	3	20.0
They have the same attitude and behaviour as other students have	2	13.3	0	0	1	6.7
They are more interested in their electives than their core						

subjects hence their poor performance	3	20.0	1	6.7	2	13.3
Respectful, calm, gentle, polite and friendly	1	6.7	3	20.0	1	6.7
They demonstrate bad attitude and behaviour or they are truants	6	40.0	2	13.3	1	6.7
They look down on themselves as compared with other students	0	0	1	6.7	1	6.7
Not Applicable	1	6.7	6	40.0	2	13.3
Total	15	100	14	93.3	11	73.3
Missing System	0	0	1	6.7	4	26.7
Total	15	100	15	100	15	100

Source: Field Survey, March 2011 – May 2011

The information provided by the Visual Arts teachers, non-Visual Arts teacher and the Visual Arts heads of department proves that the Visual Arts students exhibit some negative attitudes and behaviours that are not seen in their friends in the non-Visual Arts programmes. Sportsmen and sportswomen who are also dumped in the department also creates the impression that the school authorities do not respect the programme because they think it is the easiest programme so the students can go through it easily. This put Visual Arts students in a bad light

#### 4.2.21 Truancy among Visual Arts Students

In School A, Visual Arts students were said to report to school on time with the exception of the sportsmen. Almost all the sportsmen were said to be in the Visual Arts department. In the words of the head of department, these sportsmen are intentionally

dumped there with the intention that Visual Arts is a practical oriented course so they can cope with it. In School B, the Visual Arts students report to school the same time as the non-Visual Arts students as they trickle in by the second week. The students report to school on time when school reopens in School C except those who have problems with fees and those who may be sick and come to school with hospital reports.

The heads of department in Schools A and B linked truancy among the Visual Arts students to the training schedules of sportsmen and sportswomen and sporting activities. However, the serious ones do not play truant. The heads of department said they were working in collaboration with the Physical Education teachers to stop the trend. In School C, truancy among Visual Arts and non Visual Arts students was the same. This means truancy in School C was low.

Non-Visual Arts teachers who teach the Visual Arts students were asked to rate the level of truancy among the Visual Arts students, they described them as truants as can be as inferred from Fig. 4.9. While 20 (59%) of 34 non-Visual Arts teachers in Schools A, B and C said Visual Arts students are truants, 13 (38%) were not sure of their rating and only one teacher said they are not truants. Part of this problem could be blamed on the behaviour of sportsmen and sportswomen admitted into Visual Arts.

**Figure 4.9: Truancy Level as perceived by non-Visual Arts Teachers**

The data implies there is a level of truancy among the Visual Arts students. The truants could be helped by mentorship to improve school attendance and academic achievement. Students who have a very good perception of themselves are more likely to

make good judgments about school with increased attendance and decreased reports of deviant behaviour (Kelehear and Heid, 2002).

#### 4.2.22 Academic Performance of Visual Arts Students

In assessing the performance of Visual Arts students by the Visual Arts teachers, Fig. 4.10 indicates that one (33.3%) teacher in School A and another one (25%) in School B rated their students' performance as extremely high. One (33.3%) Visual Arts teacher in School A, three (75%) in School B, and another three (100%) in School C said their students' interest in Visual Arts is high. Only one teacher (33.3%) in School A said his students' performance in Visual Arts is low.

**Figure 4.10: Visual Arts Teachers' Assessment of the Performance of their Students**

With the exception of one teacher in School B, the other teachers rated the performance of their students in art as high. This means that the students perform very well in the elective subjects; this was confirmed by the heads of department. This is why Freedman (2000) says indeed the art teachers we need are those who will provide a classroom atmosphere in which the cultures of students are recognized, shared, and respected.

On the other hand, non-Visual Arts teachers who teach core subjects to the Visual Arts students also rated the performance of Visual Arts students in relation to non-Visual Arts students as average as seen in Fig. 4.11. Seven teachers each (representing 46.7%) in Schools A and B respectively and six (40.0%) in School C said the Visual Arts students are average students in terms of performance when compared with students of other programmes. While only one teacher rated them as excellent students, four (26.7%) of 15 non-Visual Arts teachers in School A rated them as poor when compared with students of

other programmes. It came to light that Visual Arts students perform well in their elective subjects not in the core subjects.

**Figure 4.11: Comparative Performance rating by Non-Visual Arts Teachers**

The head of department of School C asserted that the non-Visual Arts teachers use wrong teaching approach which makes it difficult for students to comprehend what the teachers teach. She added that rote learning is not good for Visual Arts students and they also need demonstrations while teaching is going on but this is what the non-Visual Arts teachers fail to do. Instead, they expect the Visual Arts students to learn as other non-Visual Arts students. Kelehear and Heid (2002) recommend that students should be helped to feel good about their artwork, if this is done, it will instil in them a sense of accomplishment that can permeate and support other academic areas.

#### **4.2.23 Student Motivation**

In terms of motivation, the three heads of department agreed that their students were well motivated to do well. In School C, the teachers go for brochures from KNUST and University College of Education – Winneba to show the students so that they get to know what tertiary level programmes they could pursue after completing SHS. She added that the study of art should be intensified at the basic school level to increase student participation at the SHS. The School B head of department reported that some of their Science students who went on an exchange programme in the U. S.A. wrote back to tell them that they were asked to take up courses in the arts upon their return because one

cannot pursue Science without any art background. The School A head of department also acknowledged that they motivate their students well.

When the students were asked to verify what the heads of department had said about motivation, 24 (representing 61.5%) in School A, 39 students (representing 78.0%) in School B, and 12 students (representing 37.5%) in School C said they were highly motivated by their teachers to pursue Visual Arts. Fig. 4.12 shows that the Visual Arts teachers motivated their students well enough for the programme. They corroborated the heads of department's answers. The Visual Arts teachers were also of a positive view that they motivate their students well enough for the programme.

Motivation will enable the students to excel. As Biggs and Teller (1987) as cited in Ardord (2006) that achievement motivation helps students learn in the hope of success. This positive development is good for Visual Arts because it will help the students to excel academically.

**Figure 4.12: Teacher-Student Motivation toward the Visual Arts Programme**

When the Visual Arts students were asked how they felt being Visual Arts students, as many as 106 (89%) of 119 said they felt proud as Visual Arts students as compared with 13 (11%) who were not proud of their programme. This indicates that when students are motivated towards a particular course, they develop positive attitudes towards that course and it impacts on achievement. This gives credence to Burton's (2001) finding as cited in Brewer (2002) that high student interest may positively impact student artistic achievement.

#### 4.2.24 Comments on Visual Arts WASSCE Results within the Last Five Years

The School A head of department claimed that, “The WASSCE results have been fantastic and the school is always counting on us to uplift the image of the school.” In a similar fashion, the School B head of department said that their results keep improving each year. According to the head of department, two years earlier, a class of 47 students had qualified for entry into university. Although they used to pass the elective subjects and fail the core subjects, that trend had changed. School C head of department said their class of 20 students always passed but they could not compare the performance of 20 students with the 200 on other programmes.

Data in Table 4.12 indicate that the WASSCE results of the schools had been good over the previous five years. This was corroborated by the heads of department as well as the Visual Arts teachers. In terms of WASSCE, the Visual Arts students had been doing well. As stated by Kelehear and Heid (2002), mentorship helps in improvement in school attendance and academic achievement. Without mentorship and motivation, the students would not have left better off than they entered.

**Table 4.12: Comments of Visual Arts Students on the Results of their Predecessors**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
They were quite good	7	17.9	3	6.0	0	0
Excellent, encouraging, and impressive	19	48.7	28	56.0	26	81.2
Most made it to the university	3	7.7	5	10.0	1	3.1
Other related reasons	4	10.3	2	4.0	1	3.1
Total	33	84.6	38	76.0	28	87.5

Missing System	6	15.4	12	24.0	4	12.5
Total	39	100	50	100	32	100

*Source: Field Survey, March 2011 – May 2011*

The inability of the Visual Arts students to pass well in the core subjects were partly blamed on the core subject teachers as many complaints were reported by the heads of department, Visual Arts teachers, and the Visual Arts students who were found to exhibit negative behaviours that include skipping classes, passing of negative comments about the students, poor teaching and using wrong teaching methods without identifying the most suitable methods that fit the students' level of understanding.

#### **4.2.25 Respect of Visual Arts Teachers by Non-Visual Arts Teachers**

All the Visual Arts teachers in the three schools showed a high level of respect for each other and seemed to understand each other. The teachers also proudly acclaimed that they were respected by the non-Visual Arts teachers. In answering the question whether the Visual Arts teachers are respected by the non-Visual Arts teachers or not, 12 (80.0%) teachers in School A, 13 (86.6%) teachers in School B, and 10 (66.6%) in School C said non-Visual Arts teachers respect the Visual Arts teachers while 35 (81.3%) of them indicated respect for the Visual Arts teachers, confirming what the Visual Arts teachers said. It is good that Visual Arts teachers and non-Visual Arts teachers have mutual respect for each other as colleagues motivating the Visual Arts students. If the Visual Arts students see that their teachers are respected by the non-Visual Arts teachers, it will help create a sense of comfort in them. They will then develop positive attitudes towards the programme and their teachers. However, eight (18%) of 45 non-Visual Arts teachers

believed that Visual Arts teachers are not respected by non-Visual Arts teachers. This number was mostly made up of female teachers. One female teacher in School C expressed so much hatred for the Visual Arts programme and the Visual Arts teachers that she said if she had the opportunity, she would scrap the programme. Her reasons were that the Visual Arts teachers are lazy; they have much free time to go about gossiping and have enough time to pursue further studies unlike them. This is in contradiction with the view of Freedman (2000) that art is worthy of a location in formal education.

When the non-Visual Arts students were asked how they perceive Visual Arts teachers in their respective schools, 20 students (representing 71.4%) in School A, 37 students (representing 84.1%) in School B, and 26 students (representing 60.5%) in School C said the Visual Arts teachers are respected by non-Visual Arts teachers. It is comprehensible that 83 (75.4%) non-Visual Arts students in Schools A, B and C are also of the view that Visual Arts teachers are respected by non-Visual Arts teachers. This positive opinion can help boost the level of respect for the programme.

When the Visual Arts students were asked for views on whether or not Visual Arts teachers are respected by non-Visual Arts teachers, 27 students (representing 69.2%) in School A, 46 students (representing 92%) in School B, and 18 students (representing 56.2%) in School C said the Visual Arts teachers are respected by the non-Visual Arts teachers in their schools. These corroborate what the Visual Arts teachers, non-Visual Arts teachers, and non-Visual Arts students reported. It is good that majority of the Visual Arts students hold this positive opinion else the very thought that their teachers are not respected by other teachers could discourage them from the programme. Further enquiry revealed that Visual Arts students like their teachers. This is good for learning to take

place as the reverse would have made it difficult for the teachers to facilitate knowledge sharing with the students.

#### **4.2.26 Respect of Visual Arts Teachers by Non-Visual Arts Students**

The Visual Arts teachers in the three schools were of the view that they were respected by the non-Visual Arts students. When the non-Visual Arts students were asked for confirmation of this, it was found that 19 students (representing 67.9%) in School A, 38 students (representing 86.3%) in School B, and 26 students (representing 60.5%) in School C believed the Visual Arts teachers are respected by the non-Visual Arts students. Table 4.13 validates the Visual Arts teachers' claim that other students respect them. However, three students (representing 10.7%) in School A, five students (representing 11.4%) in School B, and 10 students (representing 23.3%) in School C said the Visual Arts teachers are either less respected or not respected at all by non-Visual Arts students. These non-Visual Arts students who hold this view cannot be ignored. These views imply that some non-Visual Arts students do not respect Visual Arts teachers because of lack of respect for the programme. This agrees with Quayson's (2006) view from the Western Region that most teachers and students mocked and teased the Visual Arts students about their programme as being less respected. This notion seems to hinge on lack of knowledge of the programme. As suggested by Al-Rafee and Cronan (2006), behaviour could be possibly influenced through attitude change and persuasion. Educating all students to understand the Visual Arts programme may change their opinion and attitude.

When the Visual Arts students were asked to comment on whether non-Visual Arts students respect the Visual Arts teachers or not, 31 students (representing 79.4%) in

School A, 42 students (representing 84.0%) in School B, and 22 students (representing 68.9%) in School C reported that the Visual Arts teachers in their schools were respected by the non-Visual Arts students as shown in Table 4.13. However, one student (representing 2.6%) in School A, four students (representing 8.0%) in School B, and four students (representing 12.5%) in School C said Visual Arts teachers in their schools were less respected by non-Visual Arts students. This implies that some Visual Arts students are aware that some non-Visual Arts students do not respect their Visual Arts teachers. However, these percentages are very small and very insignificant.

**Table 4.13: Opinions of Students concerning Respect of Visual Arts Teachers by Non-Visual Arts Students**

		Sch. A		Sch. B		Sch. C	
		Freq.	Percent	Freq.	Percent	Freq.	Percent
<b>Visual Arts students</b>	Respected	31	79.4	42	84	22	68.7
	Not Sure	6	15.4	3	6	6	18.8
	Less Respected	1	2.6	4	8	4	12.5
<b>Non-Visual Arts students</b>	Respected	19	67.9	38	86.3	26	60.5
	Not Sure	5	17.9	1	2.3	5	11.6
	Less Respected	3	10.7	5	11.4	10	23.3

Source: Field Survey, March 2011 – May 2011

#### 4.2.27 Liking for Visual Arts Teachers

To verify the reported level of liking shown by non-Visual Arts students for the Visual Arts teachers in comparison to non-Visual Arts teachers, Fig. 4.13 shows that 20 students (representing 64.3%) in School A, 24 students (representing 54.6%) in School B,

and 22 students (representing 51.1%) in School C reported they liked Visual Arts teachers. This shows that Visual Arts teachers are not only respected by non-Visual Arts students but they are also liked. Nevertheless, eight students (representing 28.6%) in School A, 19 students (representing 43.2%) in School B, and 19 students (representing 44.2%) in School C could not say whether they liked Visual Arts teachers or not. The role of context demonstrates that people can develop a good perception towards an object (such as Visual Arts) if the prevailing context is a positive one (Foley, 2008).

**Figure 4.13: Liking for Visual Arts Teachers compared to other Teachers by Non-Visual Arts Students**

To establish a general perspective of how non-Visual Arts students view the Visual Arts teachers by rating the Visual Arts teachers against the non-Visual Arts teachers, Fig. 4.14 shows that 15 students (representing 53.5%) in School A, 25 students (representing 56.8%) in School B, and 20 students (representing 46.5%) in School C said the Visual Arts teachers are excellent when compared with non-Visual Arts teachers. Again, 11 students (representing 39.3%) in School A, 14 students (representing 31.8%) in School B, and 18 students (representing 41.9%) in School C said the Visual Arts teachers are good when rated against the other teachers.

**Figure 4.14: Rating of Visual Arts Teachers with Non-Visual Arts Teachers**

The fact is that the majority of the non-Visual Arts students rate the Visual Arts teachers as excellent or good suggesting that non-Visual Arts students do not look down

on Visual Arts teachers but rather respect them. People tend to develop a particular liking for something if they are frequently exposed to it (Crisp and Turner, 2007). Because the non-Visual Arts students are mostly exposed to the Visual Arts teachers, they tend to like them.

#### **4.2.28 Boldness of Visual Arts Students in the Presence of Non-Visual Arts Students**

Visual Arts students are perceived to be timid, not confident, and feel inferior in the presence of non-Visual Arts students. To find this out, the Visual Arts students were asked how they felt in the presence of non-Visual Arts students. According to Fig. 4.15, 16 students (representing 44.0%) in School A, 14 students (representing 28.0%) in School B, and eight students (representing 25%) in School C said they do not feel good in the presence of non-Visual Arts students as the general perceptions expressed indicated. If behaviour is followed by ridicule or other negative reinforcements, it is weakened and less likely to happen again (Crisp and Turner (2007). Negative perceptions seem to have negatively affected the confidence of Visual Arts students when they come in contact with their non-Visual Arts peers.

On the contrary, 19 Visual Arts students (representing 48.7%) in School A, 27 students (representing 54.0%) in School B, and 19 students (representing 59.4%) in School C said they do not feel good in the presence of non-Visual Arts students. This however, shows that a higher number of Visual Arts students felt good in the presence of non-Visual Arts students and this is a positive development. The notion created here is that some Visual Arts students felt inferior to their peers on the Science, Business and other programmes of study.

**Figure 4.15: Feeling Good in the Presence of Non-Visual Arts Students**

When the non-Visual Arts students were asked for their perception of how Visual Arts students felt about themselves, 18 students (representing 64.2%) in School A, 37 students (representing 84.0%) in School B, and 28 students (representing 65.2%) in School C thought that Visual Arts students feel they are important. In a differing view, four students (representing 14.3%) in School A, two students (representing 4.5%) in School B, and seven students (representing 16.3%) in School C thought that Visual Arts students feel less important. It can be deduced that some non-Visual Arts students believed Visual Arts students see themselves as unimportant. On the other hand, five (50%) Visual Arts teachers were of the opinion that non-Visual Arts students see their Visual Arts peers as being generally serious while three (30%) conceded that they are seen as not serious. Visual Arts teachers did not differ much in opinion from the views of non-Visual Arts students as some of them were also of the view that Visual Arts students are seen as not being serious with their studies.

To ascertain the boldness and confidence of the Visual Arts students, they were asked whether they talk boldly about Visual Arts in the presence of friends or not. Twenty-six students (representing 66.7%) in School A, 44 students (representing 88.0%) in School B, and 22 students (representing 68.8%) in School C responded they boldly talk about Visual Arts if they are in the presence of their friends. On the contrary, six students (representing 15.4%) in School A, three students (representing 6.0%) in School B, and five students (representing 15.6%) in School C said they do not talk boldly about Visual Arts in the presence of their friends. It is evident that some Visual Arts students are timid

and not confident enough to talk boldly about Visual Arts in the presence of their friends. It will be a positive sign for the Visual Arts programme if the students can talk about Visual Arts to friends as this can help to salvage the image of the programme. Freedman (2000) calls for an urgent need on the part of art educators to teach students about the powerful nature of Visual Arts and to make them aware of the freedoms and responsibilities that come with it. If this is done, they will be bold and confident to talk about the programme.

The strong claim made by the Visual Arts students that they talk boldly in the presence of non-Visual Arts students contradicts the non-Visual Arts students' divergent views on this issue. Deducing from Fig. 4.16, 39 (35%) of 113 non-Visual Arts students in Schools A, B and C agreed that Visual Arts students talk boldly in the presence of non-Visual Arts students while 34 (30%) had no answer to the statement. On the other hand, 40 (35%) said Visual Arts students do not talk boldly in the presence of non-Visual Arts students.

**Figure 4.16: Non-Visual Arts Students rating the Boldness of Visual Arts Students**

This suggests that Visual Arts students are inadequate when it comes to showing boldness in the presence of non-Visual Arts students. This implies that Visual Arts students are not as bold as they think when they are in the presence of friends and non-Visual Arts students. The Visual Arts students seem to lack esteem (success, approval from others, responsibility, and reputation) as Ardord (2006) indicates, for which reason they do not talk boldly in the presence of non-Visual Arts students.

#### **4.2.29 Interest and Perceptions of Visual Arts Students**

All but one Visual Arts teacher in School A believed the interest of their Visual Arts students in Visual Arts was high. According to the teachers, the students had a lot of interest in Visual Arts. Three of the teachers in School C believed that the perceptions of their students towards Visual Arts were normal but the degree of normalcy cannot be ascertained. Teachers in Schools A and B also believed that their students' perceptions about Visual Arts increased after they were educated about career opportunities and others also believed that their students knew they have a bright future. One of the teachers thought his students hold the perception that Visual Arts is only about drawing and painting. The students confirmed this when they talked specifically about new things they learnt in Visual Arts after coming to SHS.

#### **4.2.30 Non-Visual Arts Students rating their Intelligence with that of Visual Arts Students**

Fifty-eight (51%) of 113 non-Visual Arts students as against 55 (49%) claimed they were more intelligent than Visual Arts students as deduced from Fig. 4.17. More work would have to be done to totally erase the erroneous impression about the Visual Arts programme. When the 58 (51%) non-Visual Arts students were asked to give reasons for which they claimed they were more intelligent than Visual Arts students, they gave varied reasons. These reasons were: “My programme demands a lot of work, time, learning, thinking and calculations, Visual Arts students do not learn, they have poor academic attitude or poor academic performance, my programme is very competitive, and I have more exposure than they do”. The reasons given by the students indicate that

they look down on the Visual Arts programme in terms of academics, competitiveness, hard work and exposure. Visual Arts students are therefore ridiculed by other students.

**Figure 4.17: Rating Intelligence with that of Visual Arts Students**

On the other hand, 55 (49%) non-Visual Arts students claimed they were not more intelligent than Visual Arts students. Some reasons they gave were: “I cannot determine or compare the two programmes; some of the Visual Arts students are better in some core subjects than us; Visual Arts students under rate their programme that is why they do not do well; you must be creative, gifted or talented to pursue Visual Arts; and, the disciplines are different”.

This indicates that some non-Visual Arts students do not rate themselves more intelligent than Visual Arts students, implying that they do not look down on the Visual Arts programme. This is how it should be because after all, as Wieand (1981) extrapolates, art cannot be ruled out as being an established and characteristic feature of our society just like the automobile or running water.

**4.2.31 Relationship of Non-Visual Arts Teachers with Visual Arts**

At least three teachers (one in each school) had their wards pursuing Visual Arts. Two of the teachers were very confident about the future of their wards as they claimed they had even started making money even in SHS. Such positive opinions when

developed among non-Visual Arts teachers will help in doing away with the negative impressions about art. One female teacher was a little sceptical about the future of her ward.

When the non-Visual Arts teachers who did not have any ward pursuing Visual Arts were asked whether they would allow their wards to pursue the programme in case they express interest, 32 (78%) of the 41 non-Visual Arts teachers indicated they would agree if their wards expressed interest in Visual Arts while three (7%) said they would disagree if their wards express interest in the programme. This demonstrates some level of liking for the programme.

It was revealed that 22 (48.8%) of 45 non-Visual Arts teachers had a family member who had pursued Visual Arts. This might have partly contributed to the relaxation of their negative stands against Visual Arts. Fifteen (71%) of 21 non-Visual Arts teachers said they regard the members of their families who pursued Visual Arts as important people while four (19%) identified them as average people and two (9.5%) rated them as not important in the family. It is worth extrapolating that some families who had members with Visual Arts background were respected by other members of the family. This implies that more family members understand Visual Arts better now than it used to be.

#### **4.2.32 Non-Visual Arts Teachers' Liking for Visual Arts Programme**

The non-Visual Arts teachers were asked to state whether they liked the Visual Arts programme or not. According to Fig. 4.18, five teachers (representing 33.3%) in

School A, 10 teachers (representing 66.7%) in School B, and seven teachers (representing 46.7%) in School C said they liked the Visual Arts programme.

**Figure 4.18: Liking for Visual Arts by Non-Visual Arts Teachers**

In another vein, 32 (71%) of 45 non-Visual Arts teachers said they would feel proud teaching Visual Arts while 13 (29%) said they would not feel proud teaching Visual Arts. It is sad to say that in this modern age and time, some educated elites look down on art. What these 13 (29%) teachers failed to realize is that Visual Arts education was introduced to foster creativity in students to enable them solve problems of national dimension with ease (Edusei, 2004).

On whether the non-Visual Arts teachers would consider teaching Visual Arts if they had the option, 17 (44%) of 39 said they would consider teaching Visual Arts if they had the option as against 22 (56%) who would not do so. The conclusion drawn here is that the 17 would feel proud teaching Visual Arts but they would not consider teaching Visual Arts. This means there is some reservation against Visual Arts. Table 4.14 shows the reasons given by the 17 non-Visual Arts teachers who would opt to teach Visual Arts.

**Table 4.14: Reasons for which some of the Non-Visual Arts Teachers will opt to teach Visual Arts if they have the Opportunity**

	Sch. A		Sch. B		Sch. C	
	Freq.	Percent	Freq.	Percent	Freq.	Percent
Because of the practical skill acquisition	1	6.7	1	6.7	1	6.7
I like drawing, sketching, painting or sculpting	1	6.7	2	13.3	1	6.7

Because of the self-employment advantage	0	0	1	6.7	1	6.7
I will teach if I have the requisite skills	2	13.3	3	20.0	2	13.3
It will be easier teaching Visual Arts	1	6.7	0	0	0	0
Total	5	33.3	7	46.7	5	33.3
Missing System	10	66.7	8	53.3	10	66.7
Total	15	100	15	100	15	100

Source: Field Survey, March 2011 – May 2011

Justifications sought from the non-Visual Arts teachers who said they would not consider teaching Visual Arts if they had the option as seen from Table 4.15 indicates that they do not have interest in Visual Arts; the subject is not appealing to students; Visual Arts students have poor academic ability. One teacher even said his family background would not support it. This came from four (26.7%) non-Visual Arts teachers in School A, three (20.0%) in School B, and two (13.3%) in School C who would not opt to teach Visual Arts. This view reveals the negative perceptions held by some non-Visual Arts teachers about Visual Arts.

**Table 4.15: Reasons for which some of the Non-Visual Arts Teachers will not opt to teach Visual Arts**

Sch. A		Sch. B		Sch. C	
Freq.	Percent	Freq.	Percent	Freq.	Percent

I have no knowledge about the programme	1	6.7	1	6.7	1	6.7
I do not have any skill and competence to teach with	3	20.0	3	20.0	2	13.3
I do not have the interest in it, it is not appealing to students or because of their poor academic ability	4	26.7	3	20.0	2	13.3
Because they have limited job opportunities	0	0	0	0	1	6.7
Total	8	53.3	7	46.7	6	40.0
Missing System	7	46.7	8	53.3	9	60.0
Total	15	100	15	100	15	100

Source: Field Survey, March 2011 – May 2011

#### 4.2.33 Financial Support for the Visual Arts Departments

Of the three schools, only School C teachers confirmed that they receive some funding from the school. According to the head of department, this funding is in the form of materials for demonstration used by the teachers. It takes a long time for the school to make the demonstration materials available to them but they do provide all they need. Teachers in Schools A and B said they do not receive any funding from their schools. Two teachers in School B said the teachers either fund their activities themselves or the students sometimes do. Funding is in the form of materials for demonstration and for students' practical works. The Schools A and B heads of department affirmed that they do not receive any funding from their schools. The School A head of department added that parents also find it difficult to fund their children's practical works. This confirms Ross' (2004) view that the Visual Arts programme is under-funded and supported.

All the teachers in the three schools said their departments receive no funding from the government. School A's head of department said that most of the time their request is turned down with the administration saying their budget is over stretched. He suggested that school administrators may be dislodging art because they see it as expensive. The Schools B and C heads of department affirmed they do not receive any funding from the government.

In comparing funding for the Visual Arts programme with that of other programmes, the Visual Arts teachers conceded that the Science departments receive the larger share of the school's funds that is available to all the programmes when compared to the non-Science programmes. One teacher added that even if the funds were from government, it is still apparent that the other departments received more of it.

The three heads of Visual Arts department made it clear that funding for Visual Arts is minimal as compared with programmes like Science because the government's attention lies with Science although the development of creativity is critical to national development.

The study shows that not all of the Visual Arts students surveyed chose the programme themselves; it was imposed upon some of them. Others were advised to choose Visual Arts to make it easy for them to gain admission into their dream SHS and after that join the programmes of their choice even though this is not possible. It was also established that Visual Arts is not as competitive as Science and other non-Visual Arts programmes.

The Visual Arts students were generally satisfied with the Visual Arts programme but some expressed interest in changing their programme. Not all of them would advise their siblings to pursue Visual Arts as inferiority complex had been found to make the Visual Arts students generally timid. This makes them feel inferior to their peers.

Negative attitudes and behaviours found among the Visual Arts students also make it difficult for non-Visual Arts teachers and students to respect them. Lack of infrastructure, equipment, materials for demonstration as well as funding from both the schools and the government makes Visual Arts look like a programme that is not worth studying.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

The focus of this chapter is the summary of the entire study. The chapter continuous with a sum-up of the conclusions drawn from the findings, recommendations made by the researcher and climaxed with implications for further research.

#### 5.2 Summary

The study revealed that some students in the sampled schools are forced into the Visual Arts programme by school authorities and parents. Some students opted for Visual Arts so they could gain admission into SHS. Majority of the students who were forced into the programme were not motivated and this suggests the likelihood of some of them leaving the programme after senior high school. The non-Visual Arts programmes had better aggregate entries than the Visual Arts programme which revealed that Visual Arts is not mostly patronized by the highly intellect.

A comparison of the population of students in Visual Arts and Science departments revealed that students do not patronize Visual Arts like Science and probably other non-Visual Arts programmes due to their small population. Majority of the Visual Arts students did an art related subject at the JHS which informed some of them to choose the programme in SHS. The students were well educated on their career opportunities in Visual Arts for which most of them expressed interest and love for the programme. The Visual Arts students were found to be timid and not bold, brave, courageous, and confident enough to vie for prestigious leadership positions in their

schools as they believed they may not be elected by their fellow students. Some of them will also not advise their younger siblings to pursue the programme which places the Visual Arts programme at risk of phasing out. There is also the possibility of Visual Arts losing students to other programmes as some students wished they could change their programme. What prevents them is the restrictions laid on them by the department. However, majority of the students surveyed were satisfied with the Visual Arts programme probably because they chose it themselves.

Another challenge was interest in Visual Arts as few parents/guardians liked the programme but others would not discourage their wards from pursuing Visual Arts. Non-Visual Arts students indicated they and non-Visual Arts teachers had respect for Visual Arts teachers although some of them underrate some Visual Arts students. The fact that some Visual Arts students feel inferior in the presence of friends in non-Visual Arts programmes and are also not serious with their studies make some non-Visual Arts students believe they are more intelligent than Visual Arts students and therefore underrate the Visual Arts students and the programme and also do not respect the Visual Arts teachers. These attitudes seem to arise from the wrong perceptions that some Visual Arts and non-Visual Arts students have their deficiency in one or more areas of the art. It is because they do not understand what Visual Arts can offer those who study them.

Negative attitudes such as laziness and truancy that some Visual Arts students exhibit also creates the impression that Visual Arts is not a serious programme for good students. Majority of the non-Visual Arts teachers are of the view that Visual Arts students are average in terms of academic performance. Some families who had members with Visual Arts background were respected by other members of the family which

implies that members of the family understand Visual Arts better than it used to be. Non-Visual Arts teachers accepted the fact that Visual Arts offers more career opportunities than the non-Visual Arts programmes but they have some reservation against Visual Arts as some of them will not consider teaching Visual Arts.

The study also established that student intake in the Visual Arts department in the three schools keeps decreasing and sportsmen and sportswomen are also offered the programme. Also, the Visual Arts students do not make good use of the art studio on their own unless they are taken there by a teacher. The Visual Arts heads of department and teachers and non-Visual Arts teachers identified negative attitudes and behaviours among the Visual Arts students. Truancy has also been identified among the Visual Arts students. It came to light that Visual Arts students perform well in their elective subjects but not in the core subjects which raises much concern for the future of the students. The Visual Arts heads of department and teachers love the Visual Arts programme and so they motivate their students to love the programme. A high level of respect exists among the Visual Arts teachers and the non-Visual Arts teachers which serves as a point of motivation for the Visual Arts students.

The Visual Arts departments lack infrastructure, equipment, materials for demonstration as well as finance from both the school and the government. The issue of studios not being available for students to execute their works is a major challenge facing the teaching and learning of Visual Arts. Parents also do not provide funding to enable their wards get materials for their practical works as they should. This does not motivate the students to do well.

### 5.3 Conclusions

The study revealed that most of the Visual Arts students chose the programme themselves however; the Visual Arts programme is not as competitive as non-Visual Arts programmes. It is good for students to make a personal decision of pursuing Visual Arts without any influence as students who choose the programme personally are creative thinkers (Moga, Burger, Hetland and Winner, 2000). Some of the students may not choose the programme because they see no need to pursue Visual Arts since the Ghana educational system lays more emphasis on narrowly-defined, cognitively-centred notion of intelligence and this has abandoned any alternate way of learning or pursuing programmes like Visual Arts (Unrath and Luehrman, 2009).

Negative perceptions held by people and negative attitudes shown by students impact negatively on some of the Visual Arts students as they seek to change their programmes along the way. These negative perceptions may be due to lack of previous experience in Visual Arts (Foley, 2008). If the non-Visual Arts teachers and students know more about Visual Arts, they may stop underrating and passing negative comments about the students and the programme which may motivate the Visual Arts students. Most of the Visual Arts students have low self-esteem and since attitudes are formed consequent to one's behaviour (Crisp and Turner, 2007), they can be changed through persuasion (Al-Rafee and Cronan, 2006) and motivation [Biggs and Teller (1987) as cited in Adord (2006)].

The study further revealed that the level of appreciation of the Visual Arts programme is quite good. Most non-Visual Arts teachers and non-Visual Arts students appreciate the programme. The role of context indicates that teachers and

students would develop a good perception towards Visual Arts if the prevailing context was a positive one (Foley, 2008). This shows that most people understand the Visual Arts programme from its own context. The study found out that there is a high level of respect among Visual Arts and non-Visual Arts teachers and students. It is important for respect to exist among teachers and students as teachers need to demonstrate a caring attitude toward students for learning to occur (Kelehear and Heid, 2002). The Visual Arts heads of department and teachers expressed love for the Visual Arts programme for which they will not stop teaching. It shows that people develop liking for something if they are frequently exposed to it (Crisp and Turner, 2007). The exposure of the Visual Arts teachers to the programme made them develop liking for the programme and this will help them motivate the Visual Arts students.

The study showed that the Visual Arts programme is plagued with lack of infrastructure, non-provision of materials for demonstration, and lack of finance. This is in line with Ross' (2004) view that the Visual Arts programme is suffering from lack of support and under-funding. Visual Arts is a practical intensive programme and it cannot be run effectively without financing. The programme should not be taken for granted as it is meant to foster creativity in students to enable them solve problems of national dimensions (Edusei, 2004). There is therefore the need for financial support for the Visual Arts department.

#### **5.4 Recommendations**

1. To make the Visual Arts programme competitive:

- Career guidance and counselling programmes should be organized for the JHS students at least once every term by the Headmasters/Headmistresses. The teachers as well as invited guests who are professionals should talk to the students about the future prospects of every programme and their socio-economic importance to the nation. It will help in the appreciation of all programmes as well as Visual Arts. They will also be well informed and it will guide them in the selection of programmes to pursue at the SHS.
  - The JHS students should not be forced into choosing any programme against their wish; instead, they should be guided in the selection of programmes for the SHS. Heads, teachers and parents at the JHS should take up this role.
2. The few negative perceptions and attitudes held by people which are impacting negatively on some of the Visual Arts students can be addressed by:
- Creating scholarship schemes for excelling Visual Arts students as well as exchange programmes by MOE just as it is for the Science students. This will help in motivating the students towards working hard and also make them feel proud of themselves and the programme.
  - Making good use of guidance and counselling services in the SHSs in promoting Visual Arts. Parents of Visual Arts students and Visual Arts students who are sceptical about the programme for lack of knowledge on the programme should be invited for counselling. Visual Arts heads and teachers should advise such people to seek appointment with the counsellor for counselling.
3. To further improve upon the level of appreciation of the Visual Arts programme:

- There is a need for parents to be educated on the value of Visual Arts, career prospects of the programme and its role in national development. The headmasters/headmistresses of senior high schools must create some time at PTA meetings for the Visual Arts Heads of Department to brief the parents on the programme.
  - Seminars should be organized at the JHS for parents annually for career opportunities in all subject areas so that parents can become more conversant with the various career opportunities in all programmes and can therefore be able to advise their children properly on a future career. A better understanding of the concept of all programmes will also help in a better appreciation of other unpopular programmes like Visual Arts. Lectures and exhibitions can also be organized alongside.
  - Non-Visual Arts teachers and non-Visual Arts students at the senior high schools must also be informed about the programme so that they will stop underrating the programme, its students, and teachers. This can be done by the heads of Visual Arts departments taking the opportunity at the schools' assembly and talking to the school body at least once each academic year.
  - Attention should be given to art (Creative Arts and BDT) at the basic schools so that students will have a feel of art and appreciate art better. The inability of students to appreciate art starts from the basic schools. MOE and GES must put up pragmatic measures aimed at monitoring and supervising the teachers at the basic schools and making sure they follow the basic school curricular and teach the art as recommended.
- 4 MOE and GES should make the necessary resources and facilities (studio, textbooks, and materials for demonstration) available to the department so that

they can execute their work properly. MOE must provide funding for this course and GETfund can also be of help in this regard.

- 5 Seeing the gravity of the situation, the researcher will be available to any school that will need his services as an art professional to deliver talks on Visual Arts and its career prospects. He will also be available on any platform to talk for the arts. The researcher is already using his position as a teacher to educate his JHS students on Visual Arts and its career prospects as well as helping them choose programmes to pursue at the SHS. He also motivates those who express interest in Visual Arts and encourages them.



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## APPENDICES

### APPENDIX A: Interview Guide for the Visual Arts Heads of Department

#### INTERVIEW GUIDE

#### VISUAL ARTS HEADS OF DEPARTMENT

Name of interviewee:

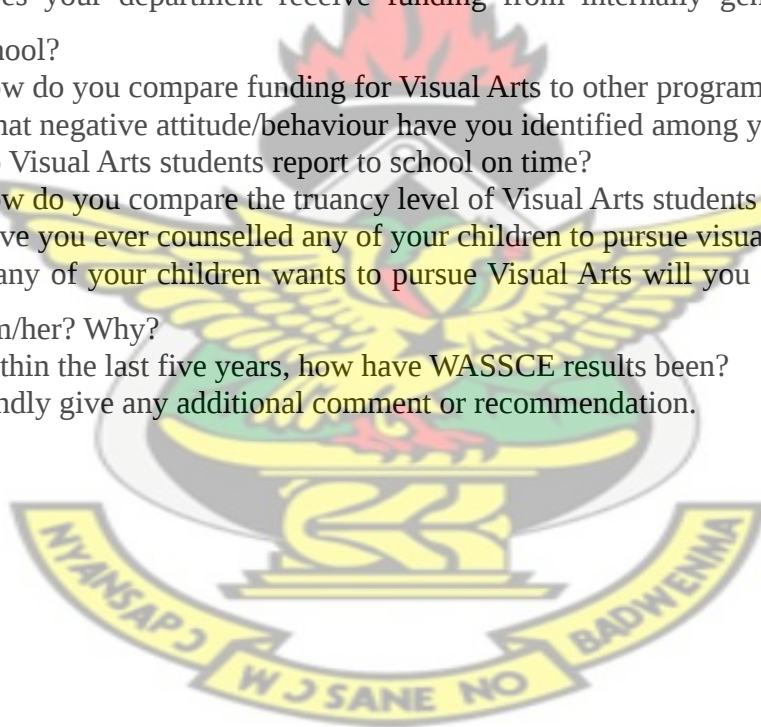
Area of specialization:

Educational level:

Date of interview:

Venue:

- What is the total number of students in your department?
- What are the career opportunities for Visual Arts students?
- Are the students aware of the career opportunities?
- How many Visual Arts students became prefects in the school in the last five years?
- The number of students who apply for visual arts, has it increased, decreased or remain the same within the last five years?
- How many students have come to join Visual Arts from other programmes within the last five years?
- How many students have abandoned/left Visual Arts for other programmes in the last five years?
- Do you have a Visual Arts studio in the school?
- How often do the students use the art studio?
- Does your department receive funding from the government?
- Does your department receive funding from internally generated funds of the school?
- How do you compare funding for Visual Arts to other programmes?
- What negative attitude/behaviour have you identified among your students?
- Do Visual Arts students report to school on time?
- How do you compare the truancy level of Visual Arts students to others?
- Have you ever counselled any of your children to pursue visual arts? Why?
- If any of your children wants to pursue Visual Arts will you give your consent to him/her? Why?
- Within the last five years, how have WASSCE results been?
- Kindly give any additional comment or recommendation.



## APPENDIX B: Questionnaire for Visual Arts Teachers

### QUESTIONNAIRE VISUAL ARTS TEACHERS

**TOPIC: “PEOPLE’S PERCEPTIONS AND ATTITUDES TOWARDS THE SHS VISUAL ARTS PROGRAMME AND THEIR INFLUENCE ON THE STUDENTS IN THE KUMASI METROPOLIS.”**

**INTRODUCTION:** This questionnaire is to solicit views and opinions from SHS Visual Arts teachers in the Kumasi Metropolis to help in understanding their attitudes and perceptions towards the Visual Arts programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

Tick [ √ ] where applicable; select appropriate answer or fill in the blank space provided.

Sex: ☐ M ☐ F

Which ☐ subject do you teach? .....

1. How do you think non-Visual Arts teachers rate you?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED** ☐  
Why? ☐ .....

2. How do you think Visual Arts teachers rate you?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED** ☐ **y?.....**  
.....  
.....

3. How do you think non-Visual Arts students rate you?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED** ☐  
Why? ☐ .....

4. How do you think Visual Arts students rate you?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED** ☐  
Why? ☐ .....

.....  
5. Do you feel proud of yourself teaching Visual Arts? ☐ YES ☐ NO  
Kindly explain .....

.....  
6. How do you think non-Visual Arts teachers rate your students?  
☐ VERY SERIOUS ☐ SERIOUS ☐ NOT SURE  
☐ LESSERIOUS ☐ NOT SERIOUS ☐  
Why? ☐ .....

7. How do you assess the interest of your students in Visual Arts?  
☐ EXTREMELY HIGH ☐ HIGH ☐ NOT SURE ☐ LOW  
☐ EXTREMELY LOW  
Kindly explain .....

8. How do you assess the performance of your students in Visual Arts?  
☐ EXTREMELY HIGH ☐ HIGH ☐ NOT SURE ☐ LOW  
☐ EXTREMELY LOW  
Kindly explain .....

9. Does your Visual Arts department have an art studio? ☐ YES ☐ NO  
(a) If YES, how will you rate the state of the art studio?  
☐ WELL EQUIPPED ☐ EQUIPPED ☐ NOT EQUIPPED  
☐ ABANDONED ☐ NEEDS RENOVATION  
Kindly explain .....

10. How often do you take your students to the art studio during practical?  
☐ FREQUENTLY ☐ OFTEN ☐ SOMETIMES ☐ SELDOM  
☐ NEVER

11. How often do the Visual Arts students go there on their own to do their practical works?  
☐ FREQUENTLY ☐ OFTEN ☐ SOMETIMES ☐ SELDOM  
☐ NEVER

12. How do you describe the attitude of your Visual Arts students?  
.....  
.....  
.....

13. What perceptions do your Visual Arts students hold towards Visual Arts?  
.....  
.....  
.....

14. What are the career opportunities for Visual Arts students?  
.....  
.....  
.....  
.....



15. Are the students aware of the career opportunities? **YES** **NO**
16. Have you ever talked about career opportunities in Visual Arts to your students?  
**YES** **NO**
17. If ☐ **YES** do you compare career opportunities for Visual Arts with non-Visual Arts programmes? .....  
.....  
.....
18. Does your department receive funding from internally generated funds of the school?  
**YES** **NO**
- (a) If ☐ **YES**, how ☐ you compare the allocation with that of other departments? .....  
.....  
.....
- (b) If **NO**, where does the department receive funding from? .....  
.....  
.....
19. Does your department receive funding from the government? **YES** **NO**
- (a) If **YES**, how do you compare the allocation with that of other departments? ☐ **YES** ☐ **NO** .....  
.....  
.....
- (b) If **NO**, why not? .....  
.....  
.....
20. If you have the option will you still choose to teach Visual Arts? **YES** **NO**
- (a) If you answered **YES** or **NO**, please explain. ☐ **YES** ☐ **NO** .....  
.....  
.....
21. Please, state any further comments or recommendations. ....  
.....  
.....
- Thank you for your contribution.

## APPENDIX C: Questionnaire for Non-Visual Arts Teachers

**QUESTIONNAIRE**  
**NON-VISUAL ARTS TEACHERS**  
**TOPIC: “PEOPLE’S PERCEPTIONS AND ATTITUDES TOWARDS THE SHS**  
**VISUAL ARTS PROGRAMME AND THEIR INFLUENCE ON THE STUDENTS**  
**IN THE KUMASI METROPOLIS”**

**INTRODUCTION:** This questionnaire is to solicit views and opinions from SHS non-Visual Arts teachers in the Kumasi Metropolis to help in understanding their attitudes and perceptions towards the Visual Arts programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

Tick [ ☐ ] where applicable; select appropriate answer or fill in the blank space provided.

Sex: ☐ M ☐ F

Which ☐ subject ☐ you teach?.....

1. In your opinion how will you rate Visual Arts teachers?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED**

Why?.....

2. In your opinion how do non-Visual Arts students rate Visual Arts teachers?

☐ **HIGHLY RESPECTED** ☐ **RESPECTED** ☐ **NOT SURE**  
☐ **LESS RESPECTED** ☐ **NOT RESPECTED**

3. Will you feel proud teaching Visual Arts? ☐ YES ☐ NO

Kindly explain your answer.....

4. Do you have any child of yours pursuing visual arts? ☐ YES ☐ NO

(a) If NO, will you agree if any of your children expresses interest in pursuing Visual Arts? ☐ **STRONGLY AGREE** ☐ **AGREE** ☐ **NEUTRAL**

☐ **DISAGREE** ☐ **STRONGLY DISAGREE**

Why?.....

5. Do you have any member of your family who has pursued Visual Arts?

☐ YES ☐ NO

☐ If YES ☐ how do you regard them?

☐ **VERY IMPORTANT** ☐ **IMPORTANT** ☐ **AVERAGE**  
☐ **LESS IMPORTANT** ☐ **NOT IMPORTANT**

6. How do you compare career opportunities for Visual Arts with non-Visual Arts programmes?.....

7. If you have the option will you consider teaching Visual Arts? ☐ YES ☐ NO

(a) If YES, please explain why .....

(b) If NO, please explain why.....

8. How will you rate your liking for Visual Arts as compared with other programmes?

☐ **EXCELLENT** ☐ **GOOD** ☐ **AVERAGE** ☐ **FAIR**  
☐

**POOR**

Why?.....

.....

*Answer questions (9, 10, and 11) if you teach a core subject to any Visual Arts class.*

9. How do you rate their performance compared with students of other programmes?

☐ **EXCELLENT**    ☐ **GOOD**    ☐ **AVERAGE**    ☐ **FAIR**  
☐ **POOR**  
Kindly explain.....

.....

10. Compared with other classes, how will you rate their truancy level?

☐ **EXTREMELY HIGH**    ☐ **HIGH**    ☐ **NOT SURE**    ☐ **LOW**  
☐ **EXTREMELY LOW**

Kindly explain.....

.....

11. How do you describe the attitude and behaviour of Visual Arts students?

.....

.....

12. Please, state any further comments or recommendations.....

.....

Thank you for your contribution.



## APPENDIX D: Questionnaire for Visual Arts Students

### QUESTIONNAIRE VISUAL ARTS STUDENTS

**TOPIC: “PEOPLE’S PERCEPTIONS AND ATTITUDES TOWARDS THE SHS VISUAL ARTS PROGRAMME AND THEIR INFLUENCE ON THE STUDENTS IN THE KUMASI METROPOLIS”**

**INTRODUCTION:** This questionnaire is to solicit views and opinions from SHS Visual Arts students in the Kumasi Metropolis to help in understanding their attitudes and perceptions towards the Visual Arts programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

*Tick [ √ ] where applicable; select appropriate answer or fill in the blank space provided.*

Gender: ☐ M ☐ F Age: ..... Form: 1 ☐ 2 ☐ 3 ☐ 4 ☐

1. What was your aggregate in the BECE? [.....]

2. Did you choose the Visual Arts Programme yourself? ☐ YES ☐ NO

a If YES, why did you choose it? .....

.....

b If NO, who chose it for/gave it to you? .....

3. Were you convinced to pursue it after it was chosen/given to you? ☐ YES ☐ NO

a If YES, who convinced you to pursue it? .....

.....

4. If you have the opportunity, will you change the programme? ☐ YES ☐ NO

a If YES, what programme will you go for? Agriculture ☐ Business ☐

☐ General Art ☐ Home Economics ☐ Science ☐ Technical  
☐ Vocational

b If NO ☐ why would you not change the programme? .....

.....

5. Will you advise any sibling or junior students to pursue the Visual Arts programme?

**YES NO**

Why? ☐ ..... ☐ .....

.....

6. I do not feel so good about myself when I am in the presence of non-Visual Arts students.

**Strongly Agree Agree Neutral Disagree**  
**Strongly Disagree**

Why? ☐ ..... ☐ ..... ☐ ..... ☐ .....

.....

7. I boldly talk about Visual Arts if I am in the presence of my friends.

**Strongly Agree Agree Neutral Disagree**  
**Strongly Disagree**

Why? ☐ ..... ☐ ..... ☐ ..... ☐ .....

.....

8. Did you know anything about Visual Arts before your coming to SHS?

**YES NO**

☐ If **YES**, ☐ at did you know about it? .....

.....

9. What more do you know about Visual Arts now? .....

.....

10. Did you do any subject related to Visual Arts at JSS/JHS? **YES NO**

(a) If **YES**, which subject was it? ☐ ..... ☐ .....

11. What career do you want to pursue in the future? .....

.....

12. Does your current school have an art studio? **YES NO**

(a) If **YES**, in your opinion how will you rate the state of the art studio?

**WELL EQUIPPED EQUIPPED NOT EQUIPPED**  
**ABANDONED NEEDS RENOVATION**

☐ ..... ☐ .....  
☐ indly explain. .... ☐ .....

.....

13. I do my practical assignments in the art studio?

**FREQUENTLY OFTEN SOMETIMES SELDOM**  
**NEVER**

☐ ..... ☐ ..... ☐ ..... ☐ .....

14. How do you rate your general liking for your Visual Arts teachers?

**HIGHLY LIKED LIKED NEUTRAL DISLIKED**

☐ ..... ☐ ..... ☐ ..... ☐ .....

**HIGHLY**                      **DISLIKED**      Why?

.....  
.....  
15. Do you feel motivated by your teachers to pursue Visual Arts?

**HIGHLY MOTIVATED**                      **MOTIVATED**                      **SOMETIMES**

☐ **SELDOM**                      ☐ **NEVER**                      ☐

16. ☐ your opinion, are ☐ your Visual Arts teachers respected by other students?

**HIGHLY RESPECTED**                      ☐ **RESPECTED**                      ☐ **NOT SURE**

☐ **LESS RESPECTED**                      ☐ **NOT RESPECTED**                      ☐ Why?

☐

.....  
.....  
17. In your opinion, are your Visual Arts teachers respected by other teachers?

**HIGHLY RESPECTED**                      ☐ **RESPECTED**                      ☐ **NOT SURE**

☐ **LESS RESPECTED**                      ☐ **NOT RESPECTED**                      ☐

☐ dly explain your answer .....

.....  
.....  
18. Do you feel proud being a Visual Arts student?                      **YES**                      **NO**

Please explain your answer..... ☐ .....

.....  
.....  
19. Are your parents/guardians aware of the programme you are pursuing?

**YES**                      **NO**

☐                      ☐

(a) If **YES**, how do you rate your parents'/guardians' liking for the Visual Arts programme?

☐ **HIGHLY LIKED**                      ☐ **LIKED**                      ☐ **NEUTRAL**                      ☐ **DISLIKED**

☐ **HIGHLY DISLIKED**                      ☐

Why?.....

.....  
.....  
20. How do you rate your siblings' liking for the Visual Arts programme?

**HIGHLY LIKED**                      **LIKED**                      **NEUTRAL**                      **DISLIKED**

☐ **HIGHLY DISLIKED**                      ☐                      ☐

Why?.....

.....  
.....  
21. Did you change your programme for Visual Arts?                      **YES**                      **NO**

(a) If **YES**, why? ..... ☐ .....

.....  
.....  
22. What will you say about the results of your predecessors from the Visual Arts department?.....

.....  
.....  
23. Any additional comments or recommendations are welcome.....

.....  
.....  
Thank you for your contribution.

# KNUST

## APPENDIX E: Questionnaire for Non-Visual Arts Students

### QUESTIONNAIRE

#### NON-VISUAL ARTS STUDENTS

**TOPIC: “PEOPLE’S PERCEPTIONS AND ATTITUDES TOWARDS THE SHS VISUAL ARTS PROGRAMME AND THEIR INFLUENCE ON THE STUDENTS IN THE KUMASI METROPOLIS.”**

**INTRODUCTION:** This questionnaire is to solicit views and opinions from SHS non-Visual Arts students in the Kumasi Metropolis to help in understanding their attitudes and perceptions towards the Visual Arts programme. Your assistance will be of immense contribution to this research. Therefore, you are kindly requested to be as objective as possible. Any information provided will be kept strictly private and confidential. Thank you.

Tick [ √ ] where applicable; select appropriate answer or fill in the blank space provided.

- Gender: ☐ M ☐ F Age: ..... Form: ☐ 1 ☐ 2 ☐ 3 ☐ 4
1. What was your aggregate in the BECE? [.....] ☐ ☐ ☐ ☐
2. What programme are you pursuing? ☐ Agriculture ☐ Business ☐ General Arts ☐ Home Economics ☐ Science ☐ Technical ☐ Visual Arts ☐ Vocational
3. If you choose the programme yourself? ☐ YES ☐ NO
- (a) If YES, why did you choose it?.....  
.....
- (b) If NO, who chose it for/gave it to you?.....  
.....
4. If you have the opportunity, will you change the programme you are pursuing?  
☐ YES ☐ NO
- (a) If YES, which programme will you go for ☐ Agriculture ☐ Business  
☐ ☐ ☐ ☐

☐ **General Art**      ☐ **Home Economics**      ☐ **Science**      ☐ **Technical**  
☐ **Visual Arts**      ☐ **Vocational**  
 (b) If **NO**, why? .....

5. If you should rate yourself, will you say you are more intelligent than most Visual Arts students?    ☐ **YES**    ☐ **NO**

a If **YES**, why?.....

b If **NO**, why?.....

6. How do you rate Visual Arts teachers in relation to other teachers? They are ...

☐ **Excellent**    ☐ **Good**    ☐ **Average**    ☐ **Fair**    ☐ **Poor**  
 Please explain your answer .....

7. Visual Arts students talk boldly in the presence of non-Visual Arts students.

☐ **Strongly Agree**    ☐ **Agree**    ☐ **No Idea**    ☐ **Disagree**    ☐ **Strongly Disagree**  
 Please, explain your answer .....

8. What do you know about Visual Arts? .....

9. Did you do any subject related to Visual Arts at JSS/JHS?    ☐ **YES**    ☐ **NO**

a If **YES**, what subject was it?.....

10. Do you have any interest in Visual Arts?    ☐ **YES**    ☐ **NO**

a If **YES**, what is your interest? .....

(b) If **NO**, why?.....

11. How do you rate your general liking for Visual Arts teachers as compared to other teachers?

☐ **HIGHLY LIKED**    ☐ **LIKED**    ☐ **NEUTRAL**    ☐ **DISLIKED**  
☐ **HIGHLY DISLIKED**  
 Please, explain your answer .....

12. In your opinion, are Visual Arts teachers respected by other students?

☐
☐

☐ **HIGHLY RESPECTED**
☐ **RESPECTED**
☐ **NOT SURE**  
☐ **LESS RESPECTED**
☐ **NOT RESPECTED**  
 Please, explain your answer.....

13. In your opinion, are Visual Arts teachers respected by other teachers?

☐ **HIGHLY RESPECTED**
☐ **RESPECTED**
☐ **NOT SURE**  
☐ **LESS RESPECTED**
☐ **NOT RESPECTED**
☐  
 Why?.....

14. How do you think Visual Arts students feel about themselves?

☐ **VERY IMPORTANT**
☐ **IMPORTANT**
☐ **AVERAGE**  
☐ **LESS IMPORTANT**
☐ **NOT IMPORTANT**
☐  
 Why?.....

15. Are your parents aware of the programme you are pursuing? ☐ **YES** ☐ **NO**

16. What would be the reaction of your parents/guardians if you change your current programme to pursue Visual Arts?.....

17. How do you rate your parents' liking for the Visual Arts programme?

☐ **HIGHLY LIKED**
☐ **LIKED**
☐ **NEUTRAL**
☐ **DISLIKED**  
☐ **HIGHLY DISLIKED**
☐  
 Why?.....

18. How do you rate your siblings' liking for the Visual Arts programme?

☐ **HIGHLY LIKED**
☐ **LIKED**
☐ **NEUTRAL**
☐ **DISLIKED**  
☐ **HIGHLY DISLIKED**
☐  
 Please, explain your answer.....

19. Any additional comments or recommendations are welcome.....

Thank you for your contribution.

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## **APPENDIX F: Introductory Letter taken to School A**



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



Tel: (233) 051-62261  
Fax (233) 051-60137/62217

P.O. Box 50  
University Post Office  
Kumasi – Ghana  
West Africa  
E-mail: [generalart.cass@knust.edu.gh](mailto:generalart.cass@knust.edu.gh)  
[headgeneralart.cass@knust.edu.gh](mailto:headgeneralart.cass@knust.edu.gh)

Our Ref: GAS/S/3

Date: 17<sup>th</sup> March, 2011

The Headmaster  
Prempeh College  
P.O. Box 1993  
Kumasi

**M.A ART EDUCATION RESEARCH WORK OF A STUDENT –  
ADINYIRA SOLOMON KWESI**

The above mentioned M.A student of this Department is carrying out a research titled: "People's perceptions and attitudes toward the SHS Visual Art Programme and their influence on the students in the Kumasi Metropolis". His student number is 20068238.

He would like to meet the following people in your school:  
Visual Arts Head of Department, Visual Art teachers, non-visual art teachers, Visual art students and non-visual art students.

I would therefore be very grateful if you could grant him permission to conduct his research in your school.

I count on your usual cooperation.

I thank you very much.

Sincerely yours,

Dr. Joe Adu-Agyem  
Head of Department

**APPENDIX G: Introductory Letter taken to School B**

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



Tel: (233) 051-62261  
Fax (233) 051-60137/62217

P.O. Box 50  
University Post Office  
Kumasi – Ghana  
West Africa  
E-mail: [generalart.cass@knust.edu.gh](mailto:generalart.cass@knust.edu.gh)  
[headgeneralart.cass@knust.edu.gh](mailto:headgeneralart.cass@knust.edu.gh)

KNUST

Date: 17<sup>th</sup> March, 2011

Our Ref: GAS/S/3

The Headmaster  
T.I. Ahmadiyya Senior High School  
P.O. Box 3419  
Kumasi

**M.A ART EDUCATION RESEARCH WORK OF A STUDENT –  
ADINYIRA SOLOMON KWESI**

The above mentioned 'M.A student of this Department is carrying out a research titled: "People's perceptions and attitudes toward the SHS Visual Art Programme and their influence on the students in the Kumasi Metropolis". His student number is 20068238.

He would like to meet the following people in your school:  
Visual Arts Head of Department, Visual Art teachers, non-visual art teachers, Visual art students and non-visual art students.

I would therefore be very grateful if you could grant him permission to conduct his research in your school.

I count on your usual cooperation.

I thank you very much.

Sincerely yours,

Dr. Joe Adu-Agyem  
Head of Department

**APPENDIX H: Introductory Letter taken to School C**

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



Tel: (233) 051-62261  
Fax (233) 051-60137/62217

P.O. Box 50  
University Post Office  
Kumasi – Ghana  
West Africa  
E-mail: [generalart.cass@knust.edu.gh](mailto:generalart.cass@knust.edu.gh);  
[headgeneralart.cass@knust.edu.gh](mailto:headgeneralart.cass@knust.edu.gh)

Our Ref: GAS/S/3

Date: 17<sup>th</sup> March, 2011

The Headmistress  
St. Louis Senior High School  
P.O. Box 460  
Kumasi

**M.A ART EDUCATION RESEARCH WORK OF A STUDENT –  
ADINYIRA SOLOMON KWESI**

The above mentioned M.A student of this Department is carrying out a research titled: "People's perceptions and attitudes toward the SHS Visual Art Programme and their influence on the students in the Kumasi Metropolis". His student number is 20068238.

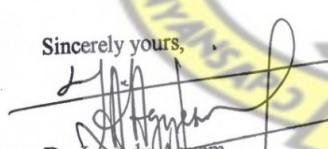
He would like to meet the following people in your school:  
Visual Arts Head of Department, Visual Art teachers, non-visual art teachers, Visual art students and non-visual art students.

I would therefore be very grateful if you could grant him permission to conduct his research in your school.

I count on your usual cooperation.

I thank you very much.

Sincerely yours,

  
Dr. Joe Adugyem  
Head of Department