

# **Evaluation of the Final Senior Secondary School Visual Art Project/Practical Works: A Case Study of Some Schools in Ashanti Region**

**A Thesis submitted to the Board of Post-Graduate Studies in partial fulfillment of the requirements for the MASTER OF ARTS Degree in Art Education.**

**By**

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**August, 2002**

## DECLARATION

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

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## **PREFACE**

The practical/project works presented to the West African Examinations Council by the final year Senior Secondary School candidates help examiners to access the standard of attainment in the acquisition of skills and knowledge of the candidates

Examiners and concerned educationists allege that the quality of the works produced do not adequately assess the students. It is further alleged that Visual art graduates who complete the Senior Secondary school Visual art programme are unable to practise the basic skills they have acquired. It is reflected by the number of such candidates who are unable to establish themselves in serious Visual art business at the end of the course. It is concluded by these concerned people that either the teachers did not teach well or that the students could not understand what was taught, and some people claim that some of the final practical works either done by the teachers themselves or other artists other than the students themselves.

The practical examination in the visual art is a major aspect of the final examination, which is a prime determinant in the acquisition of skills and knowledge in the Visual art; in Ghana. Therefore, this thesis seeks to evaluate the practical aspect of the examination to come out with the inherent problems and make recommendations for improvement, in the conduct and administration of the practical work in the Visual art examination.

## ACKNOWLEDGMENTS

I wish to express my heartfelt gratitude to Dr. E. C. Nyarkoh who took pains to read the original draft and offer useful suggestions.

I am especially grateful to Nana Opoku (Mrs.) for her encouragement and ideas in the synopsis writing.

I also thank the lecturers at the Art Education Department of the College of Art in guiding me into such inquiries that led to the successful completion of this thesis.

I thanks the Kumasi Metro Education directorate for allow me access to the result of some schools in Ashanti region under discussion.

Finally, I wish to thank Mrs. Mary Ansong, my headmistress who encouraged me to go for further studies and Agnes my wife who had been my prompter during very hard times.

Furthermore, I wish to express my thankfulness to my fellow art teachers namely, Mr. J. B. K. Aidoo and Mr. Adu-Danso for their encouragement and advice. Lastly, I wish to thank Messes. Michael Dornoo and Yaw Agyei Akuoko who helped to type the thesis.

E. Antwi-Boadi

Kumasi;

2003

## TABLE OF CONTENT

DECLARATION		i
PREFACE		ii
ACKNOWLEDGMENT		iii
TABLE OF CONTENTS		iv
LIST PLATES		v
ABSTRACT		vi
CHAPTER ONE:	INTRODUCTION	1
CHAPTER TWO:	REVIEW OF RELATED LITERATURE	17
CHAPTER THREE	RESEARCH METHODOLOGY	44
CHAPTER FOUR	EVALUATION OF SELECTED VISUAL ARTS SUBJECTS	50
CHAPTER FIVE	CRITIQUE OF THE CURRENT SITUATION	71
CHAPTER SIX	SUMMARY, CONCLUSION AND RECOMMENDATIONS	108
	BIBLIOGRAPHY	125
	APPENDICES	127

## LIST OF PLATES

1. Studio of Prempeh College
2. Studio of Y.A.G.S.S
3. Broken Down Loom
4. Broad Lood
5. Armed Forces Kiln
6. Potter's Wheel (Local)
7. (KNUST) Ceramics Studio
8. KNUST Weaving Studio
9. Cultural Centre Studio – Ceramics
10. Cultural Studio – Weaving
11. Y.A.G.S.S Storeroom
12. Students work from O.T.
13. Students work from Nkawie
14. Clay Deposit at Nfensi
15. Clay Deposit at Y.A.G.S.S
16. Final works from Y.A.G.S.S
17. Prempeh Final Works
18. Exhibition of Urban School Art Works

## **ABSTRACT**

**TITLE: EVALUATION OF THE SENIOR SECONDARY SCHOOL  
FINAL VISUAL ART PRACTICAL EXAMINATION**

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**This thesis aims at evaluating the Final Visual Art Practical examination conducted by the West African Examinations Council, the statutory examining body of the Ghana Educational system. The Visual arts programme in the Senior Secondary School has been critically examined and the conduct and administration of the examination have been studied and analysed and suggestions have been made to improve the quality of works produced by the students.**

**Reports have shown that the final year Senior Secondary School (SSS) Visual art practical examination does not adequately assess the knowledge and skills embodied in the visual art curriculum.**

**It is also alleged that the quality of some project works that students present for the examinations do not reflect the standard of attainment expected at that level. There have been instances where the West African Examinations Council (WAEC), the examining body has queried some heads and teachers of certain schools whether the works were produced by the students themselves.**



**The thesis therefore critically examines on the conduct, administration and assessment of practical works in Visual art and to suggest ways of improving the quality of works produced by students.**

**The objectives are as follows**

- 1. To study critically the Senior Secondary School Visual art programme**
- 2. To examine the administration and conduct of the practical examination in visual art.**
- 3. To assess the quality of work done by students in selected schools in Ashanti region.**
- 4. To make recommendations/ proposals for improving the Visual Arts Programme in the Senior Secondary Schools.**

**The researcher used the Historical and Descriptive Research Methods. The Descriptive includes the survey and the analytical research. The research tools will include interviews and design and administration of questionnaire. The population includes random sampled schools stores, studio attendants and teachers.**

**The lapses in the teaching and the conduct and administration of the examination were analysed. Finally, proposals, suggestions and recommendations are made for improving the quality of the Visual Arts**

Practical works and the conduct and administration of the examination to bring about improved results.



# **CHAPTER ONE**

## **INTRODUCTION – Background of the study**

The visual art programme is a significant aspect of the vocational skill programme in the Senior Secondary Schools (SSS) programme in Ghana.

The ongoing reforms in the Ghana educational system have run for almost 12 years. People from all walks of life including teachers, politicians and parents have contended that some aspects of the reform like the duration, of the Senior Secondary School programme and the quality of education at all levels are to be looked into. They have also been questioning and criticizing virtually every facet of the educational system and are demanding both answers and some kind of action.

In some instances, criticisms have been voiced out with complete disregard for the data and information available. But regardless of the validity of the criticisms directed at the reforms in education in Ghana, the fact that they have been made, and will no doubt continue, clearly indicates the need for educational and other leaders to provide sound and defensible answers for these difficult and complex questions. Information of this nature can only be gained from evaluative endeavours. There is therefore the need to be acquainted with measurement and evaluative procedures; through which such reliable data about our educational system can be objectively determined.

The vocational skills programme consists of Home Economics and the Visual arts. It plays a unique role in making a positive contribution to the development of human resource in the country, by directing its attention not only to the teaching of art but also producing craftsmen who are provided with practical, theoretical and historical education in the Visual arts. Visual art is a very important subject in the school curriculum. In the Senior Secondary school, the visual art programme is divided into nine specialized areas which include a General Knowledge in Art, a subject which is compulsory for all visual art students. Students offering other disciplines like General Arts and the Sciences can choose it as elective subject. Two elective subjects are chosen to supplement the General Knowledge in Art. They are selected from Picture Making, Ceramics, Basketry, Leather making, Jewellery, Textiles, Sculpture and Graphic Design.

The Visual arts programme is considered an important discipline because it is taught with the aim of helping develop creativity in human beings. It also helps students discover in their environment, tools and materials for the execution of the artefacts. Skill acquisition is another rationale for learning the visual art. Herbert Read rightly asserts “visual art education trains a total man It trains the head, the heart and the hand. The desirable effects of the Visual arts programme cannot be overemphasized. In fact these are applauded, which include training man power for the various industries in textiles, picture making, ceramics etc and

also as an educational venture to produce graduates who can apply the knowledge and skills acquired in the school to the socio-economic development of the country. Thus, it fulfils the aims of education. Above all these, it is a very important means of making a vocation out of education, a major objective of the reforms in Ghana.

The reform seeks to foster the development of vocational skills in the Visual arts programme. The former system was more academically oriented, but the present attempts to make the students learn to create useful items and trade in them, is a very important objective.

Every subject under the Visual art programme is supposed to be practically oriented but in practice it may not be true. Greater part of the teaching of Visual art is still theoretical and much more as examinations are concerned. A cursory survey conducted in a few schools revealed that teachers spend much time to teach theory and practicals.

The Visual art programme is saddled with numerous problems, which include teaching personnel, equipment, materials and subsidy.

Therefore, to evaluate the visual art practical or project work examination is a research in the right direction.

It is embedded in the aims and objectives of the reform that each Senior Secondary School (SSS) student should undergo training in a practical skill

activity. According to the Guidelines for the Implementation of Improved School Education Reforms Programme; “each SSS student should select at least one activity which should be a practical one, once a week as part of the normal school time table (pp2). The Dzobo Commission, whose report brought about the reforms, stated that vocational courses offered “should train the child to the extent that he/she can establish himself/herself after the course to produce artefacts comparable to those already available in the open market (pp3). In fact, psychomotor skill development has been stressed in this reform more than in other educational adventures in Ghana. It has been stressed that this should even start from the early childhood training in the Basic Schools, but there is a general consensus that this has not been done satisfactorily both in the Basic and Senior Secondary School levels. The lack of qualified information technologists in the teaching field has adversely affected the teaching and learning in the whole reform programme in general and in the Visual Art programme in particular.

### **1.1 The problem statement**

Examination reports show that the final Senior Secondary School Visual Art examination, which is the prime determinant of the standard of achievement in the visual art, does not adequately assess students’ practical works as embodied in the visual art curriculum for the Senior Secondary Schools.



The emphasis on the acquisition of skills is not reflected in the way that marks are allocated in the examination of the visual art subjects. It is unfortunate to learn that the practical examination attracts only 33.3% of the total marks whilst the theory carries 66.6%. The analysis is that the objective questions which is an aspect of the theory paper attracts 50 marks and the written aspect carries 150 marks on the average, making a total of 200 marks for the theoretical aspects of the visual art examination.

The practical attracts 100 marks. The three aspects are put together and an average found, hence, the percentages assigned. This mode of assessment creates a situation for teachers to concentrate more on the theoretical aspect of the teaching and hence the students do not get enough time to do the practical work, to acquire the necessary skills for producing artefacts in the such subjects like textiles, ceramics, picture making etc. In fact teaching is unfortunately controlled by the examination demands.

To a large extent some examiners do question how students produce the high quality of works they present. It is sometimes alleged that the quality of work that some of students present for the examination do not reflect the actual standard of attainment expected at that level. Some of the Chief Examiners' reports indicate that student approach to such practical works show that teachers as well as the students are not conversant with the content of the courses. For

example, in the 1996 Senior Secondary School Certificate Examination (SSSCE), the Chief Examiner's Report from WAEC, had this to say: "There was also clear evidence that some candidates had very little knowledge on the subject. They could neither use simple terms nor explain them. There was also evidence that some schools did not teach the candidates up to the level expected" (WAEC Chief Examiners Report 1996 pp. 145.) This might be due to the fact that a teacher who was not a specialist might have taught the candidate.

It is an agreeable fact that examination results reflect the conduct and administration of the practical aspects of the Visual art programme; it is therefore necessary that the monitoring and supervision of the teaching and learning processes be critically examined to identify the inherent problems.

It has been pointed out earlier that the Visual arts programme in the reforms is a new concept in the school curriculum and it is still being developed. This makes its evaluation necessary. Oguniyi contends that "A programme has often been defined in terms of the desirable effects – the aims and objectives of the programme which include values one cannot reject," It is quite unfortunate that examination in the country is the prime determinant of knowledge and skill acquisition. If the practical examination in Visual arts is therefore considered as such, and also an end but not the means, then there is the need to prove its validity and reliability. These are the aims of evaluation. The final product should both



reflect the authenticity of its methods used and the quality of it. These are evaluative processes that will be considered in this thesis.

### **Significance of the study**

Evaluation of the practical examination in Visual Arts can contribute to the effectiveness with which the examination itself is conducted and administered as it encourages those involved to think more about what they are trying to achieve and how to measure it. It has been the Chief Examiners, Team Leaders and Assistant Examiners concern, during marking conferences to deliberate on the effective management of the practical examination. There has not been much headway because no serious supervision and monitoring efforts have been made to do practical examinations in particular.

In this situation therefore, to provide effective opportunities for teaching, learning and conducting of practical examinations in the Visual arts, there is the need for evaluation. It may not be necessary to evaluate whether learning has really taken place in a practical examination. If the practical examination is considered as “a set of practices differing quite widely according to the various contexts in which it is conducted and administered, then evaluation is very necessary and should be carried out” (Oguniyi 1986). Visual arts practical examination falls within such practises. Different systems are used in practical

examinations and most of them are more effective than what is being done with the visual art practical examination in the country at the moment.

The purpose of such an evaluation, according to Oguniyi, includes “the determination of the relative effectiveness of the programme in terms of behavioural output and also making reliable decision about educational planning” (Oguniyi 1986). Examinations conducted in Ghana serve this purpose especially the practical ones, as it is seen during interviews conducted to recruit possible candidates for a job, which is always done to assess their practical know-how.

As evaluation is “about finding out the effects of our own actions so as to judge their value” its importance to learning cannot be overemphasized (Oguniyi 1986). It is an essential technique of “fine tuning” the teachers own behaviour to help the learners learn better from the teacher. Thus evaluating the practical examination in visual art will help both the teacher and the student, to promote effective teaching and learning.

It is a way of meeting the requirement set by external examining bodies. The international community could not know about Ghana’s advancement in the arts without evaluation of the Visual art programmes.

Funded programmes by Non-Governmental Organisations (NGO’s), the European Community (EC), World Bank and even review commissions have emphasized the need to evaluate for accountability and effectiveness. So to

evaluate a programme like the Visual Arts practical examination in the Senior Secondary School, programme, is an evaluation in the right direction. Therefore, this thesis seeks to critically determine the validity and reliability of the examination results and outcomes of the practical aspects of the Visual arts programme.

### **Hypothesis**

It is hypothesized in this study that: The results of the final practical examination of the visual art programme do not reflect the knowledge and skills students have acquired.

### **Objectives**

1. To identify the rationale for visual art programme in the Senior Secondary School and how the objectives are being achieved.
2. To identify the processes of evaluation of practical works in the SSS.
3. To critically examine the administration and conduct of the final practical examination in the visual art subjects in the SSS in some selected schools by the West African Examinations Council.
4. To determine the validity and reliability of the practical examination results of the visual art subjects.

5. To make suggestions for improving upon the administration and conduct of practical examination in visual art in the SSS.


### **Justification of objectives**

1. This will identify the strengths and weaknesses of the senior secondary school visual art programme.
2. It will help to reveal the weaknesses and strengths in the conduct and administration of the visual art practical examination.
3. This will help to determine the standard of students' practical examination works.
4. This will recommend ways of raising standards of practical examination in visual art.

### **Delimitation**

The thesis is limited to Senior Secondary School visual art practical examination in selected schools in the Ashanti Region of Ghana. The project works are limited to Textiles, Picture Making and Ceramics.

## **ABBREVIATIONS**



BECE	-	Basic Education Certificate Examination
CHASS	-	Committee of Heads of Assisted Secondary School
CNC	-	Centre for National Culture
EC	-	European Community
FCUBE	-	Free Compulsory Universal Basic Education
GATA	-	Ghana Art Teachers Association
GCE	-	General Certificate of Education
GD	-	Graphic Design
GES	-	Ghana Education Service
J.S.S	-	Junior Secondary School
KNUST	-	Kwame Nkrumah University of Science and Technology
MOE	-	Ministry of Education
NGO	-	Non-Governmental Organisation
P/M	-	Picture Making
SSEC	-	Senior Secondary Certificate Examination
SSS	-	Senior Secondary School
U.S.A	-	United States of America
UCC	-	University of Cape Coast
UCE	-	University College of Education

UCEW	-	University College of Education of Winneba
V/A	-	Visual Art
WAEC	-	West African Examination Council

### **Definition of term**

1.     **APPLIQUE`:** Piece of cloth or leather of different textures and colours fixed or stitched onto a background as a picture or decoration.
2.     **CARVING:** The art of cutting away material from a piece of wood or stone to shape it into a form.
3.     **CERAMICS:** The art of making and decorating pottery and other objects.
4.     **CRAFT:** Work or occupation in which in which skill, ingenuity or dexterity is needed.
5.     **DESIGN:** A drawing, outline, plan or sketch, a framework or scheme of pictorial construction from which something useful may be made.
6.     **DONKEY:** A wooden stool with an extension on which a drawing board is placed for artists to sit and draw.



7. **DYE:** A substance, which colours fibres, yarns or fabrics so that the colour becomes an additional property of them.
8. **DYEING:** It is a process of colouring fibres, yarns or fabrics with natural or synthetic dyes.
9. **EXHIBITION, ART:** A display of works of Art – sketches, Drawings, paintings, sculpture, pottery, textiles, metals etc. for appreciation and purchase.
10. **FABRIC:** The material produced with fibres or yarns through weaving, knitting, felting, braiding, laminating or bonding etc.
11. **FIBRE:** The raw material used for the production of textiles yarns and fabrics.
12. **FIRING:** This is the application of heat to pottery.
13. **HEDDLING:** The process of passing the warp yarns through the eyes of the heddles.
14. **LOOM:** A machine for weaving clothes. It may be operated by hand or cord in patterns.
15. **MODELLING:** The creation or shaping of three-dimensional forms in clay etc

16. OPEN FIRING: A process of firing wares (in the open not in a kiln) through which the wares are exposed to naked flames.
17. POTTERY: The art of making pots, earthenware from clay.  
Objects made of clay and hardened by firing in sculpture, etc. of him or her.
18. PUGMILL: A machine for making clay even in consistency and for driving air pockets (de-airing).
19. SCULPTURE: The art of making representations in wood, metal or stone by carving or modelling.
20. SILK SCREEN PRINTING: This is a style of printing whereby a dye or printing ink is forced through tiny holes of silk stretched on a wooden frame with a squeegee.
21. SQUEEGEE: A rubber edge implement with a long handle used for forcing dyes through a silkscreen onto a fabric.
22. STENCIL: A flat sheet of material, e.g. paper, metal, plastic, into which letters, shapes or designs have cut. These can be reproduced on paper or on any surface by the application of paint or ink with a roller, brush, sprayed or sponge.



23. **TAPESTRY:** The textile material into which designs and pictures have been woven used for wall or furniture decoration.
24. **TEXTILE:** The making of clothes; all the materials that can be formed or have been turned into yarns or clothe.
25. **THREE-DIMENSIONAL DRAWING:** Is a drawing volume as opposed to a two-dimensional drawing which is flat. A carving or any sculpture piece (in the round) is three-dimensional.
26. **TIE AND DYE:** A fabric produced by tying or stitching the material with dye resist strings or twines and then dyeing it in cold or hot dyes. Different designs can be created by the strings or twines and created by the strings or twine.
27. **VISUAL ART:** The Art to be looked at primary, e.g. Painting, Sculpture, Ceramic, Graphics as opposed to Music which we listen to or Cooking which we may taste.
28. **WEAVING:** The interlacing of two set of yarns (warp and weft yarns) to form a fabric.
29. **YARN:** Strands of fibres placed in parallel order and twisted together to form a single continuous thread of one given thickness or diameter.

## **Organisation of text**

The thesis is divided into six chapters. The introductory chapter discusses the nature of the problem, the importance of the study and the scope of the research. Terminologies, words and meanings associated with Visual art and abbreviations used in the text are also explained.

Chapter two reviews the history and concept of the visual art programme in relation to relevant literature that writers have on evaluation and practical examination in the visual art. It is followed by chapter three, which deals with the study of Visual art subjects taught in selected schools in Ashanti, Ghana.

Chapter four discusses the research methodology including how the research has been conducted, the population and how data gathering tools were used.

In chapter five, analysis and interpretation of research has been done including plates. The last chapter, chapter six sums up the findings with recommendations based on the conclusion are made with sample questions and the bibliography. Questionnaires used, appendixes, relevant information from WAEC, newspapers and notices form the last bit of the thesis.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

This chapter addresses itself to the review of some literature that relates to the topic. This is to find out the areas covered by authors, which have bearing on Visual Arts in Ghana and evaluation which is under discussion. This chapter discusses themes like the need for evaluation in practical examinations and the roles such evaluation can play in educational pursuits. Evaluation is also discussed with the different approaches to it, which reflect the variety of purpose for which it is undertaken. Finally, it also touches on the types of evaluation: summative and formative evaluations, which are the methods widely used to evaluate students in the educational system.

Much of what has been said and written on educational evaluation reveals the inherent problems in teaching and learning that consequently affect the conduct and administration of examinations and the assessment of the learners. In the educational system in Ghana the final year examination has been and still is the prime determinant of student academic achievement and a means of awarding certificates, diplomas or/and degrees. Not much has been done in that aspect of education on a whole. It is also sad to say, there is not enough literature on the

senior secondary school Visual art courses. Apart from the Official text book titled “General Knowledge in Art for Senior Secondary Schools” there is no other reliable textbook on the various Visual Arts subjects like sculpture, ceramics, textiles, picture making graphic design and the other subject areas. The only published art book in the Ghanaian market is Akwaboa’s “Art for Schools and Colleges” and Amenuke’s “Notes on Vocational Skills for Teacher Training College and Senior Secondary School”. The authors have tried to find some related materials in foreign books found in private and public libraries. Akwaboa introduces four disciplines – Drawing, painting, graphics, and picture making. This book could well be described as introduction to the study of Visual arts. Amenuke’s is a handout on summaries of terminologies on general Visual arts studies. It does not delve into the study of Visual arts. The only official source of information relating to the topic besides the “General Knowledge in Art for Senior Secondary Schools” is the General Arts syllabus for the Senior Secondary School, which was issued by the Ministry of Education (MOE) in 1990. In this, the rationale and the content of the Visual arts programme have been discussed. In chapter three of this Thesis, the MOE syllabus has been fully discussed.

There has been no official comprehensive evaluation on the reform programme in education since it was introduced in 1987. In a report on “Review of Education Sector Analysis in Ghana; 1987 – 1998” published in 2000 a brief

history of educational development in Ghana has been outlined. In it, the period 1987 – 1998 was selected as being the most appropriate for the review in Ghana. This was the period of very active education reform, the report reveals, “when various policies, especially the three strategic objectives by the Ministry of Education were formulated; they include:

1. Improving the quality of teaching and learning
2. Improving the management, efficiency of the education sector
3. Improving access to and participation in basic education” (Report of Education Sector Analysis in Ghana 1987 – 1998).

Among the problems identified with the educational system in relation to the research included:

1. Poor quality of teaching and learning in the schools as a result of ineffective teaching, learning and management practices
2. Persistent low regard for and poor attitude of the Ghanaian public towards technical and vocational education.

The latter problem supports the point whereby students with low grades at the Basic Education Certificate Examination are virtually forced to offer technical and vocational programmes in most of the Senior Secondary Schools.

These outcomes were government's response to public criticism of the reform in education from which the Senior Secondary School concept evolved in. It had shown a disappointing performance in 1993 when the weaknesses in the implementation came to the fore after the release of the 1<sup>st</sup> final SSSCE results.

The responses are in the reports of the Education Reform Review Committee of 1993/94. The national forum of 1994 was born by the committee but with a focus on Basic education and not the Senior Secondary School educational programme.

The themes of the study by the Review of Education Sector Analysis in Ghana included improved quality of education. Under this theme, Educational quality, Curriculum development, Teacher education, efficiency and educational assessment, to mention a few that are relevant to the thesis, were highlighted. The inability of students to reach the desired goals of art education is also hinged to these themes especially those on efficiency and educational assessments.

## **2.1 Historical background**

According to Mc William (1959) the history of visual art education in Ghana started in the Christianburg Castle “with courses in joinery, carpentry, black smithing, lock smithing, shoemaking and book binding” by the Basel Missionaries. Several educational reviews by Governor Rodger and others



established the Art course as an educational potential. Item 16 of Sir Gordon Guggisberg's principles (1922) stated in summary: "The provision of trade school with a technical and literacy education that will fit young men to become skilled craftsmen and useful citizens was adopted by the state".

Phelps Stokes report, an American based organisation had already recommended the study of the industrial art subjects in the West African sub-region.

This foundation, named after a woman of that name send American experts to look into American ways of helping to settle black slaves in Africa. The committee's recommendation echoed what was the practice, that, the whole system was too bookish.

This policy statement later gave birth to the establishment of an Art department at Achimota College. At Achimota the Art program was originally started by Mr. Herman Meyerowitz, a German-Jew in 1939. He realised more clearly the achievements and potentials of African Art and started making art felt among the people instead of the bookish method of the time. Kofi Antubam, R.R Amponsah, Ahia Lamptey, Cobblah and Ziga are among the pioneer art students during the 1940s. The Art Department was later transferred to the Kumasi College of Technology now called the Kwame Nkrumah University of Science and Technology (KNUST) to offer course in Art.

In the sixties, one of the aims of studying the art programmes like textiles, ceramics, graphic design, sculpture, painting, etc. at the Art Department at K.N.U.S.T. was to raise the standard to that of the designer craftsman (1961-71 calendar). It aimed at creating a professional outlook where the student pursues a career as an independent artist, as a designer in industry, or a specialist in education.

This emphasis on practical art underlines the importance of the practical examination. From the beginning of the last century, drawing, as it is in modern art, started to be popular. It was introduced in the school art curriculum with teachers being trained for it at Achimota and Akropong. In 1947, the college of education was opened at Winneba to train qualified teachers for art. Teacher training in art became an important aspect of the art programme in the country. Wesley College opened in 1922, and later taught art. The London University's General Certificate Examinations (GCE) at the ordinary and advance levels included art for its private students in Ghana.

In mid 1970's the West African Examination Council took over the administration of art practical examination in the A-levels from the London General Certificate Examination. This was equivalent to the SSS Visual Art practical examination in that there are no Theory papers. In the London GCE, a practical question was given to the candidate at least two weeks before the



examination date for them to research into the question and use seven-two hours for execution with a supervisor around. There were two sessions a day for three days. All working drawings and final works were packed for marking.

## **2.2 The concept of evaluation**

The 21<sup>st</sup> Century Dictionary defined evaluation thus “to determine the worth of, usually by careful appraisal and study”. This will call for a review of the aims and objectives of the Ghana educational reform programme, and especially so in the practical examinations, in order to determine the worth of it.

Guba and Stufflebeam (1968) PP24 also described evaluation in the context of education as being “a process of obtaining and providing useful information for making educational decision”. If the reform programme could continue to replace an age old one, then such a process should be followed to obtain the necessary information on the extent to which reform the current programme is achieving its goals and objectives. There is the need for reliable data for evaluation to be successfully carried out. One of the major problems in evaluation of Ghana’s educational system may be on the question of the validity and reliability of data collected, given the state of the economy and attitude to some Ghanaians as to relaying correct information.

M. B. Oguniyi (1986) reminds us that “evaluation is concerned with appraisal of value and the estimation of worth”. This means that it deals with the

overall success or worth of a programme. He argues that when people talk of fallen standards, they can be assumed to be referring to forms of critical skills and knowledge the young members of society are expected to possess which they are unable to demonstrate after a period of formal instruction. This is the problem in the visual art programme. It is alleged that some of the Visual art graduates do not acquire enough skills to perform satisfactorily after schooling. As revealed by those who are able to establish studios and workshops thereafter.

Abosi et al (1992 pp. 161) added, that “the main purpose of education is to effect a change in the behaviour of students”. To arrive at these behavioural changes, Oguniyi adds, “Evaluation procedures through which reliable data about the status of the programme can objectively be determined should be pursued. In fact, such analysis can help us to maintain, improve or discard a programme. Teachers and students alike should be ready to relay relevant and correct information in order to improve the educational sector.

### **2.3 Purpose of evaluation**

Oguniyi (1986, pp12) claims that there are other reasons why evaluation should be done. ‘It includes helping to improve learning – finding out the effects of actions, understanding peoples perspective and so on. From the on-going discussion, evaluation of the practical examination in Visual art would bring to light all those components of education affecting the teaching and learning

processes in Visual art. It will be helpful in providing basis for making useful educational decisions especially in career training, a very important aspect of practical Art.

Scriven (1967 pp40) adds a new dimension to evaluation. He claims that, it is a “methodological activity which is essentially similar whether we are trying to evaluate coffee machines or teaching machine, plans for a house or plans for curriculum”. Thus, an examination piece should be evaluated methodologically. In other words the means should justify the end. He continues to say that the activities consist simply in the gathering and combining of performing data scales to yield either comparative or numeral ratings. It also include the justification of:

- (a) The data gathering instruments and
- (b) The weighting and selecting of goals” (Rand Mc Ally 1967, P 40)

This calls for effective data gathering tools and reliable information for serious evaluative efforts. Another importance of such an evaluation is that it affects the teaching process. It makes it possible for educationists and planners to make rational defensible decision about education. At its general level “evaluation is about finding out the effects of our own actions so as to judge their value.”(Oguniyi 1986). The importance of evaluation to learning is that it is an essential technique of ‘fine-tuning’ our own behaviour as teachers or trainers so

that the learner (student) is able to learn better from us or from the materials prepared”. It is a double edge sword for both trainers and learners.

Evaluators of an educational programme like practical examination can be classified as both insiders and outsiders. Commenting on this, Abosi states: “teachers are the insiders as they work closely with the students in the classroom. They know the students intimately and they implement the instructional programmes. Both students’ interest and the suitability of the programme are their preoccupation. The curriculum areas of importance in evaluation include the content, learning experience, methods or strategies that the teacher adopts in teaching as well as the resources he uses in the light of his students to these various aspects of the programme” (Abosi et al 1992). This emphasises teacher that training in the Visual arts is very important in our educational programme. Ghana has moved forward in training teacher for the subject both for degrees and diploma “These insiders’ evaluation has its drawbacks, which include the evaluation being crowded by subjectivity especially when the teachers design the instructional programmes themselves. Lack of funds and expertise are other drawbacks, for embarking on a worthwhile evaluation by teachers” they contend. Such problems in evaluation also plagues the educational system in Ghana and it shows why the continuous assessment currently in use is not well recognised

during the final assessment .The continuous assessment is a typical example of an insider's evaluation.

The outsiders' evaluation includes examination bodies and those who work on Curriculum centres. Even though teachers get the questions and mark the scripts, the fraction of teachers involved in the evaluations of the Final SSSCE in the Visual art practical is so small that one can conveniently state that the final evaluation of practical work are always conducted by outsiders. In fact it is done according to the instruction of the examining body from the syllabus to assessment.

Abosi et al outline the problems inherent in outsider-conducted evaluation as follows:

1. Some questions or tasks that are passed which the ablest student can perform almost without thinking and other problems which require knowledge well beyond the reach of the weakest candidates (Cowen, 1973).
2. It lacks the on-the-spot feed-back, which could have been used to eliminate the difficulties of the weak candidates who are evaluated. Chief examiners reports, if read and applied, correct these as they have information on the overall performance of the students.
3. The duties of inspectors include the observance of methods that the teachers use; to repertoire the resources available for the programme and

also the way students respond to methods as well as the impact the resources have in facilitating the implementation of instructional programmes” (Abosi et al 1992).

The visual art practical works are assessed along such lines but the lack of inspectors is a drawback. It may not give a clear picture of the competency level of students.

Among the purposes of evaluation as discussed by Downie (1967) include:

1. To provide information for grading students, for promoting them and for making meaningful reports to parents.
2. To provide information for effective educational and vocational counselling.
3. To discuss problems or difficulties associated with learning.
4. To evaluate students capacity to learn.
5. To appraise the effectiveness of a teaching method or methods.
6. To appraise the effectiveness of the entire educational institution and to point out how certain of its aspects might be improved.

These are worthwhile points to consider in any future evaluative endeavours of the SSS programme or the educational system as a whole. Currently, there are talks on



the need to evaluate the entire educational programme in Ghana. Any such attempt should consider the purposes aforementioned.

### **2.3 Types of evaluation**

It is sometimes difficult to categorize or classify evaluation because there may be combinations of several kinds of efforts. Touching on educational evaluation in the USA, Morphet has identified a few types that include the Geographical area or Governmental unit (i.e. limited and comprehensive evaluation).

The geographical area type of evaluation is concerned with a programme or an activity of a school, a school system, an area service agency, a state or federal agencies. Evaluation for accreditation is usually concerned with only a single school while evaluation for system wide improvement like the examinations is obviously concerned with the total school system.

A second type is the limited or comprehensive evaluation. Educational evaluation may be comprehensive in nature. The limited evaluation is to improve a particular aspect of curriculum, administration, or similar areas.

A third type is the continuous, periodic or irregular evaluation. This is a type in which all aspects of education may be evaluated in a systematic manner during a specified period of time.

Evaluation in visual art practical examination falls under all these types. For knowledge and skill acquisition it is necessary to find out whether the means used have achieved their goal and to prevent the danger of taking for granted assumptions about their effectiveness. It will help to improve upon the work of students. In fact, examinations have an important developmental role not for the quality of the learner's experience but for the competence of teachers and the reform programme and even the examination body, the West African Examinations Council (WAEC).

Abosi has pointed out that, educational evaluation should be seen as the collection and analysis of data and the interpretation of information about any aspect of a programme of education, training as a part of a recognised process or judging its effectiveness, and any other outcomes it may have. These include monitoring which is defined as “the critical examination of a scheme or any part of a scheme as it is running, checking the effectiveness of management procedures, learners support and learning materials” (Abosi et al 1992). There is therefore the need for a place for monitors or inspectors in the external examinations. In the SSS Visual arts programme there is virtually no external examiner. This is perhaps one of the causes for examination malpractices in the practical examination of which the examining body WAEC is aware.

## **2.4 Problems in evaluation**



Information on evaluative endeavours is not always adequate. Unfortunately, in many instances, the needed data are either not available or are not used effectively. Sometimes they are not correct.

Morphet has said: “The lack of adequate information may be explained in a variety of ways. It is for example, often difficult to obtain a valid information”; an information that can be utilized effectively. He asserts that this is due to the fact that the roles and functions of evaluation in education have not been made clear. Teachers, students and administrators are unwilling to give out information.

Secondly, the lack of understanding about the roles and functions of evaluation has also caused many school systems assign low priority to evaluation efforts.(pp?)

Edusei (PhD; 1988 thesis) rightly observed that “no serious attempt have even been made to evaluate the educational system since formal education was born in Ghana by the colonial masters”. The educational system in Ghana therefore needs to be evaluated. This is affirmed by even the language with which to teach. It has been agreed to use a foreign language at the basic education level which is even still debatable.

## 2.6 Goals of art education

The Report of the NAEA (1981) which is a compilation of various writers on examination examines the goals of Art education. In the report, some notable art educators and philosophers propound Art education goals as follow:

- (i) Saunders' view on the goals of art education is the acquisition of knowledge about art and the ability to make justified and aesthetic judgement and a preference for the arts over competing forms of leisure activities.
- (ii) Sir Herbert Read believes that the goals of arts education are to educate feelings. Knowledge about the arts is not in itself an end.
- (iii) Silverman believes that art education ought to focus on subject matter. He emphasizes training the mind through acquisition of knowledge and the exercise of judgement.
- iv) Cemrel's concern is to develop the skill and inclination to respond aesthetically to the physical world.

Their Art programme is designed to develop perceptual awareness; critical judgement, creativity; decision-making and respect for ones own aesthetic values.

In the objectives of the general arts syllabus used by the GES, all of these ideas have been utilized; and these include fostering creativity and art activity

being an integral part of living. Practical examinations have been assessed based on these goals. They include creativity, originality, suitability and technical proficiency. The ability to draw and apply colour are also assessed.

Kathryn Bloom (1972) states that the most realistic appraisal of the project can be made if analysed in terms of the specific goals set for itself at the beginning of its life. Goals set for visual art programme in Ghana include creativity, appreciation of artefacts, concept of mass production, and promotion of artefacts towards the production of marketable artefacts.

The question is: Are these goals achievable after the three years vocational training?" This is a researchable question that others can delve into. Some debates have already been started on it. Amenuke et al have started a debate on this evaluation.

## **2.7 Evaluation on examination standards**

Standards in education have always been determined by examinations. Moses Antwi (1992) states "performance in these skills provided the criteria for determining educational standards. These skills were measured by examination results or level of academic achievement". This has been so with the educational system in Ghana; and examination has been the prime determinant of acquisition of skills and knowledge.

## **2.8 Evaluation and certification**

The importance of examination in the school system cannot be overemphasized. Periodic and systematic evaluation of learning process is an important internal feature at all levels. Normally examinations are held in the educational institutions at the end of each school term and year to determine which pupils or students should proceed to the next level. This has been the mode of evaluation by the Ghana Education Service. Whether one can go to a secondary school or a tertiary institution depends on passing well in examinations. Therefore, such examinations, if they are well conducted, could bring good outcomes in the selection process.

## **2.9 Assessment**

Assessment, according to Rowntree (1987) occurs when one person, through some kind of interaction with another, obtains and interprets information about that other person in terms of his knowledge and understanding or abilities or attitudes. Essentially, it provides comprehensive information on the student. The assessment that is carried out on the practical examination is supposed to provide such information but there should be some checks and balances in the system, to make assessment complete.

In “Education Today”, George Tolley (1982 PP 26) has reasoned that the central purpose of any method of assessment is to assess what has been learned

and points out that the method of assessment used must be reliable, valid and convenient”. “Whatever system is developed must fulfil these three basic conditions”, says Glenn Futcher. Glenn agrees that it is a perennial problem in testing to have an adequate balance between reliability and validity. The thesis seeks to point this problem out and tries to bridge them in the visual art practical examination.

In the 1980s, assessment research was made to become an integral part of the teaching and learning processes in the United States of America. “Assessment as a tool of the Curriculum must validly and reliably represent those aspects of learner’s achievements that are educationally significant”, Glenn concludes.

The practical examination should be able to give valid and reliable information on the learner’s intelligence and creativity. Problems associated with validity and reliability assessment according to Graham Richards include heredity and environment in measuring intelligence. He defined intelligence as the ability to respond to, and learn from environmental experiences. To quantify the contribution of environment to intelligence is misguided anyway. The visual art programme aims at making the learner able to feel, act and think about visual materials from the environment. Any detraction from the issue makes assessment null and void. In situation where practical art teaching is lacking, due to various problems, it makes assessment especially the final year students null and void.

There is a distinction between performance and competence. Whilst competence is the basic ability to perform, performance is the demonstration of the competence. Most students are able to present art works but are unable to do it again. They are not competent. Every teacher is a tester or examiner of a sort. As Ort (1967 p.396) puts it this way: “the process of making, giving, and interpreting tests is a task and responsibility assumed by nearly every classroom teacher. The importance of assessment is also seen as every teacher is continuously assessing every student.

## **2.10 measurement and evaluation**

Measurement and evaluation of students learning outcomes are not the same. “Measurement”, Ebel (1972) says “is a process of assigning numbers to individual members of a set of objects or persons for the purpose of indicating differences among them in the degree to which they possess the characteristics being measured”.

Evaluation on the other hand according to Tamakloe et al (1996 p.183) involves “gathering of information on a person, programme, or a process and trying to form judgment about the effectiveness of what is being evaluated”. The two models of evaluation identified are both formative and summative forms of evaluation.



Formative evaluation was coined by Scriven (1967) to distinguish between final evaluation of a curriculum and an evaluation for the purpose of ongoing improvement of a curriculum. Formative evaluation thus provides information during the developmental and design stages of instructional procedures and materials. An example is the continuous assessment used in the Ghana Educational system. The non-inclusion of continuous assessment results to the final outcome of examinations by WAEC is a great disservice to measurement and evaluation.

Summative evaluation is rather made at the end of an instruction, a course or a unit. Examples are terminal and end of year examination. The Senior Secondary School Certificate Examination (S.S.S.C.E.) administered by the West African Examinations Council is also an example. Such evaluations can be done internally.

It plays a very crucial role in the educational system in certification and provides information for placement and promotion in the school system.

### **2.11 Testing and evaluation**

Planning and decision making in education depends tremendously on information collected for such a purpose. Tests are needed for instructional, guidance, diagnostic and administrative decisions in education. The provision of this information is the essence of testing and evaluation. “A test can be a device or

procedure for measuring a sample of behaviour” (Tamakloe et al p.180). A test is a device that makes one demonstrate his level of ability, mastering or competence in a specific area.

Contact (1970) says a test is a systematic procedure for observing and describing one or more characteristics of a person with the aid of either a numerical scale or a category system. In the visual art practical examinations, candidates are expected to know their standards of attainment. There is no teaching without testing. In fact it is unthinkable. Therefore a test should be organized in order to achieve its goal of measurement in the educational system.

Tamakloe et al (1998 p.181) state that a study conducted in the Central region of Ghana showed that teachers in the S.S.S. have little idea on the principles of test construction, administering and scoring, even if they have been doing so. Many art teachers are in the same category.

Included in the many ways of classifying test are those based on the purpose of the test, the uses of the test and the nature of the test. Examples are achievement, diagnostic, aptitude, intelligence, criterion-referenced norm referenced and minimum competency test. Even though they have been separated, sometimes the differences become blurred.

## **2.12 Curriculum and examination**

George Trolley defines curriculum as “what is taught, how it is taught and how outcomes are assessed. By assessment, one is concerned with what is learned and how it is learned.

For that matter, the Ministry of Education (MOE) believes that examinations serves the following objectives; to raise standard across the whole ability range, to promote the measurement of achievement based on what candidates know, understand and can do.

The main purpose of examination, according to Trolley, is to provide a basis of selection (for further education, employment or training) and to provide some indicator of future potential. It is by and large all about grading, which all educational concerns agree to.

Examinations in Ghana especially, in the Visual art at the SSS level usually satisfy more than one criterion of validity so that there is room for argument about the extent of the validity of forms of assessment as already discussed. If one asked how far public examinations are valid in terms of the objectives of examinations mentioned, one would expect a good deal of argument but a few would agree that examinations have significant validity in the context of these objectives. “Public examinations have poor validity in measuring or indicating competence - the ability to perform the task satisfactorily”, according to Trolley.

The WAEC Visual art practical examination suffers the same fate. They do not fully measure the basic ability to perform.

Trolley suggests reforms to improve the validity and usefulness of examinations as part of a process of reducing the number of invalidity of public examination. The on going reforms is an opportunity to redress the supposed invalidity of the visual art practical examination.

Another area is that of the objectives of selection, both for employment and for education and training. The reforms expect such SSS students to be selected for employment and for training after their course of study. Subjective criteria are important in any serious process of selection, whether for employment or further studies but one must question, “whether those who are selecting, especially when giving pride of place to performance examinations, state subjective criteria adequately”, reasons Trolley. The importance of the visual art practical examination for selecting candidates for employment and training cannot be overemphasized, and such selection should be based on outcomes in performance.

Teachers need to secure better knowledge and understanding of assessment process. Teachers are not adequately trained to assess effectively the practical / project works. Sometimes these are revealed during conference markings. Questions that some teachers, who are examiners, sometimes ask during discussions expose their incompetence.

In spite of its unique opportunities for making positive contributions to the development of Ghana, the Visual arts programme is not receiving the attention it deserves from the Ghana Education Service. It has been noted already that the report on the review of Basic education course in 1994 was silent on the Visual arts. This thesis seeks to evaluate the final practical examination conducted by WAEC and to report major findings and recommendations. There is a need to evaluate the Visual arts programme from time to time so as to achieve the aims and objectives for which it was established.

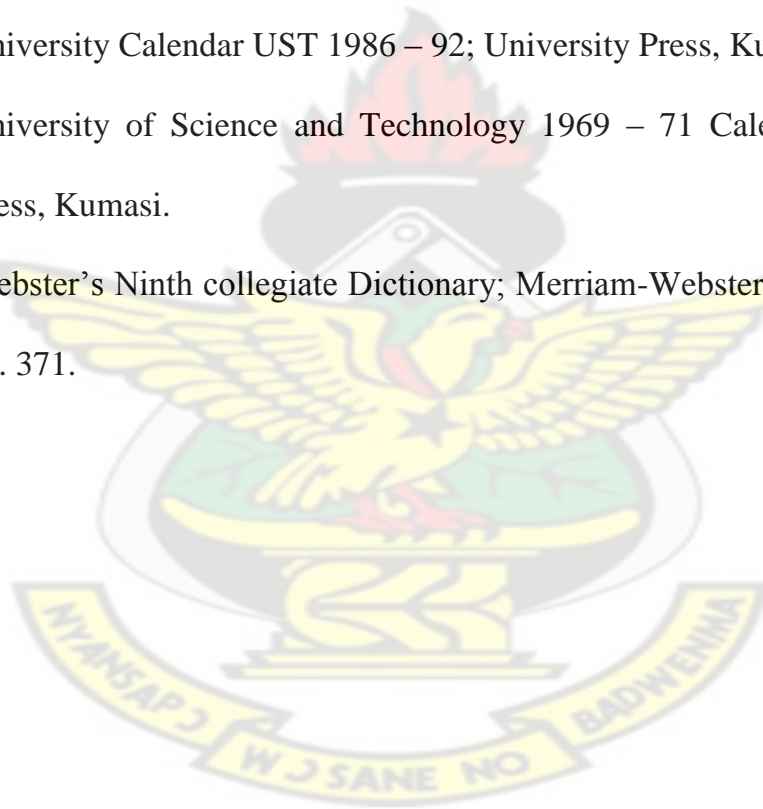
Many concerned individuals and those interested in the Visual arts programme, who see the importance of the Visual arts as a means of developing the nation have pointed out the lapses in the programme, and attention must be given to them to accord Visual arts its proper place, after evaluative efforts have been applied to the practical examination aspects of the programme.

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## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

The design of research is discussed in detail. The chapter deals with the size of the population samples and how they were selected. Included are the variables and controls employed; the sources and methods of gathering the data, the reliability of the instruments selected or constructed and the statistical procedures used in the analysis are fully described.

The research is to show that the results visual art practical or project work that the final year Senior Secondary School students present for the West African Examinations Council's (WAEC) Senior Secondary School Certificate Examination is reliable.

#### **3.1 Population**

The population selected included a collection of Visual arts students, teachers, and examiners, subject officers of examination and the educational institutions where the examinations take place.

The students include boys and girls and the teachers include professional and non-professional teachers both male and female as Visual art teachers include both.

The institutions include only boys' schools, only girls' schools, day schools, boarding schools, government assisted schools and private Senior Secondary Schools. Consideration was given also to urban and sub-urban schools.

Examiners who assess the final work and subject officers who supervise the examiners are also included in the population.

Using the Cluster Sample technique, a variation of the simple random sample, the population was selected. This method is appropriate because the population of interest as described above is infinite because the geographic distribution of the population is widely scattered. In fact, the population is scattered all over Ashanti in Ghana, as virtually every Senior Secondary School offer the practical examination that is conducted.

In the institutions selected in Ashanti, the individual students were randomly picked from the various Visual art classes to answer questionnaires. In each class, 10 out of 40 (an average figure) students were selected. For lack of funds, the sample size could have been bigger but suffice it to say that this a representative sample for the research. The schools are:

#### **URBAN SCHOOLS**

- ALL BOYS' SCHOOL:**
1. Prempeh College
  2. Kumasi High school

- ALL GIRLS' SCHOOL:**
1. Yaa Asantewaa Girls' Secondary School

2. Kumasi Girls' Secondary School
3. St. Louis Girls' Secondary School

### **MIXED SCHOOLS**

#### **(URBAN DAY):**

1. Adventist Day Secondary School
2. Wesley Day Secondary School
3. Kumasi Secondary Technical School
4. Osei Kyeretwie Secondary School
5. Technology Secondary School

#### **SUB-URBAN SCHOOL:**

1. Nkawie Secondary Technical School
2. Osei Tutu Secondary School
3. Toase Secondary School
4. Antoa Secondary School
5. Agona Secondary Technical School
6. Agona S.D.A. Secondary School
7. Mankranso Senior Secondary School

#### **MIXED BOARDING:**

1. Asanteman Secondary School
2. Anglican Secondary School
3. Kumasi Academy

**PRIVATE:** 1. Peters Educational Centre (SSS)

### **3.2 Type of research**

Even though all research involves the elements of observation, description and the analysis of what happens under certain circumstances, the historical and the descriptive methods were used. The first describes ‘what was’ whilst the second describes ‘what is’. Historical research involves investigating, recording, analysing and interpreting the events of the past, what is being taught in schools on the practical examination, for the purpose of discovering generalizations that are helpful in understanding the past and understanding the present. Descriptive research rather involves the describing, recording, analysing and interpretation of conditions that exist. It involves some type of comparison and contrasts.

### **3.2 Research tools**

The tools that were used in the research included interviews and questionnaires. These tools were used in some schools due to time and the figures obtained are reliable, especially dealing with the condition of art in the schools.

Areas of concern included art teachers’ responses on the condition of art teaching in the Senior Secondary schools. The outcome of this questionnaire could well tell whether the students whose works were being looked at understand their teachers’ methodology of art teaching or not.

The survey was also needed to obtain data on the equipment, materials and personnel that the various departments of visual art have. There was the need to know the number of professional teachers handling the course and their qualifications. The examiners who assess the students project works were also interviewed for confirmation of what goes on in the schools.

Appendix II shows the questionnaire used to sample the various practical activities that visual art teachers use for skill acquisition. The activities included those that will help students acquire technical proficiency and skills in the execution of the artefacts. Important to the skill acquisition are projects that students themselves can work out to investigate and solve such problems.

In product design students should be able to understand various principles based on facts, which will make room for quality and standard products. Finally, fundamental experiment designed to strengthen creative thinking was also required. Appendix IIa is a summary of the questionnaire on the practical activities.

Appendix IIb seeks to find students response to the same activities



The bar graph was also used to compare various activities in the teaching process, for example, the number of female art teachers as opposed to male, teachers and their qualifications.

The art programme also needed to be investigated and as such various conditions that are considered to directly affect the teaching of art included the time allocation for the teacher to decide on how many hours or periods to use for the practical work out of seven weekly periods of forty minutes; the supply of art materials and equipment and their practical activities. Studio facilities and studios in various schools were also considered as meaningful practical work can be done in such art environment.

Personnel in art teaching has been a problem in the senior secondary schools. Apart from the teacher, there are no assistants to help in the teaching of the practical. Therefore the report considered the personnel issue.

Students and teachers attitude to practical activities, excursions, a very important aspect of teaching was also considered. The teaching atmosphere in general was also looked into. In fact the attitude of parents, public leaders of institutions and even the inspectorates division of the Ghana education Service to the teaching of art were also considered.

Teachers' attitudes like marking of works, notes, and techniques in teaching were also looked into. Appendix IIc shows the summary of these conditions and attitudes.

Finally, the quality of students offering visual art was also looked into.



## **CHAPTER FOUR**

### **THE VISUAL ART PROGRAMME IN SELECTED SECONDARY SCHOOLS IN ASHANTI**

Dzobo commission was established in 1972 to look into the educational system in Ghana and recommended ways to reform the programme. A white paper was published which gave birth to the new structure and content of education in 1974.

The history of Art Education as a subject in Ghana's educational system is a recent one even though the African has always lived with art. In Ghana, it is interesting to note that only from the beginning of the past century and with the introduction of the western type of education that drawing as known now – the sketch, study, cartoons, etc. started to be popular. The missionaries who established the schools were only concerned with writing, Reading and Arithmetic”. (B.A thesis – 1996;pp6 Adu Danso)

In 1939, a German-Jew named Herman Meryerowitz a sculptor and teacher started an art department at the Achimota School. Earlier in 1927 drawing based on European standard was done at Achimota. Meryerowitz programme were Pottery, Ceramics, Book craft, Music, Textiles, History of art and Painting as courses that are indicated in recent day Art. The duration was three years.

In 1944 a company was established at Alajo to absorb the art students. Even though the 2<sup>nd</sup> World War virtually closed down the establishment, the machines were moved to the newly formed art school in Kumasi after Meryerowitz died. In 1952 the Achimota art school was moved to Kumasi College of Science and Technology.

Art has been established by now with few graduates to carry this important programme to the people. In 1958, the teacher training courses of the college, with the exception of the art school and the commerce department were moved to Winneba to form the Specialist College of education, Winneba (UCE). Later in 1959 the commerce department was also moved back to Achimota.

In the history of education in Ghana the education ordinance of 1887, which established schools in Ghana, was based on the Guggisberg's principles mentioned earlier which stressed the need to educate along practical lines, devoid of making education too bookish. Phelps-Stokes report recommended the study of industrial art subjects in West Africa. Earlier, Governor Rodgers had made Industrial or Agricultural education compulsory in 1909. It has been pointed out earlier, that Guggisberg emphatically stated that the "course in every school should include special reference to the health, welfare and industries of the locality". Point 16 states: "provision of trade schools with a technical and literary education that will fit young men to become skilled craftsmen and useful citizens"

was to be made. This led to the establishment of the colleges that have been mentioned.

The Dzobo commission report introduced reforms in the art curriculum also. Visual art, which replaced “Art” as a subject, in the SSS include General Knowledge in Art, which is a compulsory subject in the Senior Secondary School visual art syllabus. Throughout all the three years duration allocated to the course, all students offer this subject. Two out of eight special areas are chosen for the final examination in which a theory paper and a practical paper are set. These include Textiles, Graphic Design, Picture Making, Sculpture, Jewellery, Ceramics, Basketry, and Leatherworks.

In the practical area, students are supposed to produce a project work in their area of choices that is, from both a first and a second elective course. In what was formerly fine art, and which has been replaced by Visual art, the content comprised of mainly drawing and painting. The practical/ project works were selected from Textiles, Graphic Design, and Sculpture etc. These were optional subjects. History of Art aspects, which was also optional, plays a very important role in the General knowledge in art curriculum of the Visual art programme. Essays on historical facts about art especially African art, basic elements and principles of art are stressed.

#### **4.1 Objectives of the Visual art programme**

Mr. John Atta Quayson, coordinator of the Free Compulsory Universal Basic Education (FCUBE) programme in an address to CHASS stated that an objective of the 1987 education reforms was:

- (1) To make education more relevant and effective by increasing the attention paid to problem solving skills, environmental concerns, pre-vocational training, manual dexterity and general skills training, to mention a few. The new structure of the pre-university education is made up of Basic Education (Primary and JSS) and the SSS. The organisation of the major subject areas in the SSS is: General Arts, Business (Secretarial and Accounting), Science, Technical Skills and Vocational Skills.
- (2) The Visual art subjects include General Knowledge in Art, which is compulsory at the Senior Secondary School level. Throughout the three years duration all students offer this subject. Two out of eight special areas are chosen for the final examination. These include Textiles, Graphic Design, Picture Making, Sculpture, Jewellery, Ceramics, Basketry, and Leatherworks.

In the practical area, students are supposed to produce a project work in their area of choices; the first and second elective courses. What was formerly fine art and which has been replaced by Visual art comprised



mainly drawing and painting and the practical works were optional. History of Art was also optional but it plays a very important role in the general knowledge in art curriculum of the Visual art programme.

The objective is further expanded in the working syllabus for the Senior Secondary School Visual art programme that state that “the national development scene especially the cultural front, has been in crisis – a general lack of creativity.

This situation has been largely due to the lack of understanding of the value of our arts, both in education and national development. We have failed to recognise the relevance of the art in our socio-economic life.

- (3) There is the need in the education reform to attempt a change of attitude by making Visual arts education more relevant to national development. It is stated, “the courses in Visual arts have been selected to help students acquire competence and skills in art for individual and national development. Art has been used to teach about the accumulated knowledge, values, belief and attitudes of society to younger generation. Art activity is a process of visual thinking in which the individual encounters problem-solving experiences in thinking, through identifying, exploring, selecting, estimating, analysing, calculating, combining and synthesizing with tools and materials – the

cognitive training. It involves acting whereby the hand are used in cutting, joining, scraping etc. (The General Art Syllabus for Visual Arts)

The SSS art Syllabus continues provide the various purposes of art in education.

1. The primary purpose of the Visual Arts programme is to foster and promote creativity by helping students to think, act and feel creatively through a variety of art activities using tools and materials.
2. The course demonstrates art activity as an integral part of living.
3. The individual is provided with a variety of vocational and career opportunities so that he can develop intense involvement in, and response to personal visual experiences. He will develop interest in vocational activities.
4. To inculcate in the student the need to appreciate the value of his arts so as to arouse pride, confidence and patriotism in him.
5. The course encourages skills in the development of local material and resources in promoting small-scale and cottage industries.
6. The student will acquire knowledge and understanding of the meaning, significance and role of art in socio-economic development.
7. The course promotes skills in development of indigenous art technologies, aesthetics, beliefs, values and attitudes.

8. The student will acquire perceptual and analytical skills through art experience as well as self-expression and communication skills through response to art.
9. Theoretical knowledge, practical skills and visual thinking in art provide the student with cognitive, psychomotor and affective modes of development.
10. The course will generate in the student a lasting interest in the arts.
11. The student will acquire competencies in art and apply his skills to national development.
12. The student will acquire visual literacy and develop confidence and understanding of visual relationships in the changing environment.
13. Art activity will develop in the student subjective qualities in harmonizing opposing ideas, contradictions and inconsistencies so as to cope with healthy human relationships.

#### **4.2 Needs assessment summary**

1. Attaining and maintaining physical and mental health.
  - Art is used as therapy to correct growth and psychological problems.
  - Practical activity in art keeps the body healthy.
  - Mental health is achieved through visual thinking processes in art.

2. Protecting and maintaining life, natural and physical resources.
  - Artefacts provide economic satisfaction through sales and income.
  - Artefacts will meet aesthetic needs of life.
3. Understanding civic rights and meeting civic responsibilities.
  - Art supplies public monuments, textile, crockery, adverts and illustrations for literacy etc.
4. Ability to deal with quantitative relationships.
  - The artist deals with large quantities of materials in relation to art production.
5. Understanding economic forces and relationships that determine material welfare and progress.
  - The artist is resourceful and relies on the environment to produce artefacts.
6. Ability to listen and communicate ideas clearly, and understand ideas of others.
  - The artist applies his sense to the environment and 'listens' to society in order to communicate his observations back to society through artefacts. Art is used as a language.

7. Managing personal finances and resources to achieve optimum satisfaction of needs and wants.
  - Art activity provides skills in planning, organisation and management, so that an artist can manage his own life.
8. Understanding and applying scientific knowledge in everyday life.
  - The artist deals with scientific properties of materials and their processing, e.g. in clay, wood, dyeing, textiles etc.
9. Understanding and using the benefits of technology wisely.
  - Art activity applies modern technology such as in ceramics, graphic work, textiles, sculpture etc.
10. Meeting family responsibilities and maintaining family relationships.
  - The artist organises related and unrelated elements into art. As a result he develops qualities in accepting personal and inter-personal differences. This makes him a leader.
11. Building healthy human relationships.
  - The artist harmonizes contradictory elements in art: shapes, colours. He is able to relate to other human beings.
12. Understanding and appreciating the national cultural heritage.
  - To be acquired through art history, appreciation and criticism in art.
13. Ability to think comprehensively and solve problems systematically.

- The student will undergo visual thinking in art activity (exploration, identification, comparison, analysis, selection, and synthesis) before an artefact is made.
14. Valuing and enjoying leisure and recreational activities.
- Visits to museums, cultural centres, art galleries, art exhibitions, collecting antiques.
  - Art develops in the learner, sensuousness so that the artist is sensitive to expressive activities e.g. sports, music, dance, drama.
15. Expressing cultural, spiritual and aesthetic values.
- Art activity is integrated with the culture.
  - The artefact is a “history book of culture”.
16. Ability to plan work and time well.
- The art course lays emphasis on preliminary planning and direct expression of ideas.
  - The artist is true to his material; he is object, precise e.g. in carving, graphic work. He is organized and punctual: (qualities derived from the disciplined art activities).
17. Understanding African and World Affairs.
- Through the study of art history and appreciation.
  - Through collections in the form of artefacts.



- Through priceless gifts in the form of artefacts.
18. Ability to cope with the stress and strains of life.
- Art, by its nature, develops qualities of patience, tolerance and long suffering in the learner. This is derived from careful organisation and arrangement of forms in art.
19. Learning to learn skills.
- Ability to identify tools, materials and ideas for art.
  - Ability to interpret the information.
  - Ability to derive meaning from the interpretation.

#### **4.3 Main concerns of the syllabus**

##### **1. Creativity**

In order to foster and promote creativity, the Visual Arts Syllabus caters for:

- (a) Exploration and use of ideas, tools, materials and resources in the environment;
- (b) Exploration of concepts and principles of design and transformation of ideas into artefacts;

- (c) Understanding of concepts of creativity, creative process, qualities of a creative person and problem-solving through art activity;
- (d) Application of human senses: sight, taste, hearing, smell, touch and kinaesthesia to art activity;
- (e) Application of some improved methods in art technology.

## **2. Appreciation of Artefacts**

The Syllabus Outlines:

- (a) Procedures in art appreciation;
- (b) The need for applied aesthetics;
- (c) Vocational possibilities in each art subject and appreciation of their relevance to socio-economic development;
- (d) Relevance of symbolic concepts in Ghanaian arts;
- (e) Functions of artefacts in society.

## **3. Concepts of Mass Production**

At this level, the syllabus only provides guidance in:

- (a) Basic concepts of design and technology i.e. designing and producing;
- (b) Skill development, draughtsmanship and craftsmanship;
- (c) Good finishing of products.

## **4. Promotion of Artefacts as a commercial products.**

- (a) The syllabus provides for skills in communication design (packing, poster making, illustration, advertising etc.).
- (b) Exhibition of artefacts produced by students.

The teacher is expected to stress these concerns in his teaching.

Emphasis must be placed on the use of art in socio-economic development of Ghana.

## **5. Towards Production of Marketable Artefacts**

The syllabus address:

- (a) Designing in producing artefacts;
- (b) Applied aesthetics, retaining Ghanaian cultural identity;
- (c) Adaptation of modern technology and improvement of indigenous art technologies, e.g. in sculpture, textiles, ceramics.
- (d) Decoration and quality finish of artefacts;
- (e) Elements of small-scale art industrial concerns.

## **4.4 Evaluation**

### **What to Look For In an Artefact**

1. Creativity: originality, innovation.
2. Use of Media: materials and tools.
3. Design: composition of elements and principles of art.

4. Technical Competence: draughtsmanship, craftsmanship and good finishing.
5. Uses and relevance to the community.

The ministry of education (MOE) has clearly defined what to look for in the Visual Art.

The underlying behaviours for teaching learning and assessment in Visual Art include

Knowledge and understanding – 25%

Application of Knowledge – 35%

Practical skill – 40%

Even though 40% is given for practical skills due to the fact that the practical skills emphasize the point that orientation in Visual art is more towards the acquisition of practical vocational skills at the SSS level it is still not enough and teachers may tend to teach the theory more than the practical. The following criteria is used to assess items produced by students

Creativity – 20%

Design – 30%

Craftsmanship – 40%

Suitability – 10%

Creativity deals with the ability to produce a unique piece of Visual Art and craftsmanship shows the ability to use tools of materials skilfully to create artefacts whilst 'Design' is an attempt to work with new ideas materials and tools to produce an attractive product. Suitability deals with an artistic product satisfying an intended purpose.

In summary, evaluation took for the following Creativity: originality, innovation.

Use of Media: materials and tools. Design: composition of elements and principles or art. Technical Competence: draughtsmanship, craftsmanship and good finishing. Uses and relevance to the community as mentioned in the evaluation above.

### **Continuous Assessment**

You need to continuously assess your teaching techniques and the students' performance. This can be done through assignments, short tests, quizzes, and practical demonstration of skills or competence. Your assessment should be done in terms of objectives for each activity.

The continuous assessment comprises both theory and practical and it starts from the first year to the end of the second term of the third year. Portfolios and records of students' works are kept for presentation and interview for seeking jobs.

### **Mode of Final Examination**

**PAPER I:** General Knowledge (compulsory)

One-hour multiple-choice questions and test of practical knowledge.

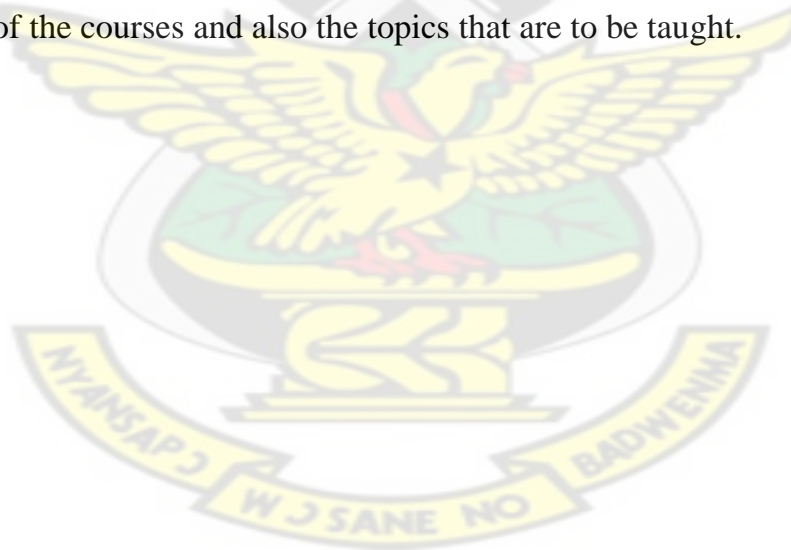
**PAPER II:** First Art Elective Subject (Practical)

One artefact to be produced.

**PAPER III:** Second Art Elective Subject (Practical)

One artefact to be produced.

Tables 3.1, 3.2 and 3.3 show the summary of some of the Visual Art subjects as taught in the schools. They include the number of periods and the duration of the courses and also the topics that are to be taught.





#### 4.5 Summary of topics in the syllabus

TABLE 4.1 TEXTILES

YEAR ONE (7 PERIODS PER WEEK)	YEAR TWO (7 PERIODS PER WEEK)	YEAR THREE (7 PERIODS PER WEEK)
1. Textiles as a vocation.	9. Tools and materials	17. Identification of fabrics.
2. Tools	10. (a) Exploration	18. Weaving
3. Materials	of dyes and	19. Designing for dyeing and
4. Yarn making and	preparation of	printing
preparation	dyes.	20. Resist dyeing
5. Weaving	(b) Classification	21. Screen printing
(a) Designing	of dyes – direct,	22. Embroidery
(b) Laying of warp	reactive, vat	23. Appliqué
6. Knitting and crocheting	dyes.	24. Appreciation
7. Decoration of woven	11. Dyeing processes	25. Costing, pricing and
fabrics	12. Designing for	marketing.
8. Appreciation	printing	
	13. Printing	
	14. Weaving	
	15. Finishing of textile goods	
	16. Appreciation	

TABLE 4.2

## PICTURE MAKING

<b>YEAR ONE</b> <b>(7 PERIODS PER WEEK)</b>	<b>YEAR TWO</b> <b>(7 PERIODS PER WEEK)</b>	<b>YEAR THREE</b> <b>(7 PERIODS PER WEEK)</b>
1. Picture making as vocation 2. Ghanaian examples 3. Composition 4. Drawing 5. Painting 6. Printmaking 7. Collage 8. Mosaic	9. Drawing 10. Composition 11. Painting 12. Mural Painting 13. Body Painting 14. Printmaking 15. Collage 16. Mosaic	17. Drawing 18. Painting 19. Mural Painting 20. Collage and Mosaic 21. Costing, Pricing and Marketing

**TABLE 4.3                      CERAMICS**

<b>YEAR ONE</b> <b>(7 PERIODS PER WEEK)</b>	<b>YEAR TWO</b> <b>(7 PERIODS PER WEEK)</b>	<b>YEAR THREE</b> <b>(7 PERIODS PER WEEK)</b>
1. Ceramics as a vocation 2. Tools, Equipment and Raw Materials. 3. Drawing and Designing 4. Creating Objects with Clay 5. Decorating and Finishing 6. Drying and Firing (Indigenous) 7. Glazing	8. Tools, Equipment and Raw Materials. 9. Drawing and Designing 10. Creating Objects with Clay – Brick and Tiles (Press Mould) 11. Ceramic Sculpture 12. Wheel Work 13. Decorating and Finishing 14. Kiln Construction 15. Firing – Wood Kiln 16. Glazing	17. Raw Materials, Equipment and Tools. 18. Drawing and Designing 19. Hand Building and Construction 20. Wheel work 21. Kiln Firing – Electric Kiln 22. Glazing and Glaze Defects 23. Establishing Small-Scale Ceramic Industry. 24. Costing, Pricing and Marketing

The above discussion on the Visual Art programme is very laudable, as they satisfy the various goals and objectives of any Visual Art programme. Yet there are some problems especially with the examination syllabus.

#### **4.5      Problem coming out of the syllabus**

The main problem with the syllabus which affects the practical activities in Visual Art, the main concern of the thesis is that the examination syllabus from the West African Examination Council (See Appendix 1) is different from the examinations syllabus above. There is not much co-ordination between the examining body WAEC and the Ghana Education Service.

This will bring a serious problem to the reforms if corrective measures are not put in place. For now textiles, picture making, ceramics and various subject areas in the Visual Art are disciplines in themselves with qualified trained teachers for them. On the other hand, the WAEC classify all these as subjects in the Visual arts as a craft and questions are set for one to choose to do any of them for the practical examination.

Furthermore, teachers are not trained in these specialised fields to teach these Visual Art subjects. This is therefore a problem to the acquisition of skills and knowledge in the Visual Art. Therefore the assessment of the final practical works by the SSS students may not be valid. Competency may not be achieved either due to the incompatible nature of the WAEC and GES syllabuses as commented above.

## **CHAPTER FIVE**

### **MAJOR RESEARCH FINDINGS, ANALYSIS AND INTERPRETATION**

From the aims and objectives of the G.E.S. syllabus, students are to produce works comparable to those in the market after the 3-year course and also be able to do a practical examination and pass.

Even though students pass their examinations, the response given to the questionnaire paints the picture that, the visual art practical examination does not fully assess the competency of students offering the subject.

#### **5.1 Time allocation**

Each student is expected produce two practical works in two electives of their choice. For the SSS visual artist, time for practical activities is quite minimal as other subjects including English, Science, Social Studies and Mathematics are expected to be studied alongside the 4 elective subjects selected from General Knowledge, Graphic Design, Picture Making, Textiles, Ceramics, Sculpture, Basketry, Leatherwork and Jewellery.

The seven periods a week allocated to each of the subjects is not enough and the time for practical activities is left with the teacher to determine. Due to the fact that a greater percentage is going to the theory in the final examination,

teachers tend to lay more emphasis on the theory rather than on the practical works and as such students suffer from the lack of practical activity.

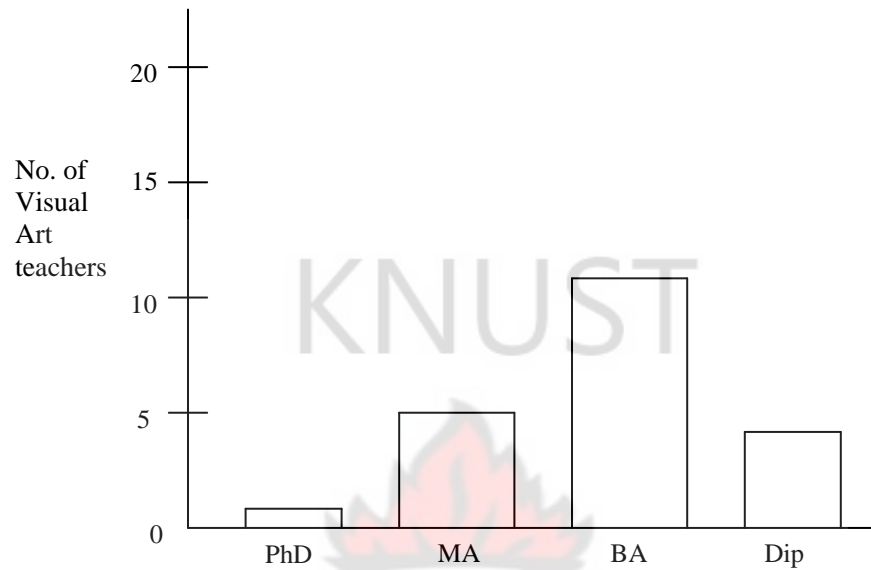
A lot of complaints also come from the core subjects' teachers that students spend more time on their embroidery, weaving, painting etc to the detriment of the time for mathematics, English and other core subjects. In such situations the teacher makes up the time by using the afternoons for practical teaching. In situations where most students are day students, proper supervision of the practical work is lacking making the assessment of their practical works not all that valid.

## **5.2 Calibre of Visual art teachers**

It is alleged that some teachers teach some courses in Visual Arts that they are not equipped to teach. Such allegations are more exposed in cases where a new qualified teacher is to continue a programme, which he or she did not begin. For instance a ceramic specialist teacher, who is supposed to teach textiles or vice versa. In the case where a teacher begins the programme, this problem is minimal. The report showed that even though the visual art is a specialized one most teachers have enough knowledge to teach the Senior Secondary School.



Fig5.1 shows that almost all teachers hold a higher degree in teaching art.



**Figure 5.1 showing qualifications of Visual Art teachers**

### **5.3 Calibre of students**

The students who offer the visual art subjects are normally those who attained low grades in the Basic Education Certificate Examination (BECE). On notice boards of most of the urban schools one reads: Science – Aggregate 6, 7; Arts and Business – Aggregate 8, 9; Vocational – Aggregate 10 – 15(See Appendix 4)

With such students to go through a programme like art for three years is a problem especially when such students have not come across visual art before and those who know something about it are generally taught by home economics teachers as vocational or visual art subject teachers. This is the nature of the group of students who offer visual art. Prior to the introduction of the

reforms, students were conversant with art before they entered the Secondary School, and the mode by which subjects were selected in the visual art for examination made such students aware of what was at stake. In fact, every student entering the Secondary School studied art for three years and the remaining two years were used for intensive studies in art. By then the elements and principle of art, would have been grasped. The students choose according to their abilities. In the reforms students' choices are limited by:

1. Schools of choice as to the programme being offered
2. Teachers handling the Visual Art
3. The junior Secondary School that one attended
4. The course that one chooses at the universities has certain combinations for visual art students, which one has to comply. See appendix 2

#### **5.4 Art subjects inspectors**

There are no art inspectors in the regional and district educational offices to monitor and inspect teachers' activities and this has affected the acquisition of knowledge and skills in visual art.

## 5.5 Equipment and facilities

The visual art programme lacks tools and materials for teaching and learning in the production of artefacts. Equipment found in various schools are very scanty. (See Plate 1 and 2).



*Plate 1: A New Sculpture Shed at Prempeh College*



*Plate 2: Students and teachers at work in the Art Studio of Yaa Asantewaa Girls Sec. School.*

In table 5.1 and 5.2 the broadlooms for weaving amounted to 15 for a student population of about 500. In some instances, they were broken down. (See Plate 3 and 4).



*Plate 3: Broken Down Loom – A site at most schools*



*Plate 4: Picture of a New Broad loom*



Printing tables and easels were available but no donkeys were recorded in the painting rooms. Ceramics suffer most as only one school had a local kiln for firing which has even been discarded due to poor construction. (See Plate 5). Most schools offering ceramics have one or two potter's wheels but no banding wheels for huge artefacts. (See Plate 6).



*Plate 5: Gas Kiln at Technology Secondary School*



*Plate 6: A locally made Potter's Wheel*

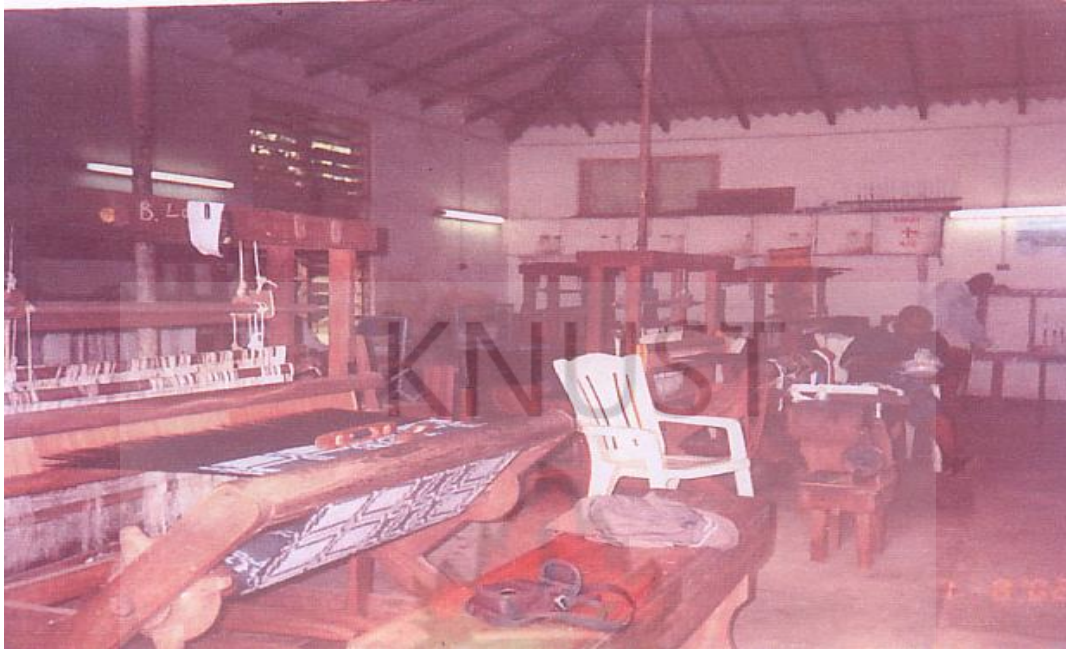
Lack of equipment militates against practical activities. No wonder, that an examiner said most students run away from weaving to printing in textiles and from throwing to coiling or slab work in ceramics due to the lack of appropriate tools and materials in the institutions.

Students buy most materials like colour, fabric, clay, and dyes and where one cannot afford, one cannot do a meaningful practical work. Such equipment are very costly and what some of the institutions do is to charge art fees but to be used for only teaching materials and equipment and not students practical activities. Some of these useful equipment are found in some centres, which help schools located near such centres. At the Kwame Nkrumah University of Science and Technology, all the equipment for meaningful practical art activities are there but they opened to schools who can afford to pay for services rendered. (See Plates 7 & 8).



*Plate 7: Part of the Ceramic Studio, KNUST with attendants*





*Plate 8: Weaving section Studio, KNUST*

Even at the Centre for National Culture, one has to pay for using tools and equipment. (See Plates 9, 10).



*Plate 9: Ceramic Studio and locally built Kiln (right) at Cultural Centre – Kumasi*



*Plate 10: Weaving Section at Cultural Centre – Kumasi*

The tables (5.1, 5.2 and 5.3) show the tools and equipment situation in our schools.

## TOOLS AND EQUIPMENT FOR VISUAL ART

RATINGS: S = SATISFACTORY

D = SOME DIFFICULTY/ Fairly Satisfactory

U = UNSATISFACTORY

**Table 5.1** TOOLS AND EQUIPMENT IN TEXTILE

	Schools	No. of Looms & Accessories	No. of Printing Tables	No. of Developing Table	No. of Squeezes	Studio	Remarks
1.	Prempeh College	1	1	-	3	S	S
2	Kumasi High School	2	1	1	4	S	S
3	Yaa Asantewaa Girls'	2	2	2	10	S	S
4	Kumasi Girl' Sec.Sch	1	1	-	2	D	U
5	St. Louis Sec. Sch.	2	1	1	5	S	S
6	Adventist Day Sec.Sch.	1	1	1	4	S	S
7	Wesley Day Sec. Sch.	2	1	-	4	D	S
8	Kumasi Sec/Tech Sch.	3	1	-	3	D	U
9	Osei Kyeretwie Sec.Sch.	1	1	-	3	S	-
10	Technology Sec. Sch.	-	2	1	2	S	S
11	Nkawie Sec/Tech Sch.	2	1	-	3	S	S
12	Osei Tutu Sec Sch.	2	2	1	4	S	S
13	Antoa Sec Sch.	5	1	-	3	S	S
14	Toase Sec. Sch.	2	1	-	3	S	U
15	Agona Sec/Tech Sch.	2	1	-	3	D	U
16	Agona S.D.A Sec Sch.	2	1	-	4	S	S
17	Armed Forces Sec/Tech.	2	1	-	2	S	S
18	Asanteman Sec Sch	2	1	1	4	S	S
19	Anglican Sec. Sch.	3	2	1	5	S	U
20	Peters Educ. Centre (SSS)	-	1	-	-	D	D



**TABLE 5.2: PICTURE MAKING**

	<b>Schools</b>	<b>No. of Easels</b>	<b>No. of Don-keys</b>	<b>No. of Table</b>	<b>Car-pentry Shop</b>	<b>Studio</b>	<b>Remarks</b>
1.	Prempeh College	2	-	40	S	S	S
2	Kumasi High School	-	-	30	-	D	D
3	Yaa Asantewaa Girls'	-	-	30	S	S	S
4	Kumasi Girl' Sec.Sch	-	-	28	-	D	D
5	St. Louis Sec. Sch.	1	-	30	-	S	S
6	Adventist Day Sec.Sch.	-	-	30	-	S	D
7	Wesley Day Sec. Sch.	-	-	40	-	D	D
8	Kumasi Sec/Tech Sch.	-	-	30	-	U	D
9	Osei Kyeretwie Sec.Sch.	-	-	28	-	U	U
10	Technology Sec. Sch.	-	-	30	S	S	S
11	Nkawie Sec/Tech Sch.	-	-	20	-	D	D
12	Osei Tutu Sec Sch.	-	-	30	S	D	D
13	Antoa Sec Sch.	1	-	30	S	S	S
14	Toase Sec. Sch.	-	-	30	-	D	D
15	Agona Sec/Tech Sch.	-	-	30	S	D	D
16	Agona S.D.A Sec Sch.	-	-	25	S	D	D
17	Armed Forces Sec/Tech. Asanteman Sec Sch	1	-	40	S	S	D
18	Anglican Sec. Sch.	-	-	30	-	S	D
19	Peters Educ. Centre (SSS)	2	-	35	S	S	D
20		1	-	30	-	U	D

**TABLE 5.3:****CERAMICS**

	<b>Schools</b>	<b>No. of Kilns</b>	<b>No. of Potter's Wheels</b>	<b>No. of Pug-mills</b>	<b>No. of Band-ing wheels</b>	<b>Studio</b>	<b>Remarks</b>
1.	Prempeh College	-	-	-	-	-	-
2	Kumasi High School	-	-	-	-	-	-
3	Yaa Asantewaa Girls'	-	2	-	-	S	S
4	Kumasi Girl' Sec.Sch	-	-	-	-	-	-
5	St. Louis Sec. Sch.	-	-	-	-	-	-
6	Adventist Day Sec.Sch.	-	-	-	-	-	-
7	Wesley Day Sec. Sch.	-	-	-	-	-	-
8	Kumasi Sec/Tech Sch.	-	-	-	-	-	-
9	Osei Kyeretwie Sec.Sch.	-	-	-	-	-	-
10	Technology Sec. Sch.	-	4	-	-	S	S
11	Nkawie Sec/Tech Sch.	-	-	-	-	-	-
12	Osei Tutu Sec Sch.	-	-	-	-	-	-
13	Antoa Sec Sch.	-	-	-	-	-	-
14	Toase Sec. Sch.	-	-	-	-	-	-
15	Agona Sec/Tech Sch.	1	-	-	-	U	U
16	Agona S.D.A Sec Sch.	-	-	-	-	-	-
17	Armed Forces Sec/Tech.	1	4	-	-	S	S
18	Asanteman Sec Sch	-	-	-	-	-	-
19	Anglican Sec. Sch.	-	-	-	-	-	-
20	Peters Educ. Centre (SSS)	-	-	-	-	-	-

This proves why better practical works come from the urban schools, even when such schools lack the facilities. Such schools rely on the organised studios around the cities.

## 5.6 Accommodation

The data collected showed that classrooms were used for instruction in visual art. This is not good enough for serious art teaching and learning. Most schools have one or two rooms for art, which is inadequate for the growing number of art students. The numbers are increasing yearly and if there were enough rooms the art departments could have absorbed almost all low graders but for lack of accommodation. Studying tables 5.3 and 5.4, eight out of twenty schools had a big room for art, normally referred to as Art Studio. Various activities go on in that single room: – painting, weaving, printing, clay work etc. In fact, there are only two schools that have separate studios for ceramics, textiles and picture making but these rooms are not large enough. An acceptable textile studio should be able to accommodate looms, printing tables and dyeing sections. To use a single room for all these activities is not good enough for children to acquire skills.

For effective practical work in art, an art store is a must but surprisingly, only five out the number of respondents have stores or an office to keep equipment, tools and materials. (See Plate 11).





*Plate 11: Yaa Asantewaa Girls' Sec. School's Storeroom*

The programme seeks to make professionals out of it if such facilities should be in place. The lack of these contributes to the inability of the students to become professionals. The few one can get should be well stored and works should be well kept for posterity.

There is not a single school with a permanent exhibition room; a very important room to keep works of art from being destroyed. In fact, practical activities in the schools are not commendable and this contributes to the poor performance of most students in the practical field. Such will have no alternative but to give it to others to help them achieve their educational goals and in the end they are unable to pursue the courses. On the other hand, Examiners question as to the authenticity of the works being done by the students. (Plate 12, 13). These Sub-Urban Schools have good quality works even though they lack studios to produce them.



*Plate 12: Students work from Osei Tutu Sec. School (A sub urban School)*



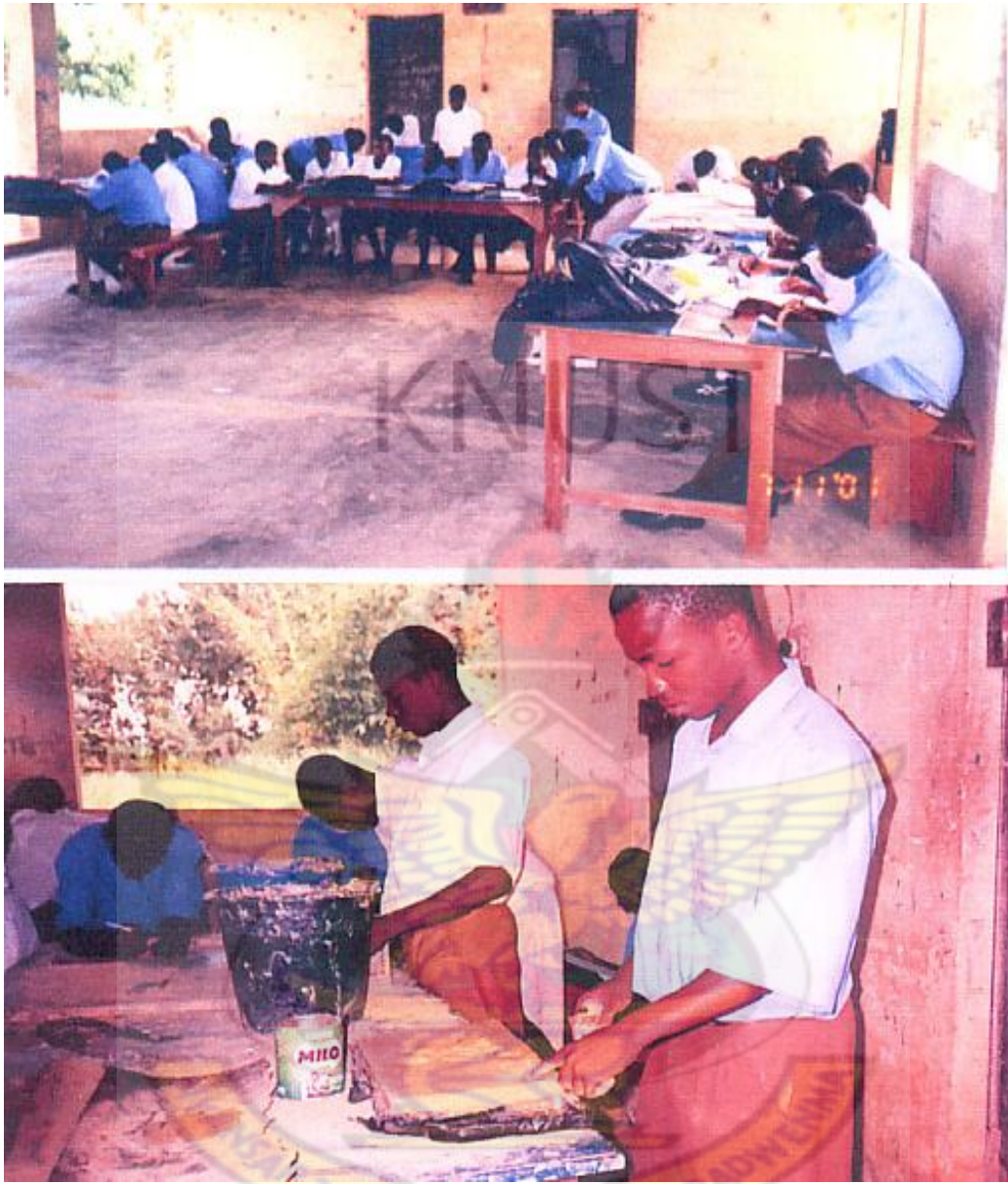
*Plate 13: Students work from Nkawie Sec./Tech School (A sub urban school)*

The works are of high quality and of good standard. During exhibitions such works are displayed and one questions how such works could be done under such poor conditions existing in the schools. Usually the schools lack tables and even rooms for art class.

Tables 5.4 and 5.5 show the response to teachers and students attitudes to visual art practical.

Teachers complained of the lack of facilities for teaching (see Plate 14). Here students can not get place to stand to execute their works. They sometimes lack teachers and in most cases the same teacher teaches all the three Visual Art elective subjects. Such problems create room for such teachers to allow others to do the project work for the students.





*Plate 14: Students at work in the classroom of Osei Tutu Sec. School*

**TABLE 5.4:** Showing teachers' attitude to condition of visual art practical

**RATING:** S = SATISFACTORY

D = SOME DIFFICULTY

U = UNSATISFACTORY

Twenty teachers were interviewed from 20 schools

CONDITIONS	S	D	U	REMARKS
1. Time allotted for your practical	2	5	13	Satisfactory
2. Studio Facilities	-	6	14	Unsatisfactory
3. Supply of Art Equipment	-	6	14	Unsatisfactory
4. Supply of Art Materials	-	4	16	Unsatisfactory
5. Art Technician/Assistant	-	2	18	Unsatisfactory
6. Art Fees for Art practical	-	3	17	Some difficulty
7. Art Studio	2	10	8	Unsatisfactory
8. Attitude to Practical Work	8	8	4	Satisfactory
9. Excursion to Art Centres	3	7	10	Unsatisfactory
10. Supervision of Art Teaching	2	12	6	Some difficulty
11. Co-operation of Head of Schools	2	14	4	Some difficulty
12. Parents attitude to Practical activity	6	12	2	Satisfactory
13. Quality of students offering art	1	5	14	Unsatisfactory
14. Knowledge in art at the JSS	-	-	18	Unsatisfactory
15. Marking of Practical works	3	6	12	Some difficulty
16. Number of practical works per week	3	6	11	Some difficulty
17. Theory notes and exercises to students	10	6	4	Satisfactory

**TABLE 5.5:** Showing students' attitude to condition of visual art practical  
**RATING:** S = SATISFACTORY

**D = SOME DIFFICULTY**

**U = UNSATISFACTORY**

One Hundred students were interviewed from 20 schools

CONDITIONS	S	D	U	REMARKS
6. Time allotted for your practical	2	5	13	Satisfactory
7. Studio Facilities	-	6	14	Unsatisfactory
8. Supply of Art Equipment	-	6	14	Unsatisfactory
9. Supply of Art Materials	-	4	16	Unsatisfactory
10. Art Technician/Assistant	-	2	18	Unsatisfactory
6 Art Fees for Art practical	-	3	17	Some difficulty
7. Art Studio	2	10	8	Unsatisfactory
8. Attitude to Practical Work	8	8	4	Satisfactory
9. Excursion to Art Centres	3	7	10	Unsatisfactory
18. Supervision of Art Teaching	2	12	6	Some difficulty
19. Co-operation of Head of Schools	2	14	4	Some difficulty
20. Parents attitude to Practical activity	6	12	2	Satisfactory
21. Quality of students offering art	1	5	14	Unsatisfactory
22. Knowledge in art at the JSS	-	-	18	Unsatisfactory
23. Marking of Practical works	3	6	12	Some difficulty
24. Number of practical works per week	3	6	11	Some difficulty
25. Theory notes and exercises to students	10	6	4	Satisfactory

## 5.7 Text books



Art teachers use only one book, GK for SSS. Books are available but in the urban centres. Significant library facilities are available at the big educational centres but how many students have access to them. Art teachers make copies of important books for students to buy. Students could have made their own research into the practical they are learning to execute if the books are available. The GES Ghana Education Service has prepared only one book for the course - the General Knowledge in Art, which is more on the theoretical aspect of art than on the practical. More practical books are needed for the schools libraries; art students should be able to access the Internet for ideas to execute the practical works.

### **5.8 Raw materials**

The environment abounds in rich raw materials for art but it is unprocessed. Plate 14 shows clay deposit at Nfensi, a site located in the centre of the area under study.



*Plate 15: Abundance of clay deposit at Nfensi in Ashanti Region*

For the visual art department to become production units, as suggested by various art educationists and curriculum planners, processed raw materials should be available for studio work in various schools – clay, fabrics, fabric, paints, dyes, glazes etc should be readily available. The quantity of the imported raw materials is not very commendable, but for the practical work to be more meaningful, there should be the imported one to augment the local supplies.

In ceramics, for instance, J. B. K. Aidoo has this to say, “The country abounds in large deposit of ceramic raw materials. These include Kaolin, Feldspar, Silica, Dolomite, Calcium oxide etc”<sup>1</sup>. This list is unlimited but many Visual art students in the SSS cannot make pots or prepare thread, even though we have clay deposits and cotton in abundance in Ghana. Practical art should be reconsidered if the students could do any produce useful artefacts. In the University, Aidoo rightly asserts “the problem of finding out the local raw materials hinders students enthusiasm for learning, conducting experiments and research into the use of local raw materials in body and glaze preparations”. (Aidoo unpublished PGD Thesis Pp17). It is one of the objectives of the visual art programme to be conversant with the raw materials in our environment and use them. Teachers and students alike should look for raw materials in the environment. (Plate 16).



*Plate 16: Clay deposit at Yaa Asantewaa Girls' Secondary School*



The raw materials problems included both the supply and acquisition. The response indicated that the raw material situation is unsatisfactory. Both teachers and students do not get them readily. Some even agreed to collect fees for art, which is also against government directives. With such fees they argued that some teaching materials could be acquired. Lack of it results in poor work being submitted for the examination.

## **5.9 Personnel**

The information gathered revealed that art departments are made up of only teachers and students. There are only two out of twenty schools with a studio attendant. (See Tables 5.3 and 5.4). The reason given is that the schools are overstaffed. Sometimes the art teachers are not enough. The highest number of visual art teachers any school could have was six and three schools had that. All the rest are understaffed. Sometimes too the art teacher is co-opted to teach English or Twi. Most of the teachers complained bitterly about this situation. When the teacher is in the classroom there should be an attendant whom students will approach for practical work. Sufficient personnel can make the school centres of production for both the local and foreign market.

## **5.10 Teaching and examination syllabuses**

It has already been pointed out that, there seems to be no proper coordination between the W A E C, the examining body and the G E S especially with regard to the syllabuses used by those bodies.

In appendix 1, the practical examination is based on any craft selected from Textiles, Picture making, Graphic design etc that a candidate chose and there is no theory paper set on them, but the teaching syllabus cover both the practical work and theory paper. In December 4<sup>th</sup> 2002 Daily graphic, (see appendix 2) CHASS has finally called for a co-ordinated syllabus from W A E C, which is a call in the right direction. All along the teachers have been using a different content to teach and such an anomaly affects the practical activities of the visual art programme. How can one evaluate the visual art practical examination under such condition?

### **5.11 Duration of visual art programme**

Teachers, students and parents complained that the duration of the course was too short. Many of them wanted it to last four years instead of the current three years. They responded that the foundation classes especially the basic classes did not have enough visual art activities and even in the J.S.S. a few visual art subjects were taught.

### **5.12 Condition of visual art practical examination**

In the visual art practical examination as done by the SSS from WAEC conditions in both the administration and conduct of examination have changed. The main practical work, takes about two months of preparation and execution. The teacher is the invigilator who will have to certify that the works sent are unaided. The practical works together with a write-up copy of an appreciation of the work by the students themselves are then sent to the marking centres for assessment. The candidates buy their own materials and they are supposed to prepare their own designs and execute them. There are many loopholes in the system, for a teacher who wants better grades for his/her student may produce some of the work or give it to other artists for the work to be expertly done for them. The candidates will just append their signatures. Plates 17 and 18 show final works from some of the first class institutions in the Ashanti.





*Plate 17: Student's Final work from Yaa Asantewaa Girls' Sec. School*

Tables 5.6 and 5.7 show the response of both teachers and students on visual art practical activities



*Plate 18: Students' Final works from Prempeh College*

## TABLES

**TABLE 5.6:** Showing response on Practical activities in visual art from teachers.

**RATING:**    **1** = Frequently Used

**2** = Used

**3** = Occasionally Used

**4** = Rarely Used

**5** = Never Used

Twenty teachers interviewed from 20 schools

PRACTICAL ACTIVITIES	1	2	3	4	5	REMARK
1. Practical work set to develop skills in Techniques (Technical Proficiency)	1	6	10	2	1	Used
2. Investigating projects (Problems worked out by students)	1	2	3	13	1	Occasionally Used
3. Discovery Experiments	-	8	10	2	-	Occasionally Used
4. Demonstration of find fact and principle – Product Design	2	10	4	3	1	Used
5. Fundamental Experiments repeated to show crucial stages in the Creative thinking.	1	10	5	4	-	Used

**TABLE 5.7:** Showing responses on Practical activities in visual art from students

**RATING:** 1 = Frequently Used

2 = Used

3 = Occasionally Used

4 = Rarely Used

5 = Never Used

One Hundred students were interviewed from 20 schools

PRACTICAL ACTIVITIES	1	2	3	4	5	REMARK
1. Practical work set to develop skills in Techniques (Technical Proficiency)	5	20	20	50	5	Occasionally Used
2. Investigating projects (Problems worked out by students)	15	50	20	5	10	Used
3. Discovery Experiments	5	10	20	50	15	Rarely Used
4. Demonstration of find fact and principle – Product Design	15	50	20	10	5	Frequently Used
5. Fundamental Experiments repeated to show crucial stages in the Creative thinking.	10	60	15	10	5	Frequently Used

It is alleged that, some teachers allow their students to send their works to commercial artists for execution. E.g. screen making, printing, etc. This is worsened when the problems that students do not have enough time for practical work and the scarcity of raw materials is also added. Comparing tables 5.4 and 5.5. It is observed that most students have little knowledge about product design.

Practical activities like those which are done to develop skills and techniques received much response as they are more of less theoretical those activities that lead into investigating problems, discovery experiments and fundamental experiments which are repeated to show crucial stages in the creative thinking receive little attention. This shows that practical activities are not well exposed to the children. This might also have been due to the fact that the teachers are not very conversant with art teaching techniques and methodology.

### **5.13 Supply of materials and equipment**

Fig 5.3 and 5.4 showed that no school buys materials for the students some schools charged a minimal art fees to enable them buy materials. The cost of art materials are very high, students either run away from the practical or do it with any inferior materials; this may contribute to their dismal performance in the practical works in general.

### **5.14 Field trips**

Excursions and field trips are very important activities in practical art teaching and learning. In these activities the remarks made by students on field trips is unsatisfactory. (See table 5.3.). In these activities the students see the artefact and also see how they are executed. Students do not have enough chance to visit visual art centres. Teachers responded ‘occasionally’ even though most



said 'seldom' to their having enough excursions and field trips to production centres.



*Plate 19: Exhibition of quality K.M.A. Schools Art works*

### **5.15 Marking the examination project works**

On the average the practical works by students show high quality finishing (See Plates 16 & 17), but most often the appreciation notes written to support the works produced do not support these works. It does not bother the candidates much as this appreciation notes take just 30% of the total practical work. So a casual glance at a lot of the appreciation notes have little bearing on the final work. This special 'checks' in the appreciation notes should be well conducted. Examiners are known to mark such notes especially from the practical work. Also the practical works are marked in groups but the notes are done individually. This is due to time factor because examiners try to beat deadlines set for them. Most of the project are below standard especially works from rural and sub-urban schools. In textiles works produce are more on printing and dyeing. Weaving is the least set question. In picture making most students answer questions based on mosaic than on painting. In ceramic most works are on coil or slab methods than on throwing. The reasons are obvious. The urban schools produce better-finished works than the sub-urban school due to their nearness to organised craft centres and the availability of materials in such locations. (See Plate 18)

Supervision of project works during examination was also found to be lacking. According to WAEC the lack of supervisors is due to lack of funds to pay such officers to visit the various practical centres.



### **5.16 Examination questions**

Surveys conducted showed that most teachers described examination questions, as ‘shallow’. It does not really test the students’ abilities and at times it is too demanding. To set a compulsory question for students who lack tools, equipment, and materials to weave on a broad loom is quite unrealistic. Most schools do not have broad looms and the few that have them cannot use them as they are all broken down. In such situations, the work is sent to weavers, especially in urban centres for them to be done or students are forced to answer the other question. There are always two questions set. How does the candidate fire and glaze a ceramic piece when there are no gas or electric kilns? See appendix 3

### **5.17 Examination results**

The percentage of student who passes Visual Art is very high (Table 5.8). The value of students who offer Textiles and Graphic design are more than those who do the 3 dimensions work like Sculpture and Ceramics.

**TABLE 5.8**  
**SOME SSCE RESULTS IN VISUAL ART 1999**

SCHOOL	GK	TEX	CER	P/M	SCULP
1. Kumasi High	46.7%	61	Not Offered	100	—
2. Prempeh College	94	—	—	100	100
3. Yaa Asantewaa	96.8	100	100	100	—
4. Kumasi Girls	61.4	95	—	—	—
5. St. Louis	Not Available	—	—	—	—
6. Adventist Day	41.9	48.4	—	—	—
7. Wesley Day	31	70	—	—	—
8. Kumasi Sec Tech Sch	46.2	68	—	—	—
9. Osei Kyeretwie	100	51.9	—	—	—
10. Tech Sec Sch.	Not Available	—	—	—	—
11. Osei Tutu	92.1	82	—	—	—
12. Antoa Sec Sch	Not Available	—	—	—	—
13. Armed Forces	Not Available	—	—	—	—
14. Asanteman	65.1	46.1	—	95.3	—
15. Kumasi Anglican	62.8	86.7	—	—	—
16. Peters	Not Available	—	—	—	—
17. Ahmadiya	81	—	41	100	Leather
18. Academy	70	95	—	—	—

**TABLE 5.9**

### SOME SSCE RESULTS IN VISUAL ART 2000

SCHOOL	GK	TEX	CER	P/M	SCULP
1. Kumasi High	96	83	—	—	—
2. Prempeh College	96.7	100	—	—	100
3. Yaa Asantewaa	92.8	100	100	100	—
4. Kumasi Girls	72	94.6	—	—	—
5. St. Louis	92.8	100	—	—	—
6. Adventist Day	95	100	—	—	—
7. Wesley Day	100	100	—	—	—
8. Kumasi Sec Tech Sch	74.2	100	—	—	—
9. Osei Kyeretwie	—	—	Leather 100	—	—
10. Tech Sec Sch.	86.1	98.1	88	—	—
11. Osei Tutu	90	96	—	—	100
12. Antoa Sec Sch.	—	—	—	—	—
13. Armed Forces	96.4	96	85.7	100	—
14. Asanteman	96	100	—	100	—
15. Kumasi Anglican	90	86	—	—	—
16. Peters Education Centre	—	—	—	—	—
17. Ahmadiya	100	Leather 100	—	—	—
18. Academy	96	72	—	—	—

From Table 5.8 and 5.9 the percentage passes in the General Knowledge in Art are also lower than the other subjects in the Visual Art. This confirms the notion that the practical works in Graphic Design, Textiles, Ceramics, and Picture Making etc. are not always done by the students. In the General Knowledge in Art students do not have much chance to be helped by others. These works, mostly by the students themselves within the 2 weeks period given to them. The examination is comparable to the former method of writing the art examination where questions are brought to the tutors and students use one day to answer it.

The response showed that the duration giving to the practical examination is sufficient. Considering other factors affecting a student total examination life, the period for the practical examination is all right but a few suggested the working being finished in the vacation period preceding the examination month.

### **5.18 Packaging of examination pieces**

Even though WAEC caution the various schools to package the works, it is not done properly. Most of the works are packed in paper cartons. Packaging is a very important aspect of product design. The teachers are responsible for this packaging of the work. Good packaging method should be employed.

There are instances when ceramics and sculptural works break in transit and how can they be pieced together for assessment?

### **5.19 Conclusion**

In conclusion the Visual Art curriculum satisfies all the goal of Art Education but the lack of material and how art is taught are militating against proper practical knowledge acquisition and the Visual Art.

Good solutions to this problems will make the Visual Art achieve great goals for the development of the nations. These are discussed in the final conclusion of this thesis.





## **CHAPTER SIX**

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

#### **6.1 Summary**

The practical examination in the visual art programme has a great potential to fulfil its role as an integral part of the examination, which is a prime determinant of the acquisition of skills and knowledge in teaching and learning art.

From the research, the selected Senior Secondary Schools have visual art departments with trained art teachers and facilities for teaching. Out of the 20 selected schools there is not a single school without an art department, and all these schools have art teachers who hold either a Bachelor's Degree in Art or a Master's Degree in Art Education or both. Art teachers who receive the Diplomas in Education from the University College of Education, Winneba (UCEW) are equally good art teachers because the course offered at UCEW are technical and vocational teacher-training courses.

The raw materials used in the teaching of art are not at the worst end. Local raw materials like clay, wood and all known natural raw materials are equally available. Materials that are not available include the imported items like dyes, paint and paper. The manufacture of paper is even on the increase.

Visual art in the Senior Secondary schools have a comprehensive syllabus with the content just like the visual art degree programme but only on different levels. This means that unlike the old system where students did not learn

industrial art like Textiles, Graphics, Ceramics, etc in details, these are well defined in the visual art curricula.

In a survey conducted among local artists, one out of fifty entered business right from the Senior Secondary School. However, a greater number of these artists had a further training before starting their business. In fact, the survey revealed that most students pass their visual art subjects but fail the other core subjects. Even those who qualify to enter the University have to go through an intensive one-year foundation course before they are allowed to choose their areas of specialisation such as Graphic Design, Ceramics, Sculpture, Textiles, Painting etc.

The fact underlying the inability of the S.S.S. visual artist to perform well as discussed above is that the practical examination does not assess competency but rather acts as the standard of attainment of these Senior Secondary School visual art students. This paradox stems from the following problems. These are discussed under four headings:

1. Lack of equipment and facilities

This problem stems from the fact that local and imported equipment are not available. There is also the lack of accommodation e.g. studios, workshops, reading materials in the institution that offer Visual Art.

2. Poor teaching conditions

There is not enough teaching staff and qualified studios assistants. There are very few teaches training colleges for training Visual art teachers.

3. A very crucial problem is connected with the conduct of the practical examination. The questions, the duration, the content of the practical examination and the allocation of marks to various aspects of the examination should be critically looked into as some of the questions are ambiguous.

4. Unsatisfactory administration of the practical examinations

This deals with the general supervision of the examination involving inspectors and supervisors. The Visual arts practical examination is supervised by teachers who taught the candidate instead of professionals from other institutions other than the local teachers as in the case of Home Economics

### **Recommendations**

If these factors were addressed, the visual art practical examination or project works would be able to play its role in the visual art examination to fully assess competence and performance of the Senior Secondary School visual art as a prime determinant of knowledge and skill acquisition. There is therefore the need for better teaching facilities for all schools offering visual art. There is a need for teachers to develop audio-visual aids for teaching art. In an era of information

technology the use of modern equipment like the computers should be encouraged. None of the schools visited has any serious link between their computer laboratories and the visual art departments.

It is also recommended that the District Education Offices open art shops where SSS students can buy art equipment and materials at cheaper rates such art tools and materials are very costly and difficult to come by.

Accommodation for visual art in the selected Senior Secondary School is very poor. Most art classes are done in the ordinary classrooms. So-called studios are not large enough to contain bigger equipment like printing tables or sizeable numbers of looms for a class. These are locally done and local carpenters could be contacted for constructing such tools and equipment for visual art department in the S.S.S.

There is the need to revise visual art programme in the Primary and the JSS. A comprehensive syllabus for the basic schools in visual arts should be prepared. Visual art teachers should also be trained for both the basic level as it is done at the Senior Secondary Schools levels. “Art is life” as the saying goes and should be started with the young. It is recommended that art be taught as a separate subject but not an aspect of environmental studies as it is done in some circles.

There is the notion that, it is too costly running an art practical examination involving examiners and supervisors from other schools. This idea should be

discarded. The WAEC should be able to evolve an effective system for such an examination: a system where special external examiners are sent to schools to supervise and mark examination papers whilst the practical examination is going on. The home science practical work is done under such conditions. In recent years the training colleges also conduct visual art practical examination by the same way whereby inspectors are sent out by the University of Cape Coast (UCC) to inspect the work being done.

The calibre of students admitted to study Visual art should be of another concern. When admission notices are pasted on notice boards, Visual art candidates are those with the lowest grades. Invariably, they form the smallest number. For instance, in the researcher's school only 30 out of 450 students admitted into various courses offered Visual art. Fewer students offer Visual art because teachers at the basic level and the Junior Secondary Schools are not generally trained to teach Visual art. They are trained for vocational subjects like food and nutrition (catering) and sewing. Only few schools have Visual art teachers so it is during the short two-and-a-half years' duration that the students are exposed to visual art. It is recommended that Teacher Training curricula in Visual arts be broadened to include all Visual art courses offered in the Senior Secondary Schools.

Studio attendants are very important hands in any practical endeavour. The Science departments have laboratory assistants, and farm hands and farm



assistants are employed to support agricultural science. The art department also needs studio assistants to help the students during their practical activities. Students will learn more during their spare time under such skilled craftsmen. Therefore, it is recommended that some local craftsmen be employed by the Ghana Education Service to serve as attendants. The sale of their produce could be used to settle their pay if that could be a burden to the Ghana Education Service.

Majority of students' project works could be directed to problem solving in the art industry. Some of the practical questions are set in such a tone that students solve little or no problem. The questions are generally directed to the making of artefacts, which any creative person can make but to solve problems in materials acquisition, tools and equipment are lacking. A suggested question has been discussed in this chapter.

Works produced by students should be exhibited hence the need for exhibition centres in the schools. These could be sources of inspiration to the students. It is true that schools have Open, Speech and Prize giving days, during which such works are exhibited but not all schools have that privilege. A small room put aside for past works is quite an ideal. District and Circuit Education levels could exhibit the best works from their centres. (See Plate 19). This will motivate heads of institutions who do not sponsor art to do it and parents who have wrong attitudes to art will have changed mind.

It is recommended that teachers' output should be appraised to enhance their own practicality. Art Teachers' Association should organise competitions and exhibitions involving teachers' works only, for students to also learn from their mentors. It seldom happens. In fact, students should have confidence in their own teachers to be able to produce good works. Even though some exhibitions from teachers go on, it is not fully patronised both by teachers themselves and students. The inability of art teachers associations to function is a debatable topic

In-service training in modern teaching methodologies in art should be organized periodically for teachers to upgrade their knowledge and be abreast with modern art in teaching techniques. Production units established in the various schools or districts where students can produce and sell should be an idea to buy. Proceeds from such works could be used to help needy students or used to buy more sophisticated equipment to add value to their works. They could be sold to purchase inputs to run the units. This will motivate the SSS visual artist to produce better works and acquire the requisite knowledge and skills. Each school's management committee should establish a production unit and a store for student's art works. Quality control and finishing techniques will be improved in such an environment.

There should be an effective approach to teaching of practical art. It should be given more attention. Teachers should be conversant with practical activities meant to:

- (a) Develop skills and techniques.
- (b) Involve projects that are worked out by students involving drawings, sketch models or stereotypes.
- (c) To help students to apply the principles for product design.
- (d) Fundamental experiments, which are repeated to show crucial stages in the creative thinking, a very important lesson for practical art teaching.



## **6.1 Proposed mode of conducting Visual art practical Examination**

In order for the practical or project work to fully assess students and be used as the standard of attainment of the visual artist in the Senior Secondary School, it is recommended that the paper should be done in two parts. The first part which will last for the first month of the duration of the examination will assess students ability to design the work, his or her originality, how knowledgeable he/she is, his/her technical proficiency and ability to make a suitable work. This part will need an external inspector in whose presence the work will be done and marked. The work will be smaller and a prototype of the final work.

Second part will be the actual project work, which will be based on the prototype that will last for another month under the teachers' supervision, which will include an evidence of study. This will assess students' ability to make a standard work based on the craftsmanship of the student. Both works are sent to the chief examiner for assessment based on the following order.

## 6.2 ASSESSMENT

### PART ONE

**Table 6.1**

ACTIVITY		MARKS
A. Technical Proficiency		
(i)	Use of Equipment	10
(ii)	Use of Materials	10
(iii)	Processes	10
(iv)	Execution	15
<b>TOTAL</b>		<b>45 MARKS</b>
B. Design		
(i)	Layout	15
(ii)	Colour/Tone	10
<b>TOTAL</b>		<b>25 MARKS</b>
C. Suitability		15
D. Creativity		15
<b>TOTAL</b>		<b>30</b>
<b>GRAND TOTAL</b>		<b>100 MARKS</b>



## PART TWO

**Table 6.2a**

ACTIVITY	MARKS
Appreciation	40
Technical Proficiency	30
Finishing	10
Relevance	10
Packaging	10
<b>TOTAL</b>	<b>100</b>

## GRADING

**Table 6.2b**

PAPER TITLE	MARKS
1. Theory and Objective Test	150
2. Objective Test	50
3. Project Work	
(a) Part I	100
(b) Part II	100
<b>GRAND TOTAL</b>	<b>400</b>

Dividing the Grand Total by 4 arrives at an average mark of 100

AVERAGE = (GRAND TOTAL) divided by 4

From table 6.1 it is observed that with such an assessment, originality (that is lacking in copied works and works done by others for the children) will improve, as each candidate will try to come out of his or her nutshell. Technical proficiency is also another area that will improve as children do their own work. Work done by experts will be betrayed if external examiners conduct such examinations, better artists could be produced.

In table 6.2a packaging has been assessed. In an era of advertisement, such a finishing treatment should be taught and be assessed.

In grading students' works the practical work and the theory should carry equal marks so the two sections of the proposed mode of conducting the practical examination balances the marks as shown in table 6.2b.

It is recommended that the size of the Part One should be smaller; a quarter of the final work and that the time given should be shortened. 2 months is recommended.

Following is a proposed question in textiles that may fulfil the conditions in the tables above;

### 6.3 Sample instruction and question in textiles

#### Instruction to supervisors

This paper is to be given to the candidates *two* months before the beginning of the main examinations. Candidates should spend one month on Part I and one month on Part II.

Visual Art inspectors and examiners will supervise candidates to complete Part I during the fourth week and works would be assessed. Candidates should complete a final work within one month.

You should ensure that candidates comply with the instructions given below.

#### Instruction to candidates

Answer *one* question only.

Complete a prototype sample (one-quarter of the final work) with your inspector four weeks. An external examiner will assess your work during the last week.

Part II that include evidence of study (working designs, studies on paper etc) must be submitted together with your the prototype. This should include an appreciation of the finished work.

Your work should be clearly labelled SSSCE Textiles 3; 2000 together with the question number, your school number, and your name and your index number.

1. Design and produce an embroidery wall hanging to be presented to an old man celebrating his 50<sup>th</sup> birthday. Use local materials and motifs as much as possible.

The size of the final work should be 60cm by 45cm. Use not more than 3 colours or 4 stitches.

2. Design and produce a ceremonial cloth to be used by the school choir for a national music festival. Use an appropriate printing or dyeing technique. The cloth should measure 2 metres long. The width is unlimited. Use not more than two colours.

Or

On a traditional loom, design and weave a fabric suitable for the outdoor of a baby. The width should be 15cm - 20cm and the length is 1m long.

Or.

Using the broadloom make a twill design to repeat six times on a fabric measuring 50 cm wide and 1 m long. The warp should be in stripes of 2 colours and woven with a dark tone of any colour.

### 6.3 Conclusion

The thesis still affirming the fact that examination questions should test the students' knowledge and skills. Therefore the questions should bring out the abilities of candidates to create and perform competently. A close analysis of past questions given to students shows that the practical skills of the candidate are not tested. Such tests appear in the theory and objective papers yet it should be emphasized that it is better assessed during the execution of the practical works. Appendix 4 shows past questions in textiles, ceramics and graphic design.

In conclusion, it has been observed that apart from fully assessing student academic standard, examinations are also need for placement of candidates in institutes of higher learning and jobs in Ghana. In fact it is the prime determinant of knowledge and skill acquisition and hence should be given the prominence it deserves in such evaluative efforts.

Problem associated with examination and a practical one for that matter includes the lack of qualified personnel –teacher and studio attendants to support the Visual Art programme. There is also the lack of facilities for the teaching of Visual Art programme. There is also the lack of facilities for the teaching of Visual Art. The conduct and administration of the practical examination is yet another problem which makes the assessment of Visual Art works difficult.

Recommendation given include the need for subsidy as done with other practical subjects like toe sciences. Inspectors are to make the school informed of these



opportunities so that the school can buy these equipments. Parents should also support their wards so that the candidates will be able to come out as qualified artists. It will also clear doubts in the minds of the general public and concerned educators as to the authenticity of works produced by such senior secondary school candidates. This thesis is a case study of some schools in Ashanti Region but it is the concern of all other regions in Ghana as well. Such sentiments are expressed by other examiners during conference marking and Art teachers during Art teachers' conferences. It is a national concern and therefore the Ministry of Education in Ghana should organise a more comprehensive evaluation not only of the practical in Visual Art but all practical activities in the educational system – sciences, languages, technical subjects and the like... such effort will go a long way to make education in Ghana achieve its major aim of producing people who can fit into the society to continue with the good things the past has left for posterity. This is education.

The thesis affirms that the practical examination in Visual art does not adequately assess students' practical knowledge. The aforementioned problem is a clear indicator but on the ground the candidates are able to achieve greater success. A little push in the system can limit these accusations to make Visual art play its role as a practical skill acquisition, training of man power for the socio-economic development of Ghana.

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- 13 M. B. Oguniyi: Educational Measurement and Evaluation; Longman Nigeria (1986).
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- 15 Report of the NAEA Commission on Art Education
- 16 University annual report 1964 – 65; State Publishing Co.; Printing Division, Accra.
- 17 University Calendar UST 1986 – 92; University Press, Kumasi (1992).
- 18 University of Science and Technology 1969 – 71 Calendars; University Press, Kumasi.
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## **Appendix 1**

### **WAEC SYLLABUS AND INSTRUCTIONS TO CANDIDATES**

**(1998-2004)**

#### **PREAMBLE**

The syllabus is intended to provide candidates with the opportunity to demonstrate the extent of their aesthetic awareness, emotional and visual development through perceptual and creative activities. To assess these, the candidates should be able to respond to question which seek to evaluate their

- a) Development of perceptual, analytical and expressive skills through a variety of art activities relating to the environment.
- b) Knowledge and skills in the use and maintenance of art tools, equipment and materials.
- c) Level of appreciation of values and qualities of different works of art.
- d) Knowledge and application of design elements and principles.
- e) Knowledge of Art history and Art structure.
- f) Knowledge and appreciation of their culture in relation to other culture
- g) Understanding of the meaning, significance and the role of art in the socio-economic development of their society.
- h) Understanding and development of indigenous art technology, aesthetics, beliefs, values and attitudes.

- i) Skills in the development of local materials and resources especially in the promotion of small- scale industries.

### **SCOPE OF EXAMINATION**

This subject comprises 3 papers ( papers 1, 2, and 3). Paper 1 is compulsory for all candidates. Paper 2& 3 are divided into alternatives and candidates are to choose one alternative from each of these parts.

All papers carry equal marks.

**Papers 1:** ( 3 hours) This paper is compulsory and consists of **two** Sections: A ( objectives ) and B( Essay). The paper deals with Art theory i.e. Art Structure, Art History and Appreciation. It is intended to test candidates, knowledge, understanding, application, analysis and interpretation of elements

Paper 2: Drawing of painting from objects, Nature or Life ( in pencil, water / poster colour, pastel, charcoal, or pen and ink ) ( 3 hours) ( 100 marks).

Paper 3: Creative design. For printing and Graphics only (3 )

Others will be executed within 9 months of the examination Year.

See details under Crafts ( 100 marks)



## SCHEME OF EXAMINATION

### Paper 1

#### a) GENERAL KNOWLEDGE ( ART STRUCTURE)

- i. Nature of Art branches and careers.
- ii. Visual awareness, understanding and appreciation of Art elements, their forms, characteristics and functions e.g. line, colour, space, shape, form, texture, etc.
- iii. Principles of Art- application of creative and basic design principles and processes e.g. balance, rhythm, proportion, harmony, perspective etc.
- iv. The knowledge of production, use and care of Art/ Craft tools and materials e.g. brush, pencil, colour, pallet, easel etc.

#### APPENDIX II

#### SOME PRACTICAL QUESTIONS IN VISUAL ART

417/3 Nov.

S.S.S.C.E, 1998

PICTURE MAKING 3

Project Work

2 months

3

THE WEST AFRICAN EXAMINATIONS COUNCIL

GHANA

Senior Secondary School Certificate Examination

PICTURE MAKING 3

November 1998

**Project Work**

2 months

[100 marks]

#### Instructions to Supervisors

This paper is to be given to the candidates **four** months before the beginning of the examination. (Candidates should spend **two months** on the project they will offer.)

You should ensure that the candidates comply with the instructions given below..

**Instructions to Candidates Answer one question only.**

Evidence of study (working drawings, designs, studies on paper, etc.) **must** be submitted **together** with your finished piece of work, **including** an appreciation of the finished work

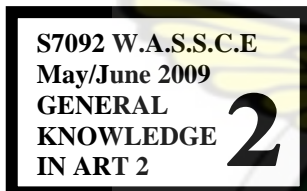
Your work should be clearly labelled '**S.S.S.C.E. PICTURE MAKING 3, 1998**' together with the question **number**, your **school number** and your **name** and **index number**.

1. Design and print a picture using the blockprinting method. The picture should be based on the theme The-Outdooring Ceremony.

The size of the finished work should **not** be less than 30 cm x 20 cm. Use **not** more than **three** colours.

2. Design and produce a polychromatic mosaic based on the topic The hungry lion pounced on the deer and strangled it to death.

The size of the finished work should be 60 cm x 40 cm.



Name .....

Index Number.....

THE WEST AFRICAN EXAMINATIONS COUNCIL West African Senior School  
Certificate Examination

May/June 2009 GENERAL KNOWLEDGE IN ART 2

[100 marks]

**Instructions to Supervisors**

The Council will provide sheets of white or near-white cartridge paper (37.5 cm x 55 cm or half-imperial). The examination centre may provide alternative types of the same size, but not cardboards, ivory boards nor any other type of glossy paper.

The question paper must be given to the candidates a fortnight before the examination.

You should ensure that the candidates comply with the instructions given below.

Instructions to Candidates *Write your name and index number in ink in the spaces provided above.*

*Except where a question asks for a particular medium to be used, you are advised to consider your choice of different media and processes. You are reminded that the following are permissible only for design work: printing from lino, any vegetable such as potato, any fruit, or any material such as hardboard or string that will give an interesting texture, stencil (cut in the examination room), wax resist, coloured inks, poster paints and water-colours.*

No paper, either blank or prepared, would be allowed in the examination room.

You are required to produce original work. Candidates who fail to do so will be severely penalized.

Instruments and blank tracing paper are allowed, but you are advised to restrict your use of them as far as possible when designing.

**Write** clearly the **number of the** question, your **name and index number in top** right-hand corner of your paper. This corner should be kept clear of paint; it may prove impossible to award marks for your work unless your name and index number are legible. Except for this information, you must **not** write on the front of your picture, but you may write anything you wish on the back.

Answer Question **1** in section **A** and any other question in section **B**

Your picture should fill or approximately fill your sheet of paper.

**Section A** 3 hours  
**Composition (DRAWING OR PAINTING)**  
**Compulsory**

**1.** Make a composition on **one** of the following themes:

**Either:** (a) Still life drawing

Select **four** items from the objects below:

- (i) a cutlass,
- (ii) a hoe,
- (iii) a mattock,
- (iv) a rake,
- (V) a watering can.

[50 marks]

**Or:** (b) Imaginative Composition

Make a composition in colour on **one** of the following themes: **either**

- (i)** horrors of war,
- or** **(ii)** the local traditional potter at work.

[50 marks]

**Section B** 3 hours

Answer **one** question **only** from this section.

2. Lettering/Calligraphy

Using any suitable pen lettering and appropriate border design, write the passage below on the paper provided:

Women are the first educators, they should inculcate good values in our children.

[50 marks]

3. Design

Make a half-drop repeat design for a fabric to be used by school children during the Education Week celebration. The design should convey the message of the celebration.

Colour: three

Size: 37 cm x 55 cm

[50 marks]

**END OF PAPER**

## EXAMINER'S QUESTIONNAIRE

This questionnaire attempts to survey the practical/project works of final year students of some selected Senior Secondary Schools in Ashanti region. Please complete every item as honestly as possible. Make comments where necessary. Do not write your name.

### PERSONAL RECORD

SEX.....M.....F

SCHOOL:.....

TEACHING EXPERIENCE:.....YEARS

### SUBJECT TAUGHT (TICK ✓)

1. GENERAL KNOWLEDGE IN ART.
2. TEXTILES
3. SCULPTURE
4. CERAMICS
5. PICTURE MAKING
6. LEATHER WORK
7. BASKETRY
8. JEWELLERY
9. GRAPHIC DESIGN

### QUALIFICATION(S):

DIPLOMA  
B.A(ART)  
B.ED(ART)  
MA (ART EDUC)  
MA (ART HISTORY)  
M.PHIL (ART EDUC.)  
M.PHIL (ART)  
M.FA  
PHD (ART EDUC.)  
PHD  
OTHERS



**EXAMINER STATUS:** C E / T/L / A E

**HOW LONG:** .....YEARS

**SUBJECT(S) MARKED:** 1.....  
2.....

**CONDITIONS OF THE PRACTICAL EXAMINATION IN THE S.S.S  
VISUAL ART PROGRAMME.**

**RATINGS:** S = SATISFACTORY  
D = SOME DIFFICULTY / fairly satisfaction  
U = UNSATISFACTORY

Use an average rating based on 3 years marking.

	S	D	U
1. Technical Proficiency in Practical/Project works			
(i) Use of Tools/Equipment			
(ii) Design (Layout)			
(iii) Product Design Principles			
(iv) Appreciation of work			
2. Relevance of works to demands of question			
3. Suitability of works to specific uses			
4. Application of Colour/Tone			
5. Finishing			
6. Packaging by teachers			
7. Rating of works using 3 years average			
8. Quality of questions			
9. Time for answering questions			
10. Cost of producing exam pieces			
11. Size of exam piece			
12. Role of WAEC subject officers during examination			
13. Role of Supervisors			
14. Role of Inspectors during exams.			

15. Any comment(s) to improve the examination and product qualities.

.....

.....

.....

16. Any proof of works being bought from the open market?

.....

.....

.....

17. Any evidence of works being old works?

.....

.....

.....

18. Works above or below students' ability.  
If yes, why? And if below, why?

.....

.....

.....

19. Do you want Visual Art supervisors to visit schools during examination? Why?

.....

.....

## TEACHER'S QUESTIONNAIRE

This questionnaire attempts to survey the status of Art teaching in some selected Senior Secondary Schools in Ashanti region. Please complete every item as honestly as possible. Make comments where necessary. Do not write your name.

### PERSONAL RECORD

SEX.....M.....F

SCHOOL:.....

TEACHING EXPERIENCE:.....YEARS

### SUBJECT TAUGHT (TICK ✓)

1. GENERAL KNOWLEDGE IN ART.
2. TEXTILES
3. SCULPTURE
4. CERAMICS
5. PICTURE MAKING
6. LEATHER WORK
7. BASKETRY
8. JEWELLERY
9. GRAPHIC DESIGN

### QUALIFICATION(S):

DIPLOMA  
B.A(ART)  
B.ED(ART)  
MA (ART EDUC)  
MA (ART HISTORY)  
M.PHIL (ART EDUC.)  
M.PHIL (ART)  
M.FA  
PHD (ART EDUC.)  
PHD  
OTHERS

**EXAMINER STATUS:**     C E / T/L / A E / NIL

**HOW LONG:** .....YEARS

**SUBJECT(S) MARKED:** .....

**CONDITIONS OF ART TEACHING AS RELATED TO YOUR  
SUBJECT(S)**

**RATINGS:**    S = SATISFACTORY  
                  D = SOME DIFFICULTY  
                  U = UNSATISFACTORY

Use an average rate based on 3 years teaching

CONDITIONS	S	D	U
1. Time allotted for your work			
2. Studio facilities			
3. Supply of Art Equipment and materials			
4. Annual supply of additions and replacement of Art Equipment and materials			
5. Art Studio attendants			
6. Funds for equipment			
7. Cooperation from Head of school			
8. Art Studio			
9. Supervision of work by the Head of Department/School.			
10. Students attitude to Art practical.			
11. Parents attitude to Art practical.			
12. ART Fees sufficiency			
13. Quality of students who offer Visual Art			

14. Knowledge of Visual Art of such students from J.S.S.			
15. Comments:			
.....			
.....			
.....			
.....			
.....			

### PARTICULAR ASPECTS OF TEACHING ART

1. Do students buy their own materials for the practical examination? Yes / No.

If No, how?

.....

.....

2. Does school support in buying examination materials? Yes / No.

3. Do students have enough excursions to production centres of Art?

(Frequently / Occasionally / Seldom)

4. Is the time for the final year practical examination enough?

5. What are your views on quality of students' final practical/project works?

.....

.....

6. Have you ever been queried by WAEC during practical examinations?

.....

.....

7. Has there been any external Art Supervisor during practical exams?

.....

.....

8. Has there been any evidence of malpractice by students during practical exams?

.....

.....



9. Has there been any remarking of scripts of practical works by WAEC?  
.....  
.....
10. Has there been any Court action connected with practical examination malpractice in your school?  
.....  
.....
11. Are the marked practical works given back to the candidates? Yes / No.
12. Do you contact other teachers/experts when the practical examination questions arrive in your school? Yes / No.
13. Do you have any practical examination syllabus? Yes / No.
14. Comment on the quality of questions set by examiners based on:
- (i) Content:  
.....  
.....
  - (ii) Scope:  
.....  
.....
  - (iii) Objective:  
.....  
.....
  - (iv) Equipment/Material availability:  
.....  
.....
  - (v) Affordability of cost by students:  
.....  
.....

15. How would you rate your students' practical skills for the past 3 years?  
(Very Good / Good / Average / Weak)
16. What has been the performance of the students' practical work for the past 3 years based on their examination results?  
(Very Good / Good / Average / Weak). Indicate the percentages for the past 3 years.
17. Suggest any alternate arrangement for practical examination in Visual Art.  
.....  
.....  
.....
18. Which class do you teach the following?  
(i) Quality Control: SSS1 / SS2 / SS3  
(ii) Product Design: SSS1 / SS2 / SS3  
(iii) Skills in Visual Art: SSS1 / SS2 / SS3
10. Are you able to teach all aspects of practical activities under your subject area? (Yes / No). If no select from the list provided the aspects you are unable to teach and give reasons.

**(A) TEXTILES:**

1. EMBROIDERY
2. PRINTING
3. DYEING/BATIK
4. WEAVING
5. KNITTING/CROCHETING
6. APPLIQUE
7. TAPESTRY

**(B) CERAMICS:**

1. THROWING
2. SLAB
3. COIL
4. MODELLING
5. GLAZING
6. SLIP CASTING
7. MOULD MAKING

**(C) SCULPTURE:**

**MEDIUM:**

- |                            |         |
|----------------------------|---------|
| 1. CARVING                 | WOOD    |
| 2. CASTING                 | CEMENT  |
| 3. MODELLING               | CLAY    |
| 4. ASSEMBLAGE/CONSTRUCTION | METAL   |
|                            | P. O. P |

**(D) PICTURE MAKING:**

**MEDIUM:**

- |             |        |
|-------------|--------|
| 1. DRAWING  | OIL    |
| 2. PAINTING | WATER  |
| 3. COLLAGE  | COLONY |
| 4. MOSAIC   | CANVAS |
|             | WOOD   |
|             | MURAL  |

**(E) LEATHRWORK:**

1. SEWING
2. APPLIQUE

**(F) BASKETRY:**

1. MACRAME
2. WEAVING (CANE)
3. RATTAN

**(G) JEWELLERY:**

**(H) GRAPHIC DESIGN:**

1. PRINTING
2. POSTER
3. PAPER CRAFT

4. PACKING
5. PRODUCT DESIGN
6. PHOTOGRAPHY
7. BOOKCRAFT

### KINDS OF PRACTICAL ACTIVITIES

You are to rate the use of practical activities used in teaching Visual Art in your school.

**RATING:**    1 = Frequently Used  
                   2 = Used  
                   3 = Occasionally Used  
                   4 = Rarely Used  
                   5 = Never Used

PRACTICAL ACTIVITIES	1	2	3	4	5
3. Practical work set to develop skills in Techniques (Technical Proficiency)					
4. Investigating projects (Problems worked out by students)					
4. Discovery Experiments					
4. Demonstration of find fact and principle – Product Design					
5. Fundamental Experiments repeated to show crucial stages in the Creative thinking.					

## STUDENTS' QUESTIONNAIRE

Dear Student,

This questionnaire attempts to survey the teaching of art, especially practical/project works of students of some selected Senior Secondary Schools in Ashanti region.

Please complete every item as honestly as possible. Make comments where necessary. Do not write your name. Your identity is confidential.

### PERSONAL RECORD

SEX.....M.....F

SCHOOL:.....

CLASS: .....

### SUBJECTS OFFERED IN VISUAL ART (TICK ✓)

1. GENERAL KNOWLEDGE IN ART.
2. TEXTILES
3. SCULPTURE
4. CERAMICS
5. PICTURE MAKING
6. LEATHER WORK
7. BASKETRY
8. JEWELLERY
9. GRAPHIC DESIGN

## CONDITION OF VISUAL ART PRACTICAL

**RATING:**    **S** = SATISFACTORY  
                   **D** = SOME DIFFICULTY  
                   **U** = UNSATISFACTORY

CONDITIONS	S	D	U
11. Time allotted for your practical			
12. Studio Facilities			
13. Supply of Art Equipment			
14. Supply of Art Materials			
15. Art Technician/Assistant			
6. Art Fees for Art practical			
7. Art Studio			
8. Attitude to Practical Work			
9. Excursion to Art Centres			

## PARTICULAR ASPECTS OF TEACHING ART

1. Is Art done in the Studio? Yes / No  
 If No, where?  
 .....
2. Is studio well equipped? Yes / No
3. Do you buy your own Art material for practical? Yes / No.
4. Is your Art practical work always/seldom/not marked?
5. How many practical works do you do per week? .....
6. Do you follow product design principles? Yes / No.



7. Are your parents happy about your offering of Visual Arts? Yes / No.

If No, why?

.....  
.....

8. Do they give you your fees and other monies for Art promptly? If No, why?

.....  
.....

9. Do they give you your fees and other monies for Art promptly? Yes / No.

If No, why?

.....  
.....

10. Do you exhibit your practical work in your home? Yes / No.

If No, why?

.....  
.....

### CONDITION OF EXAMINATION PRACTICAL

Rate your ability and teachers' ability in the following practical activity your offer.

A = 65% and above

B = 55% - 65%

C = 50% - 55%

D = 45% - 50%

E = 40% - 45%

F = Below 40%

	STUDENT	TEACHER
<b>(A) <u>TEXTILES</u></b>		
1. EMBROIDERY		
2. PRINTING		
3. DYEING/BATIK		

4. WEAVING		
5. KNITTING/CROCHETING		
6. APPLIQUE		
7. TAPESTRY		
<b>(B) <u>SULPTURE</u></b>	<b><u>MEDIUM</u></b>	
1. CARVING	WOOD	
2. CASTING	CEMENT	
3. MODELLING	CLAY	
4. ASSEMBLAGE/CONSTRUCTION	P.O.P	
<b>(C) <u>LEATHER WORKS</u></b>		
1. SEWING		
2. APPLIQUE		
<b>(D) <u>CERAMICS</u></b>		
1. THROWING		
2. SLAB		
3. COIL		
4. MODELLING		
5. GLAZING		
6. SLIP CASTING		
7. MOULD MAKING		

<p><b>(E) <u>BASKETRY</u></b></p> <ol style="list-style-type: none"> <li>MACRAME</li> <li>WEAVING (CANE)</li> <li>RATTAN</li> </ol> <p><b>(F) <u>GRAPHICS</u></b></p> <ol style="list-style-type: none"> <li>PRINTING</li> <li>POSTER</li> <li>PAPER CRAFT</li> <li>PACKING</li> <li>PRODUCT DESIGN</li> <li>PHOTOGRAPHY</li> <li>BOOK CRAFT</li> </ol> <p><b>(G) <u>PICTURE MAKING</u></b></p> <ol style="list-style-type: none"> <li>DRAWING</li> <li>PAINTING</li> <li>COLLAGE</li> <li>MOSAIC</li> </ol> <p><b>(H) <u>JEWELLERY</u></b></p>	<p><b><u>MEDIUM</u></b></p> <p>OIL</p> <p>WATER</p> <p>COLONY</p> <p>CANVAS</p> <p>WOOD</p> <p>MURAL</p>	
---	--	--

## KINDS OF PRACTICAL WORKS YOU ARE TAUGHT

**RATING:**    **1** = Frequently Used  
                   **2** = Used  
                   **3** = Occasionally Used  
                   **4** = Rarely Used  
                   **5** = Never Used

	1	2	3	4	5
1. Practical works set to develop your skills in Visual Art. e.g Printing, Weaving etc.					
2. Investigation projects (Problems worked out by students) e.g. Colour mixing, dyes etc.					
2. Discovery Experiments (Coming out with new things yourselves)					
3. Demonstration to find fact and principle. e.g. to proof that an activity is correct - Product design.					
4. Fundamental Experiment repeated to show crucial stages in Creative thinking.					
(i)      Observation in drawing					
(ii)     Perception etc.					
(iii)					
(iv)					
(v)					
(vi)					

## **SUBJECT OFFICERS' QUESTIONNAIRE**

This questionnaire attempts to survey the conduct and administration of Visual Art Practical examination in some selected schools in Ashanti region.

Please complete every item listed below as honestly as possible. Make comments when necessary. Your identity is confidential.

### **PERSONAL RECORD**

**SEX:** .....M .....F.....

**NATIONALITY:**.....

**OFFICE:**.....

**RANK:**.....

**SUBJECT(S) YOU ARE IN-CHARGE OF: (Please Tick ✓ )**

1. GENERAL KNOWLEDGE IN ART
2. TEXTILES
3. SCULPTURE
4. CERAMICS/POTTERY
5. LEATHER WORK
6. JEWELLERY
7. GRAPHIC DESIGN
8. PICTURE MAKING
9. BASKETRY

**QUALIFICATION:** DIPLOMA

B.A.

MA

PHD

## CONDITION OF EXAMINATION PRACTICAL IN VISUAL ART

**RATING:**    **S** = SATISFACTORY  
                   **D** = SOME DIFFICULTY  
                   **U** = UNSATISFACTORY

		S	D	U
1.	Quality of work produced.			
2.	Supervision during examination			
3.	Fees for Art practical			
4.	Visiting centres during practical examination			
5.	Quality of Questions set by Chief Examiners			
6.	Content of Questions set			
7.	Duration for answering the Question			
8.	Size of work produced for examination			
9.	Malpractice in the practical examination			

Comment on the following in the Space provided:

10.    Remarking in your Subject Area.

.....

.....

.....

11.    Queries to Art Teachers and Head of Schools.

.....

.....

.....

12.    Court actions on Teachers etc.

.....

.....

.....



13. Old works sent as new ones.

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

14. Need for SUPERVISOR in the practical.

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

KNUST



## **TELEPHONE INTERVIEW**

**NAME:** .....

**RANK:** .....

**OFFICE:** .....

**NATIONALITY:** .....

**QUALIFICATION:** .....

## **QUESTIONS**

1. Could you briefly comment on Visual Art practical in the last 3 years?
2. What major problems do you find with
  - (i) Art Teachers in the conduct of the examination
  - (ii) The Chief Examiners and Assistant Examiners in putting down questions.
3. Why can't you have supervisors go round during practical examinations?
4. Are the sizes of the final examination work not too big?
5. Fees charged for Visual Arts. Is it sufficient to employ supervisors like Home Economics Department do to go round the centres?
6. On the whole are students coping with the course content?
7. Comment on the conduct of examiners.