A COMPARATIVE STUDY OF TEACHING AND LEARNING PROCESSES OF THE VISUAL ARTS IN SELECTED SENIOR HIGH SCHOOLS IN URBAN AND RURAL SETTINGS IN ASHANTI REGION, GHANA

BY

Abena Okyerewa Siaw

(B.A (HONS) Integrated Rural Art & Industry)

A Thesis submitted to the School of Graduate Studies,

Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, in partial fulfillment of the requirements for the Degree of

MASTER OF ARTS IN ART EDUCATION

Faculty of Art, College of Art and Social Sciences

September, 2009

DECLARATION

I hereby declare that this submission is my own work towards the Master of Arts (Art Education) and that, to the best of my knowledge, it contains no material which has been accepted for the award of any other degree of the University, except where due acknowledgement had been made in the text.

Abena Okyerewa Siaw (PG 130907)

Student's Name & ID No. ……. ……...

Signature Date

Certified by:

Nana Afia Opoku-Asare, Mrs. …… ……..……

Supervisor's Name Signature Date

Certified by:

Dr. Joe Adu-Agyem …… ……..…..……..

Head of Department's Name Signature Date

ABSTRACT

A number of arguments have been made concerning teaching and learning in Ghana. The available studies suggest that environment has a positive relationship with academic performance and achievement although limited information on how location of school affects academic performance of students in the Visual Arts exists. This study adopted the qualitative and quantitative research methods with interview, observation and questionnaire administration to identify the factors that affect teaching and learning processes, and students' academic performance in the Visual Arts in urban, peri-urban and rural Senior High Schools in the Ashanti Region. Using the purposive and simple random sampling techniques, a sample of six schools – two in each setting, 138 respondents comprising 120 students and 18 teachers were selected for in-depth study. Data collected were analyzed with SPSS 16 (2007 edition) and processed into tables and frequency graphs. The study found that urban schools perform better than rural schools because they have prestigious names and character, more qualified teachers, and attract and admit high performance BECE applicants into the Visual Arts department. Students in these well-endowed schools have clear advantages over their colleagues in the peri-urban and rural schools which are less endowed and therefore attract average performing candidates. Significantly, the performance of students in the peri-urban and rural schools was found to be the same. While the personality behind the name of a school influences academic achievement of its students, the study revealed that the communities in which a school is located and educational opportunities they have also directly influence the academic performance and achievement of its students. Environmental factors, lack of studio facilities, and differences in teaching methodologies in the different geographic settings seem to have some influence on students' learning and performance in the final examinations.

DEDICATION

To my dear mother who has taken full responsibility of my education to this level. Thank you 'Maa' for encouraging and standing by me as I endeavoured to put together this study plan and to those who are able to make it from rural communities.

TABLE OF CONTENTS

CHAPTER FOUR: PRESENTATION AND DISCUSSION OF MAIN FINDINGS

LIST OF TABLES

LIST OF FIGURES

ACKNOWLEDGMENT

I extend my sincere gratitude, first to God almighty for His strength and guidance throughout my education to this level. Secondly, to my dear Mum, I say '*Mmo*', thank you very much for your encouragement, support and guidance and taking sole responsibility of my education to this level. For all those who contributed towards my academic work in any way, I am indebted to you all.

My special thanks go to my research supervisor, Mrs. Nana Afia Opoku-Asare, for her outstanding professional advice. Nana, I say thank you very much for your support and encouragement when the road became very slippery for me. To all the lecturers in Art Education, I am very grateful to you for taking me through the maiden steps into this paradigm of research. To Dr. Mariama Ross, I say thank you for bringing me back on track.

I say a big thank you to the Head Masters and Mistresses of the sampled schools and the Department of General Art Studies Librarian for the 2008/09 academic year, Miss Akua Dufie Wiafe, for her assistance. May God also bless and see all my course mates through their studies and future academic pursuits. To my respondents I say thank you and may God see you through the next ladder of your education.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The educational system of any nation is a mirror through which the image of the nation can be seen, shaped and also likely to be shaped. Education, according to many authors, has been and will continue to be the potential cause of change in any society. Education is also meant to develop manpower for different levels of the economy which is an ultimate guarantee of national self-reliance. Hence, the formulation and clarification of purposeful education must emerge the realities of life, taking into account the entire scope of human life and at the same time, considering specific needs of the individual (Von Glasersfeld, 1995; Singh and Rana, 2004).

According to Ryan and Cooper (1992), little has changed in secondary education over the last 100 years. A change of courses has been made but little changes have occurred in living patterns, values, technologies and careers. Also changes have emerged from examinations, school programmes, subject delivery and the end product of school learning. To get abreast with the little changes that have emerged and in recognition of school learning as an evolving process, secondary schools offer a wide range of programme models to meet the needs of students. The secondary education curriculum, according to Nyman and Jenkins (1999), revolves around subjects offered in the World War I era and are being taught by specialists.

Due to the increase in rural-urban migration, millions of people living in rural areas have moved to the urban centres. From as far back as the pre-independence era, Ghana has made better than average efforts to formulate national development plans

with different strategies being pursued to raise the living standards of the population and to ensure economic growth. Yet, the urban-biased character of past approaches has left a legacy of extreme disparities in development which reflects in differences between rural and urban areas in terms of demographic and settlement pattern, distribution of social infrastructure and levels of economic activity (UNICEF, 1990).

In Ghana, students in urban as well as rural Senior High Schools (SHS) follow the same curriculum and prescribed syllabi and therefore operate under the same regulations of teaching and learning. Empirical studies and personal observation of matriculation sessions in KNUST however, indicate that most of the students admitted to the University come from the traditionally famous schools located in the urban centres of the country. This notion was confirmed by the Vice-Chancellor of KNUST in his matriculation speech for the 2008/2009 academic year (Recorder, 2009). Knowing that schools exist in all parts of the country, it is expected that all things being equal, all students, irrespective of the community they live in, should do well in school.

However, it appears performance is at variance with this view. This makes it difficult for parents to accept to have their wards enroll in schools located in rural communities. Despite the government's intervention of distributing SHS applicants fairly across the country through the Computerized School Placement System, parents and guardians try as much as possible to bring their wards who had been placed in rural schools back to urban and the famous schools. It is important that this view is examined by comparing the teaching and learning processes in Visual Arts subjects in selected urban and rural settings to ascertain the factors that account for this situation.

1.1 Statement of the Problem

On many occasions, statements made by government officials, heads of schools and other public individuals indicate that the standard of education in Ghana is improving. This is seen through the Basic Education Certificate Examination (BECE) and the West African Senior Secondary School Certificate Examination (WASSSCE) results released by the West African Examinations Council (WAEC) in respect of final year Junior and Senior High School students. Contrary to these public statements, other individuals also claim that students' performance is not encouraging and attribute this to factors that influence JHS and SHS students' academic performance.

There also appears to be differences in the academic performance of students in rural and urban schools. For instance, 223 students of Prempeh College in Kumasi were admitted to KNUST for the 2007/08 academic year (representing 4.96% of total intake) as compared to a single student from Adanwomase Senior High School, a mere 0.02% of intake. Can this be attributed to the difference in locations and the environments of the schools or other inferential factors are included? There is also an assumption that urban schools do better than those in rural settings. Though all SHS in Ghana follow the same syllabus and write the same WAEC external examinations, some urban schools perform better than the rural schools. Environmental factors, lack of studio facilities, and differences in teaching methodologies seem to have some influence on students' learning and examination performance.

The need to understand these observations, assumptions and personal experience of the apparent urban-rural disparity in student academic achievement makes it very necessary to find out the relevant factors that affect teaching, learning

and academic performance of the Visual Arts student in the different geographic settings in the Ashanti Region, Ghana.

1.2 Objectives of the Study

The study focuses on the following objectives:

- To assess and compare the logistics support available for running the Visual Arts programme in selected Senior High schools in rural and urban settings in the Ashanti Region.
- To examine teaching and learning processes in the Visual Arts in the selected schools.
- To explore those factors that account for any variations in teaching of Visual Arts in rural and urban settings.
- To compare and contrast the West African Examinations Council final year examination results in Visual Arts for selected Rural and Urban schools to have an idea of the differences in achievements.

1.3 Research Questions

- What is the influence of access to logistic support on the Visual Arts programme in the selected rural and urban schools?
- What teaching and learning methods are used in these selected schools?
- What factors influence the teaching of Visual Arts in these schools?
- Are there any differences in the WASSCE results of students in the selected schools?

1.4 Delimitation

The study is limited to the human and material resources available to the selected schools that enhance teaching and learning processes of the Visual Arts programme in the urban and rural settings in the Ashanti region.

1.5 Limitation of the Study

The most significant challenge to this study was the definition of urban and rural areas. However, in dealing with this challenge, the Ghana Education Service definition of rural, peri-urban and urban areas was adopted to make it easier to differentiate the different geographic areas identified for the study. There were also time constraints in the data collection for a much longer period of observation which has a higher tendency to provide a more accurate reality of the Visual Arts situation in the selected schools.

1.6 Definition of Terms

Technical terms used are explained as follows:

Urban Community: An area or a community with a population of more than 5,000 people.

Rural Community: An area or a community with a population of less than 5,000 people.

Peri-urban Community: An area lying close to an urban centre.

1.7 Abbreviations/Acronyms

BECE	Basic Education Certificate Examination
GES	Ghana Education Service
GKA	General Knowledge in Art
IEPA	Institute for Educational Planning and Administration

JEM	Journal of Educational and Management
JHS	Junior High School
KNUST	Kwame Nkrumah University of Science and Technology
NGO	Non-Governmental Organisation
PTA	Parent Teacher Association
SHS	Senior High School
SSSCE	Senior Secondary School Certificate Examination
WAEC	West Africa Examinations Council
WASSCE	West Africa Senior Secondary Certificate Examination
SPSS	Statistical Package for Social Scientists
CSPS	Computerised School Placement System

1.8 Importance of the Study

The study throws more light on the Visual Arts programme in Ghana, and identifies effective useful and functional methodologies to be used to enhance teaching and learning of the Visual Arts in all Ghanaian Senior High Schools. Educational planners, administrators, school heads and teachers who are the implementers of the programme will realise the differences in the academic performance of students on the Visual Arts programme in rural and urban settings so as to give those lagging behind the necessary support. The findings will arouse the interest of parents and encourage them to accept to have their children placed in rural SHS so that they can also contribute their quota to rural development and positive nationalism.

The recommendations will help to promote teaching and learning on the programme in the rural settings and serve as a guide to the Directors of Education to

motivate their Circuit Supervisors to intensify their supervisory efforts to improve the performance of teachers and students in all communities. The Regional Director, Metropolitan Director, District Directors and Heads of the selected schools will have cause to intensify their request for better resources and material support for their schools. NGOs, PTAs and other philanthropists will be alerted to the need for supporting the rural schools to improve their standards. The District Directors and Heads of schools in the rural communities will also have the evidence to support requests for an equal share of educational resources to support the Visual Arts programme.

Parents, students and other stakeholders in the educational enterprise will appreciate the problems encountered in the schools and be motivated to help the school administrations to yearn for quality education for their students.

1.9 Organisation of the Rest of the Text

Chapter Two covers the review of literature relevant to the topic. Chapter Three deals with the strategies adopted in data collection, the sample and sampling technique, research design, administration of research instruments and data analysis plan. Chapter Four presents the discussion and analysis of the main findings while Chapter Five presents the summary, conclusions drawn from the study and recommendations for improving the situation in the schools.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The literature review focuses on education, teaching and learning; the concept of academic performance and the factors that influence academic performance; geographical location and its impact on performance. The review seeks to identify the environmental and other inferential factors that affect teaching and learning processes in urban and rural settings.

2.1 Education

The process of education consists of teaching and learning. Teachers teach whiles students learn what is being taught. Generally it is expected of schools to provide an atmosphere and environment conducive enough for effective teaching and effective learning so that both the teachers and the students would be productive during school hours. It is widely accepted that the quality of education depends on the quality of the teacher because the teacher does not depend on the learner any more than the learner depending on the teacher (Amissah *et al*, 2002). This is reinforced by the Ministry of Education's (2002) statement that teachers are central to every educational reform because they are the ones who accomplish the agenda that has been laid down in a reform. This means an effective curriculum and an effective reform depend on the teacher. Nevertheless, the type of school is also an important factor to consider for a teacher to accomplish the goal of achieving the curriculum or reform objectives.

2.2 Types of School

Ankomah (2002) classifies schools into three types: the conventional, congenial and the collegial school. According to this source, the conventional school is characterized by dependency, hierarchy and professional isolation. There are strict rules and regulations which must be followed by both teachers and students and failure to do this call for drastic action whiles the congenial school is characterized by friendliness and lack of commitment which leads to the neglect of institutional goals. Glickman *et al* (as cited in Ankomah, 2002) speak against the first and the second type of schools due to their typical ineffectiveness. The collegial school on the other hand, is characterized by purposeful adult interactions about improving school-wide teaching and learning.

School-wide culture, according to Fleischman and Osher (2005), is the underlying goal for creating a positive culture to enable students to achieve academically. The collegial schools are also characterized as schools where authorities accept disagreement, and opinions are seen as integral to change. They respect the wisdom of all and care for all to arrive at educational decisions for students and issues are discussed with candour. As the congenial school neglects institutional goals, the collegial schools establish learning goals for all students. Secondly, common priorities are set with decisions about internal change and resource allocations (Ankomah, 2002). To this author, such schools are also driven by:

- a covenant of learning mission, vision and goals;
- a charter for school-wide, democratic, decision making, and,
- a critical study process for informing decision.

In spite of these characteristics, school effectiveness is also affected by other factors.

2.3 An Effective School System

An organisation such as educational institution must be effective to gear towards high performance and goals. Ankomah (2002) describes three perspectives of effectiveness. These are Individual effectiveness, Group effectiveness and Organisational effectiveness. Individual effectiveness has to do with specific members of the organisation with ability, skills, knowledge, attitude, motivation and stress of the individual members being the factors. Group effectiveness looks at the sum of the contributions with concern given to cohesiveness, structure, leadership, status, roles and norms whiles Organisational effectiveness considers both the individual and the group effectiveness (*JEM, 2002).

However, organisational effectiveness can be looked at from three main approaches. These are the goal approach, the systems theory approach, and the stakeholders approach. The goal approach emphasizes that an organisation exists for the purpose of accomplishing some goals. The goal accomplishment is therefore used as a yardstick to measure effectiveness. With the system theory approach, the organisation exists as a system that is the basis for describing the internal and external behaviours of the organisation. Members of the organisation perform their individual and group tasks because externally, the transaction that exists between the organisation and other organisations and institutions are assessed. With the stakeholder approach, emphasis is on the satisfaction of all the individuals and groups who have a stake in the organisation, including the students, parents and the community (Ankomah, 2002).

In describing the cultural elements of an effective school, four major expectations are observed - striving for excellence; teachers adopting the attitude that all students are capable of achieving irrespective of past performance; staff striving

to improve themselves by helping each other; and, teachers and students being well-disciplined to contribute to a safe and an orderly environment where teachers are held responsible for all students (Ankomah, 2002). Quality education, according to Ankomah (2002), therefore implies good teaching, adequate materials and facilities for effective teaching, and a congenial atmosphere for education. Furthermore, the effective school has a strong leadership with heads being firm and purposeful, willing to delegate tasks and involving teachers in decision-making.

Effective schools are said to have attractive and orderly environments which encourage self-control and a clear focus on teaching and learning as a primary goal. Students' performance and behaviour receive a positive reinforcement with feedback and clear rules of behaviour that stimulate and improve students' outcomes. Thus in such schools, there is continuous monitoring of students' progress and academic results are used to inform planning and teaching (Ankomah, 2002).

The IEPA, Atakpa and Ankomah (1998) also report that an effective school has a strong PTA system, and parents are encouraged to be involved in promoting student learning and achievement. Communities, teachers, administrators and students continue to be learners towards improvement in an effective school (Ankomah, 2002). Also the process of education which consists of teaching and learning must be considered as a contributing factor to achieving school effectiveness.

2.4 Teaching

According to Tamakloe *et al* (2005), teaching is directing knowledge towards the learner. To Kochhar (2004), teaching is not a mechanical process but a rather intricate, exacting and challenging job. Though teaching is poorly paid, Kochhar

explains that its riches are of a different order, less tangible but more lasting - that is satisfaction of personal fulfillment. To Farrant (1996:168), teaching is "a process that facilitates learning". Teaching and learning are therefore described as the two sides of a coin because teaching does not happen without a learner (Amissah *et al*, 2002). Some definitions given to teaching are as follows:

- Teaching is the means whereby an experienced member of a group guides and directs pupils in their total growth and development.
- It is also the activity that the teachers demonstrate to reflect their philosophy of education.
- Teaching is an interpersonal influence aimed at changing the way or behaviour in which other persons can or will behave.
- It is a system of actions intended to induce learning.
- It is an activity aimed at the achievement of learning and practiced in such a way as to respect the learners' intellectual integrity and capacity.

The above definitions show how teaching has been subjected to a variety of descriptions and definitions. While some authors describe teaching as an art because it gives the teacher an opportunity to do something creative like moulding personalities and the mind, others describe teaching as a science because it hinges on a specified body of knowledge - psychology. In this sense, Kochhar (2004: 22) asserts that "teaching is a complex art of guiding pupils through a variety of selected experiences towards the attainment of a widening field of learning". Hence teaching directs growth and development. As the art involves the mind, the heart and the hand, so is teaching (Amissah et al, 2002).

The authors assert that teaching is the art of inducing students to behave in such ways that are assumed to lead to learning. This connotes that teaching is all about creativity because the personality is at play. It is out of passion that a person can teach effectively and it takes a creative teacher to impact on the learner. Therefore teaching can be defined as the art and a conscious act of transmitting knowledge, skills, attitude and values in a systematic and an orderly procedure to induce learning for positive growth and development.

2.4.1 Maxims of Teaching

The term "maxim", according to the Collins English Dictionary (2005), is a brief expression of a general truth, principle, or rule of conduct. Therefore maxims of teaching can be termed as the general rules, principles or codes of conduct which should be observed when teaching. According to Kochhar (2004), a good teacher must be familiar with general maxims for effective teaching and some of the following maxims must be observed during teaching.

- **Proceed from the known to the unknown**

Old knowledge serves as foundation on which new ones can be built. Kochhar indicates that for a new knowledge to be acceptable to learners, the teacher must lay hands on past experiences of that child because foreign ideas find the mind as a glass wall on which it can gain no foothold. Based on the old knowledge, new ones can act as a host and ideas, sensations and impressions can be assimilated. When knowledge is partially familiar, they fit into the relevant mass (Kochhar, 2004). It is therefore the teacher's duty to help the child to recall previous knowledge in order to pin new ones to fit on it. In the process of recalling, the teacher must diligently search for past experience and be sure the child is ready to absorb the new knowledge.

- **Proceed from analysis to synthesis:**

According to the Encarta World English dictionary (1999), analysis means separation into components; that is finding out what a thing contains by separating it into its constituents while synthesis is the result of combining different elements into a new unified whole resulting from the combination of different ideas, influences or objects. To Kochhar (2004), synthesis is the complement of analysis.

According to Kochhar, children come to class with different knowledge that are incomplete, indefinite and imperfect. It is the teacher's duty to put this kind of knowledge into shape. The teacher's function then is to correct and systematize the teachings of everyday experiences by analysis that separates the child's experiences into components to prepare him for further synthesis. Analysis must be followed by synthesis because one without the other is useless. Since analysis makes things easy to understand and puts knowledge in a clear and broad framework, synthesis makes it a new whole that is definite and fixed (Kochhar, 2004). Procedures adopted by the teacher must therefore be a combination of both.

- **Proceed from the simple to the complex:**

Simplicity to complexity is an important factor in teaching. Lessons must be presented starting with the easier ones before presenting complex ones. According to Kochhar (2004), simplicity and complexity must be determined from the child's point of view. Whatever the content of teaching may be, it must be graduated. Hence teachers must engage students in tasks that are generally of low level difficulty to enable effective learning before the more difficult ones.

- **Proceed from 'Whole' to 'Part'**

Kochhar (2004) sees learning to proceed more rapidly and retained better when materials to be learned have meaning, organisation and structure. The "whole" learning is better than "part" learning because its various components will be seen by the child as being inter-related and that a relationship exists between the central idea of what is to be learned and the learner. However, principles and rules of conduct in teaching cannot be over-emphasised. It is therefore necessary for teachers to introduce rules in their work in order to achieve academically and ensure effective teaching.

2.4.2 Effective Teaching

An effective teacher is an experience everyone would like to have and understand. Effective teaching is essentially concerned with how best to bring about the desired pupil learning by some educational activity (Kyriacou, 1995:9). The quality of teaching and learning activities themselves is important for bringing about educational outcomes. Effective teaching involves the use of quality instruction to achieve an educational outcome. Basically, this involves organising the learning experience in a sound and appropriate way by considering the characteristics of the students such as ability, prior understanding and motivation. Effective teachers are known to have direct influence on enhancing student learning and an enriching effect on the child's daily life and educational aspirations. It is known that the teacher who exerts forceful control techniques sets up learning experiences which are of poor quality and would not be effective in fostering the desired educational outcomes (Kyriacou, 1995; Tucker and Stronge, 2005).

2.4.3 Teaching Methods

Teaching methods or instructional strategies are defined by Singh and Rana (2004) as something designed to establish interactions between the teacher, the student and the subject matter or a combination of these three to influence directly or indirectly, the learning process. For learning to take place, one must carefully plan procedures and activities that the students will undergo. This is achieved by varying behaviour, majoring the subject matter and teaching to meet the needs and interests of each individual.

Singh and Rana also suggest that the individual teacher must design and select methods in his instructions, and each design or selection should be based on his or her interpretation of what will constitute effective instruction for a particular population. Individual interpretation means lessons should be based on empirical evidence, past experience and extensive knowledge of methods and materials. Given that the teacher is an authority figure and perceived of by the students as knowledgeable in the field he or she is teaching significantly influences the learning of the arts (James, 1996).

The author asserts that the teaching procedure adopted by teachers and the technical demonstration that is done also teaches students the nature of creative art. The implication is that teaching methods that employ demonstration enables students to go beyond school and learning. For example, James observes that when students see slides and actual cuts at the beginning of each assignment, they learn about the concept and values in making and thinking about art. That is to say that the teaching technique of demonstration prior to assignment better enhances the learning of art.

Some researchers see tutoring as an effective method of teaching because it is the best support a teacher can give to a student for effective learning. Tutoring can be given to individuals, the whole class and small groups. According to Cornett (2003), active engagement is a key to academic achievement. Students must therefore be actively engaged in class to enable them understand the subject matter well. Singh and Rana (2004) say that differences in teaching methodology employed by teachers do not make some better than others. Methods of teaching vary with no single strategy being the most effective with the entire students and the subject matter. Teachers also come in all shapes and sizes and exhibit a wide range of personalities, beliefs and ways of thinking and working.

Squires (2002) believe that teaching goes beyond general skills, and must be geared towards the needs of a particular situation or the type of course, subject and level of the group or individual. Therefore one cannot hold a teacher who uses methods and models of teaching that differ from the ones informed by research as necessarily a "bad teacher". Teachers and trainers need to be competent at employing the various methods of teaching. Tomlinson and McTighe (2006) support this by saying that teaching is an art and calls on its practitioners to work simultaneously in multiple media, with multiple elements. It is therefore necessary for one to select the best and appropriate method and strategy for a particular subject matter and student population, implying that teachers should vary their methods of teaching in order to suit the subject matter and the student at a particular stage.

2.4.4 Characteristics of Good Teaching

A good teacher is one who knows the capabilities of his learners and has understanding of what his or her students need to learn. This implies that the skill of teaching lies in knowing who, what and how to teach and above all to be able to

judge when (Farrant 1996). Good teaching demands great skill irrespective of the level of teaching. It does not depend on the learner any more as Amissah *et al* (2002) indicate. Thus teaching has become complicated due to the increasingly intricate phase of human personality and society. The idea is that a teacher must bear in mind certain principles of good teaching whiles dealing with the child.

As indicated by Kyriacou (1995), five qualities characterise a good teacher:

- Personality and will
- Intelligence
- Sympathy and tact
- Open mindedness, and
- Sense of humour

Adding to these principles, Kochhar (2004) asserts that the teacher must:

- **recognise individual differences among people:** The teacher must know and appreciate why a learner behaves the way he does at a particular time during the developmental stage. It is only in this way that quality opportunity can be provided to enhance learning.

- **create the learning situation:** the teacher must keep the learner alive by making him or her participate in a purposeful activity. The teacher must see to it that learners have activity and good humour in each day's activity.

- **challenge the child to learn:** learning occurs when there is overlapping (Kochhar 2005). The good teacher helps students to think critically and independently so that the learner is ever more eager to find out to be creative (Amissah et al, 2002).

- **encourage general development:** a teacher who sets the pupils' eyes on a peak and helps them select a path that gets them there is always appreciated (Kochhar, 2004). This means that the good teacher knows how to appraise the individual, make an educational diagnosis and help the child to develop in a desirable fashion.

- **cause, facilitate and promote learning:** good teaching, according to Kochhar (2004), is stimulating. As the teacher makes teaching exciting, it prepares the learner's mind to desire to know. Amissah *et al* (2002) also assert that the good teacher knows the nature of the human organism, how learning takes place and what motivates the learner. According to the authors, the great teacher helps people to become conscious of their own values, to examine themselves and to build up for themselves values that are more satisfying to them and the society. The good teacher therefore improves the quality of living of every child.

What this means is that efficient or good teachers must have a sound knowledge of what their people must know and have the ability to relate the content, method, sequence and pace of work to individual needs, use the environment and appropriate media to support learning, use a range of teaching strategies skillfully and have enthusiasm for the subject (Farrant, 1996; Tucker and Stronge, 2005). It is the teacher's duty and vital responsibility to motivate students in ascertaining their inner strengths and abilities and discovering what truly inspires them. The good teacher is therefore the one who has the willingness and passion to teach; respects and understands the individual learner, and creates learning situations that build up values in the individual learner for personal and societal satisfaction. It is vital therefore for the teachers to teach what they can teach better in order to facilitate effective learning for the students.

2.5 Learning

Learning is the process by which we acquire and retain attitudes, knowledge, understanding, skills and capabilities that cannot be attributed to inherited behaviour patterns or physical growth (Farrant, 1996:107). To Farrant, capacity for learning is innate and is based on psychological factors whiles rate of learning is based on both inherited and environmental factors. In contrasts to this assertion, Skinner (as cited in Farrant, 1996) opines that learning is seen as a series of experiences, each of which influences behaviour. Learning results should therefore be considered in terms of understanding the core processes within the content standards.

The various types of learning identified by Farrant are:

a) **Affective learning** - learning which has to do with feelings and values and therefore has influence on our attitude and personality. For example, being disciplined and courteous.

b) **Cognitive learning -** is achieved through mental processes like recalling and reasoning or how one thinks.

c) **Psychomotor learning -** has to do with the development of skills like efficient co-ordination between the brain and the muscles as in drawing or writing what we see.

Farrant (1996) describes learning as a process of progression through five stages:

- **Preparation**: Setting the scene for new knowledge by bringing together relevant previous knowledge.
- **Presentation**: The act of introducing the selected new knowledge to the learner.
- **Association**: Relating new knowledge to existing ones.

- **Systematisation**: Making sense of the new knowledge in readiness for its use.
- **Application**: Using the new knowledge.

Farrant (1996) explains that as much as the teacher's job is concerned, it is his duty to help the learner go through each of the learning stages in an efficient manner. Efficient learning therefore requires readiness, motivation and involvement on the part of the learner. These factors are explained as follows:

a) Readiness: This is necessary in the process of learning. Readiness for learning depends on physical and mental maturation and also accumulation of experience as the basis for new learning. Readiness in a child is often shown by an eager response to learning tasks and is always accompanied by rapid progress. The lack of readiness may be due to lack of maturation or insufficient preparation in those foundations upon which new learning will be built. Though readiness to a large extent depends on the child himself, it is also the duty of the teacher to catch that aspect of the child for an efficient learning to take place.

b) Motivation: This is a force that determines how much effort an individual puts into learning. There is less effort, energy and enthusiasm to learn if a child's motivation is limited. The interest and desire of the learner is his or her motivation. The basis of self motivation involves a person's drive and goal (Curzon 1996). This, Kochhar (2004) suggests, is necessary for a teacher to understand in order to use the natural urges of the child to assist him to acquire new and desirable motives.

Motivation to Everard and Morris (1985), is getting the results through people or getting the best out of people. According to Curzon (1996), motivation is considered by most teachers to be essential to effective communication, and cites the four effects of motivation as:

- it arouses, sustains and energizes students;
- it assists in the right direction of tasks;
- it is selective, in that it helps to determine students' priorities, and
- it assists in organising students' activities.

Some psychologists speak of motivational cycle based on the following components: need, drive, goal, and satiation (resulting in the cessation of the drive activity). Maslow cited in Curzon (1996) looks at motivation in terms of the individual's striving for growth and a person's behaviour being dominated by his needs. Herzberg, as cited in Curzon (1996), believes that persons are affected by motivators and hygiene factors. He explains motivational factors as those that are directly associated with the content of activity. In the classroom setting, such factors include style of instruction adopted by the teacher, security of the learner and interpersonal relationship with the learner.

As cognitive theorists describe motivation as intrinsic (without any apparent reward, thus reward is inherent in the activity) and extrinsic (influenced by apparent reward), other psychologists have also grouped motivation into other categories as follows:

- **Instrumental motivation: -** This type is in contrast with intrinsic motivation. Students perform tasks solely based on the consequences likely to ensue. Facing this type of motivation, teachers should ensure those tasks are perceived as pleasant.

- **Social motivation: -** Students tend to perform tasks so as to please those they respect.

- **Achievement motivation:** - This is when a student learns with the intention of success in mind. Curzon (1996) identifies three other elements under this type of motivation:
    - ***the cognitive drive:*** learner seeking to satisfy a perceived 'need-to-know',
    - ***self enhancement:*** learner seeking to satisfy the need for self esteem,
    - ***affiliation:*** learner seeking the approval of others.

The authors agree that intrinsic motivation is a more powerful driving force than extrinsic motivation. Teachers are also aware of the ease in teaching students who are highly motivated and the difficulty they have with those who see no link with their aspirations. The former exhibits a calculated behaviour to assist the process of learning whiles the latter displays a resistance which makes effective learning difficult and impossible. Teachers at all levels must therefore consider the various forms of motivation in order to make their teaching understandable to their students to achieve effective learning (Curzon, 1996; www.etln.org; Everard and Morris, 1985).

c) Involvement: Many theorists would agree with Piaget (Farrant, 1996) that activity learning has a direct influence on the development of the intellect. In spite of the possibility for active learning yet learns nothing, it is necessary to involve the child because that arouses enthusiasm and concern. This attests to the ancient Chinese proverb which says "When I hear, I forget; When I see, I remember; When I do, I understand" indicating the need for active learner involvement for effective learning to occur. Farrant (1996) also insists these factors must be present for effective learning to occur:

- Clear objectives as to what is to be learned.
- Readiness for learning.
- Use of appropriate communication methods which suits the age and ability of the learner.
- Careful guidance throughout the learning experience.
- Preliminary recall of all previous knowledge relevant to the new one.
- Application of full attention and maintenance of concentration.
- Strong motivation to learn.
- Active involvement.
- Feedback, and
- Opportunity for application.

2.5.1 Characteristics of learning

For learning to be effective, Kochhar (2004) says the exercise must exhibit these:

- **Learning is growth:** Learning as a form of growth is inevitable and natural. It is through these daily activities that the child grows mentally and physically. Learning is a growth through experience.
- **Learning is intelligence:** Meaningless repetition does not produce permanent learning. Learning takes place when an insight is gained and the processes are understood. Only understanding and intelligent repetition can ensure lasting results in learning.
- **Learning is action:** It is important for the individual to partake in the learning process. Only participation and doing has effects on learning.
- **True learning affects conduct:** The goal of learning is to effect change in behaviour. No matter the experience, change in the mental structure affects the conduct of the learner.

- **Learning is the product of the environment:** An effective learning can result from an environment which is conducive because learning takes place in relation to familiar symbols, culture and environment.

2.5.2 Learning Methods

The constructivist learning theory (www.etln.org; Farrant, 1996) believes that education has two main purposes: to empower learners to think for themselves, and to promote in the next generation ways of thinking and acting that are deemed important by the present generation. Empowering the learner means that teachers should relinquish some of their power and hand it over to the learner. The teacher must therefore always emphasize the importance of the learner being actively involved in the learning process.

a) Independent Learning Process among Students

Although teacher-to-student interactions are important in the teaching and learning of art, students in the company of their peers learn much from the creative art teaching process. James (1996) indicates that as students interact and look at each other's work, they learn a variety of creative strategies and techniques and also monitor their own work in relation to what other students are doing. By mentally competing with other students rather than working secretly because they are afraid others would steal their ideas, students use their peers' work as a measure for the kind of effort required by the teacher. They also teach each other by modeling kinesthetically through the use of tools, facial expressions and energy levels; verbally through responses, questions, suggestions and opinions; and, visually through their art works (James, 1996:152).

The influence of peers in enhancing student learning in creative art is also shared by Rosenthal and Zimmerman (1978) who believe that students learn from each other in three ways: by *inhibition* where they try to avoid actions because they may not be appropriate; by *disinhibition* where they discover that a previously prohibited behaviour is safe; and by *novel behaviour* where they learn new actions by watching a peer and duplicating his or her behaviour.

b) Individual learning

This type of learning allows the student to learn what he or she wants in his or her own ways and pace. Individual learning is advantageous to both the fast and the slow learner; it allows them to progress at the pace best suited to them; and get individual help from the teacher as and when required. To the fast learner, this type of learning allows fast acceleration while the slow learner is not pushed to catch up. It helps learners with special difficulties – be it physical, psychological, emotional or cultural though it places a heavy task on the teacher's shoulders. Farrant (1996) indicates that individual learning requires the teacher to provide sufficient learning materials for all learners and give proper supervision to ensure their progress, as well as encourage proper analysis and synthesis for better assimilation and understanding of lesson content.

c) Co-Operative Learning or Group Learning

According to Bull & Solity (1987), teaching objectives are best served when teacher and pupils cooperate towards a common purpose. Short, Stewin, & McCann (1991) assert that group learning complicates teaching by adding to the teacher's preparation load, materials selection and attention for all that goes on in the classroom. This creates further practical difficulties because the teachers' attention can only be engaged on one group of students at a time, raising the question of what

the other groups are doing. Crocker (1991) thinks group learning is suitable for the laboratory, reading class, and the early stages of reading. It is not appropriate for studio work which assesses students' creative skills. Besides, where the teacher is unable to monitor a particular group, it could lead to poor class management and increase in off-task behaviour.

The author reports that more able students are given much attention at the expense of the slow students and suggests that teachers should monitor the whole class using brief forays to examine the work of certain individuals rather than using seatwork as a vehicle for sustaining "piloting" of one or two students.

d) Learning by Practice or Doing

Despite the amount of activities on the part of the teacher, learning will be in vain unless students are actively involved in the learning experience (Singh & Rana, 2004). This suggests that teachers must know how their students learn and how a particular method affects them. Teachers ought therefore to involve their students in the learning activity and students must also endeavour to practice on their own for better assimilation of what is taught them.

e) Programmed Learning

This type of learning was introduced on the basis of a particular psychological theory of learning (Farrant, 1996). Its purpose is to make learning fun. In order to achieve this, learning materials are made simple and carefully arranged in sequential manner leading from the known to the unknown. In this type of learning, the first learning experience is made easy and simple and gradually graduates to complexity, enabling the learner to progress to a more demanding standard. Despite its complexity, the learner is actively involved in the learning process and constantly

tested in his knowledge and given immediate assessment of his performance. This reinforces correct learning.

2.5.3 Effective Learning

Effectiveness of learning is a very important factor in the learning process and it is accepted that this varies in effectiveness. Though inadequate supply of equipment creates poor learning conditions, there are other conditions that can help achieve good and effective learning.

2.5.4 The Conditions for Learning

According to Kochhar (2004), these conditions include Psychological Security, Experimentation, Feedback, Practice, and Belonging and Configuration.

i. Psychological Security

Participation of the learner in effective learning is very important and learners would not participate freely unless they feel secure. It is therefore necessary for the teacher to create a stimulating learning environment because it is the only condition under which the learner would be encouraged to try and possibly learn. The view that warm, considerate teachers generate great interest in school work whiles autocratic teachers who are strict, do not usually inspire confidence, too much freedom also does not ensure psychological safety but leads to frustration. This implies that students give high rating to teachers who respect their rights and wishes and encourages their growth towards independent learning (Kochhar, 2004). The orderly and systematic teacher creates a classroom climate and atmosphere that is conducive to effective learning.

ii. Experimentation

According to Piaget (as cited in Farrant, 1996), activity learning involves the learner making it the best. Kochhar's (2004) view is that effective learning comes by exposing the learner to the learning situation. Learning cannot be given to the learner but it is about exploring, conceptualizing, experimenting and interacting. The idea is that experience with concrete situations is the basis for understanding therefore learning comes about when the learner is actively participating in the learning activity. Also, only experience with the real things acquaints a person with its characteristics. Rather than emphasizing and memorizing principles, the child should be helped to discover concepts and principles for this will lead to creative learning (Kochhar, 2004; Farrant, 1996).

iii. Feedback

Feedback can be termed as the evaluation information on the act of learning (Kochhar 2004:28). Students learn rapidly when regular feedback is given to them on their progress. Feedback is very important because it is a form of motivational factor that influences effective learning. Therefore results of achievements must be given to learners from time to time to let them gain interest in learning.

iv. Practice

The factor of practice is true when it comes to skill learning especially in vocational education. It is therefore essential for the teacher to plan the learning situation in such a way that practice is built into them to make learning more meaningful because practice makes man perfect and the more one does something, the more one knows (Kochhar 2004).

v. Belonging and Configuration

Unless the experience is re-structured, no learning takes place. Only after re-structuring that the learner can organise and integrate the experience in required relations before learning takes place. Nevertheless, the significance placed on what we learn affects how well we can recall (Kochhar, 2004; Farrant, 1996). Though the environment has an influence on efficient learning, distraction and worries also affect concentration. Therefore circumstances which prevent practice and revision should be avoided for learning to be effective for the student.

2.6 Concept of Academic Performance

Academic performance by Cambridge dictionary of English (1995) is defined as how well a school, college, university, an individual or a group is able to perform when given a learning task or activity or one's achievement in standardized tests in academic pursuit. Otoo (2007) says that academic performance is the capacity to achieve when one is tested on what one has been taught. Academic performance is related to content and intellect, meaning that academic performance depends on the learner's competence.

2.6.1 Factors Influencing Academic Performance

a) Time / Period Allocation

Though total time and basic time allocation are not under the control of the teacher, several important elements of time are subject to teacher manipulation. For instance the proportion of time spent on academic tasks, pacing or speed of progress through the subject matter, student time on tasks and to a certain degree, time allocated to subject is under the control of the teacher. Short *et al* (1991) explain that because the teacher controls seatwork, drill and practice exercise, and several other variables, the teacher's time is clearly related to students' performance though

abilities and background of students contribute more than any variables associated with teaching.

To Crocker (1991), achievement is maximized when teachers emphasize on academic instruction as their main goal and expect same of the student, inferring that teachers should be specific in their teaching in order to make good use of their contact hours with their students. Similarly, Tomlinson and McTighe (2006) agree that it is vital to be clear about what is essential in content since clarity about what really matters enables the teacher to teach for understanding. This view is shared by Wiggins and McTighe (2005) who say that the more specific facts, concepts and skills that are taught in the context of exploring and applying, the larger the ideas and processes gained. As much as learning has more to do with one's ability to organise and use ideas and skills to address a problem, clarity also indicates the awareness of learning. Thus the central purpose of teaching is that we ought to teach what we want our students to know, understand, and be able to do.

b) Teacher Competency

According to Squires (2002), "teaching" covers all forms like lecturing, tutoring, training, instructing and facilitating but one has to relate it to the particular situation. Good teaching, to Squires, involves skills in lecturing, running classes, managing discussions, handling questions and answers, and organising practical works. This substantiates Wragg's (1984) explanation of class management in terms of mixed-ability teaching, questioning and explaining, which require skills, intelligence and sensitivity from the teacher. Brunner (1966) therefore postulates that the best mind in any particular discipline must be put to work on the task because only the use of our best minds in devising curricula will help students understand a subject better.

c) Classroom Management

Class management constitutes an effective climate for learning. Issues surrounding classroom management is seen as complex (Dooley and Wragg, 1984). The issue of class management goes beyond discipline and includes things like routine, rules, time and material use (Short *et al*, 1991). Whatever be the case, it is equally true that different teachers will have widely different degrees of success in reducing disruptive behaviour in the classroom. A teacher's action to free the classroom of disruptive behaviour and its consequences (Kounin, 1984) enhances the success of learning and achievement.

Class management is explained by Crocker (1991) in terms of emotional and boundary controls. By emotional control, the author explains that it is seen with teachers who are outgoing, supportive, use 'praise' effusively and attend to the emotional needs of their students. The author finds this effective during teaching because the class is effectively neutral which produces high achievers. Thus achievement is high in an affectively neutral class. Looking at this in a positive way, the negative sides must also be considered. The author suggests that the type of 'class' of the students must be considered whether the emotional or boundary control kind of environment will be effective. For instance "praise" can be effective depending on the kind of classroom. For example, praise can be use among low socio-economic status (the "have-not") students and students who show a high degree of dependency.

Nevertheless, harshness critically affects the learning environment negatively. On the other hand boundary control involves setting limitations on movement, talk, task choice, time allocation and similar features in the classroom. There are two types of boundary control. They are the open classroom (talk and task choice) and

close classroom (teacher controlled task, time, and movement). In many ways boundary control may be seen as the essence of class management. This may be effective with maximized achievement when a classroom is characterized by a high degree of teacher controlled task, time, and movement. Nevertheless, an open classroom may be more appropriate to achieve effective goals whiles a closed classroom is better for cognitive outcomes (Short et al, 1991).

d) Students' Entry Grade

The magnitude of grades in the admission of students to the next educational level cannot be downplayed. Okumbe (1998) notes that the students selected to the next level of the educational ladder are the raw materials for the institution, with the students' entry grades serving as monitoring and accountability exercises for the school heads and teachers. Ohuche and Akeju (1988) also indicate that the entry grades are a sort of a motivational factor to students. Those who start with good grades in a course tend to strive hard under intrinsic motivation whiles low grade students strive to improve their performance under extrinsic motivation in the form of instrumental, achievement or social motivation.

Farrant (1996) believes that inadequate general education of students to tackle a course leads to dropping out. The implication is that the quality of entry grades has an effect on academic performance in school. Entry grades are therefore vital in students' achievement and also regarded as the foundation on which further education is built.

f) Human Resource

The Ministry of Education's vision for Ghana's long term development (1995) aims at ensuring improvement in quality teaching and learning and as well as

improving access to quality basic education facilities. As alluded to by Addae-Mensah (2000), educational achievements are normally attributed to ability, aspiration, and opportunities which are interrelated. Linking this with the general stratification theory in social and educational psychology, which says that:

> in any given complex society, persons of similar backgrounds, position or socio-economic status, tend to interact with one another thereby encouraging status-related variations in lifestyle, values and cognitive patterns. These variations also result in status-related difference both in opportunities to compete for success and also in the development of linguistic and academic skills, and even in the capacities to recognise and desire those opportunities that are offered (p.2).

Addae-Mensah explains that opportunity without ability is useless whiles aspiration can be nurtured where opportunity exists. He adds that adequate ability is innate and can be fully exploited only where equal opportunities exist in a given society. The author has observed that a country's economic development is based on several factors including availability of natural resources, with the greatest being the quality of manpower. In the school situation, manpower development heavily depends on getting the right type of subject teacher for the full duration of a course or programme. A country's manpower is not limited to only a small minority of its population. It is therefore pertinent for the country to create conditions that will enable all its citizens to develop to the highest potentials. Creating this enabling environment lies with both the individual and the society as a whole.

Learning as a whole emphasises the interaction of other factors like the socio-economic and cultural environment and is not a matter of individual differences or individual determination but rather, one's ability to learn is determined by self image acquired through social interaction. However, to explain disparities in teaching and

learning, it is important to study the availability, quality and equity in the allocation of socio-economic factors in the society. Hayford (1998:15) substantiated by stating "the public's interest in improving the qualitative outcome of Ghanaian educational system has never been greater. The public debate continues as to how best to achieve this goal in sections of the community".

In explaining academic performance and disparities in teaching and learning, eyebrows should be raised on quality of education, commitment, passion and the professionalism with which teachers execute their duties. The very essential ingredient in the educational enterprise from the human resource perspective is the professional teacher, the head, assistant heads and the supervisors, for they form the pivot on which formal education moves. According to Boateng (2003), the success and failure of the curriculum depends on the teacher who is also seen as the kingpin of the educational situation. They can make or break educational programmes and deliver the objectives of any reforms. Therefore qualified human resource like professional teachers, heads and supervisors with whom the effective utilization of other resources embodied in any educational framework lies are needed in the Senior High Schools for effective teaching and learning and academic achievement of the students.

Leadership/Supervision

In educational institutions, an effective leader is a driving force for academic achievement. Helping people change themselves and their thinking is a difficult task. The leadership journey involves providing a respectful, supportive environment in which that all members of the school community can strive for continual improvement. Leaders make critical mistakes when they implement a decision under the illusion that they know every one's perception (Hoerr, 2005; Geneen, 1998). The

authors suggest that principals and school heads must routinely solicit feedback and input as this is very vital for the school system and academic achievement.

While Mankoe (2002) explains leadership as the ability to influence individuals to work toward attaining organisational objectives, Geneen (1998) defines leadership as the ability to inspire others to work as a team. The leader is seen as a guide, conductor or commander of an organisation and it is vested in a person who can lead and manage effectively. The organisational leader's objective is to influence others to do the work of the organisation where 'Influence' means to alter the behaviour, attitudes, feelings and so on of another individual (Mankoe, 2002). To achieve academic excellence, the leader must have the school at heart because leadership is the very heart and soul of business management (Geneen, 1998:3).

In the school system as an organisation, the head is the leader. Heads of schools have various roles and responsibilities to perform in the school in general. Since the school's job mostly involves performance, the Head has to make sure activities are carried out in relation to the goals and objectives of the school. To ensure effective teaching and learning in schools, it demands that the Head checks punctuality and regularity of attendance by both teachers and students. According to Mankoe (2002), the Head and other instructional supervisors are responsible for supervising for quality by monitoring teaching and learning through visiting classes and interacting with students.

The Head must also provide assistance in all manner of life to the classroom teacher, students and the community to strengthen and establish rapport between these stakeholders for improvement in instruction by teachers and learning by students. In this regard, Asiedu-Akrofi and Duodu (2003) indicate that the Head as a

leader has to motivate and stimulate the enthusiasm of his or her teachers for effective work and also exhibit strong leadership qualities. For this reason, effective and successful Heads have to be proactive, know why people behave the way they do, draw knowledge from psychology, sociology, managerial and supervisory roles, and know how they are viewed by colleagues, customers and anyone else with whom they work for effective leadership role.

g) Teacher Motivation and Teaching

Teaching as known by most researchers aims at providing a stimulating learning environment that will encourage students to trust their own opinions while fostering confidence to realize their full potential (www.etln.org). According to Everard and Morris (1985), people are best motivated to work towards goals that they have been involved in setting and to which they therefore feel committed. The authors cite that some people have strong internal motivation - a sense of purpose or drive and others do not. People work to satisfy their needs, others work for power or fame, whiles others work to serve people and others work simply to earn money.

Everard and Morris (1985) suggest that when teachers at all levels are involved in decision making, all the kinds of motivators are brought into play. Involvement should produce the commitment to goals on which a sense of achievement depends. Involving implies a sense of recognition and increase in the sense of responsibilities. Ornstein (1995) and Mankoe (2002) agree with Maslow's hierarchy of needs as a means of motivation which emphasizes the fact that when one is capable of achieving their full human potentials, there is a healthy interaction within the society and these motives and needs evolve from within and produces self-actualization. Hence when teachers are relieved of the problem of shelter, food and clothing, there is a possibility of them giving out their best in teaching.

The perception of an effective teacher could also be extended to that of a teacher who 'loves' his students and his subject field. 'Love' in this context means developing a personal interest in what one does. It is therefore necessary for teachers to be intrinsically motivated to be in the teaching profession. Supporting this, Hayford (1998) observes that

> central to the work of effective teachers who produce excellent performance of pupils in schools in Ghana is the availability of generous resources and facilities. Such qualitative pupil performances are also partly due to responsibilities on the part of teachers who have developed a special relationship with their pupils and interest in their subject (p. 16).

This means that commitment to work is a necessary condition for teachers to perform well in their chosen careers. Since teachers play a vital role in a meaningful educational enterprise, the issue of job satisfaction for teachers must be a priority consideration when determining the factors that contribute to performance.

h) Students' Motivation and Learning

It has been noted that effective learning in the classroom depends on the teacher's ability to maintain the interest that brought students to the course in the first place. Whatever level of motivation students bring to the classroom will be transformed, for better or worse, by what happens in that classroom. Unfortunately, there is no single magical formula for motivating students (Kochhar, 2004). Factors like interest in the subject matter, perception of its usefulness, general desire to achieve, self-confidence and self-esteem, as well as patience and persistence affect students' motivation to work and to learn (www.etln.org).

Kochhar (2004: 45) explains motivation as "what directs the energy of an alert group into constructive channels and keeping it there. It means inculcating and

stimulating interest in a particular topic at the moment". The author suggests that it is necessary for a teacher to understand and use the natural urges of the child to assist him in acquiring new and desirable motives (Kochhar, 2004) because student motivation is essential for school performance. Motivation helps students to accomplish academic goals by generating interest and effort in academic work, perseverance in doing class work or homework, completion of difficult tasks, self regulation, risk taking, and independent learning, among others. Though experienced teachers have an array of instructional methods and materials to motivate and encourage students, they still would need to apply some stimulation or encouragement for some of their students (Ornstein, 1995).

Ornstein explains his view by grouping students into two categories: students who take responsibility for their own learning, and students who easily get distracted. According to the author, students who take responsibility for their own learning could buckle down on their own immediately they get to the classroom lesson or home work assignment. Rather such students stay on tasks, do their assignments on time and deal with academic problems as they arise without boredom or confusion. On the other hand, distractive students always skip difficult tasks, daydream or stare out windows during classes and lack total concentration in class. This makes them unable to stay focused and clarify their own lessons or assignments thus making their school work become increasingly difficult. Ornstein (1995) insists that it is necessary for teachers to find ways of making their students take responsibility for their own academic performance.

Students have been seen to learn best when incentives for learning in a classroom satisfy their own motives for enrolling in the course. McMillan and

Forsyth (1991) have classified some of the needs students may bring to the classroom as the need to:

- learn something in order to complete a particular task or activity,
- seek new experiences,
- perfect skills,
- overcome challenges,
- become competent,
- succeed and do well,
- feel involved and to interact with other people.

Satisfying such needs is deemed rewarding and such rewards sustain learning more effectively than grades do. It is therefore advised by McMillan and Forsyth for teachers to design assignments, in-class activities, and discussion questions to address these kinds of needs.

Ornstein (1995) views motivation as a broad concept which deals with attitudes, aspirations, interests and efforts. These affect behaviour and learning in schools and outside of school, in academic and non-academic domains, and in almost all phases of the human growth and development. The need to achieve and be good at something is a driving force for some people who see themselves as "heads" not "tails" and can therefore not afford to lose in anything they apply themselves to. This is why there are 'overachievers' and 'underachievers'. Ornstein posits that motivation can push students of low ability to achieve academic success or good grades and students of high ability to achieve minimal success or low grades.

With respect to this study, the perception is that students in urban schools are well motivated to achieve good grades than those in rural schools, but it is also

possible for students in rural settings to achieve better grades when exposed to the same opportunities. Based on the behaviourist theory of teaching (Curzon, 1995), effective learning can be achieved by positive reinforcement as a means of motivation for academic excellence. This is in contrast with the cognitive theory which indicates that the capacity for learning is fluid and develops as a result of maturation, previous learning and motivational processes. This makes it necessary for the teacher to consider the effect of motivation as well as cognition (Ornstein, 1995) in handling students in the classroom, laboratory or studio.

2.7 Access to Logistics/Teaching-Learning Aids and their Effect on Performance

According to MOE (1994), material resources such as textbooks, stationery, furniture, equipment and recreational facilities are essential to effective education and also positively influence academic performance. As Adedeji and Owoeye (2002) indicate, availability of physical material resources is of importance to any educational endeavour. They point out that adequate school building, classroom furniture and other instructional facilities are imperative for the attainment of any educational objectives. As Sekyere (2002) posits, teaching materials are the items the teacher uses to make lessons interesting and for students to easily understand lessons and should therefore be provided in the right quantities for effective teaching and learning.

The resource situation in an educational institution is a major determinant of secondary school performance (Adedeji and Owoeye (2002). Reporting on the extent to which the quantity and quality of educational resource contribute to academic performance in the Edo State of Nigeria between 1989 and 1994, Fabunmi and Adewale (2002) established that allocation inefficiency of teaching and learning aids

(visuals, audio-visuals, print and electronic, and art studio) accounts for differences in performance. Teachers are also effective in their teaching with the use of modern resources like computers, television and access to the internet. In Ghana, only a few schools have access to conventional teaching and learning resources while many teachers and students have no access and the training to handle sophisticated information communication gadgets.

Although attractive facilities such as laboratories, libraries and instructional materials are a major contributing factor to high academic achievement in the school system, audio-visual resources and textbooks in the library seem to have little impact on students' academic achievement when students' background as a variable is taken into account (Adedeji and Owoeye, 2002). The United States Department of Health and Welfare (cited in Adedeji and Owoeye) also reports that teachers represent an indispensable human resource and indeed, the single most important element in the school system. In agreement, Hallak (cited in Adedeji and Owoeye, 2002) and Kocchar (2004) emphasise that the quality of an educational system depends on the quality of teachers and that the best array of instructional media is of little avail if the teacher is "ignorant, unskilled, or indifferent".

This corroborates Adedeji and Owoeye's finding that the quantity of physical or material resources allocated to a school has no significant relationship with the academic performance of students in vocational education if the human resource is not equipped to use them. It also implies that before a student can perform well in higher education, they must have had the preparation from the elementary stages where teachers are seen as more important than equipment and materials to serve as a stepping stone for education at a higher level. This is why Squire (2002) opines that

it is not enough to have the necessary resources organised in a manageable framework without a proper delivery channel.

2.8 Geographical Location and Performance

2.8.1 Environmental Influence on Performance

The urge to do something lies in us. As much as we have the urge to do something, the environment also has an influence on our urges. Circumstances of the environment may prevent the growth of these urges into positive action or cause their power to be bad in the end. It is the duty of teachers to encourage and utilise this powerful force that lies within children and channel them so that their influence is directed towards positive outcomes rather than destructive ends as this improves not only character but aids learning (Farrant, 1996). According to Farrant, the environment acts like the blacksmith's forge to temper and alter our natural characteristics according to the treatment given. The explanation is that the environment moulds and alters us, sometimes making us more like one another and at other times it exaggerates our differences.

In the art studio for instance, learning is affected by a variety of influences that include the environment and human as well as social, physical and cultural factors. According to James (1996), the art studio can be conceived of as a complex socio-cultural system where such factors as personalities, values, the physical environment, instructional methods and social relations critically determine what is communicated and how the message communicated is interpreted by students. Besides the influence of these multiple factors on the teaching and learning of art, James (1996) indicates that classroom activities are also shaped by a combination of technical and conceptual demands of the various forms of art and media presented.

Other dynamics that contribute in shaping teaching and learning in the art classroom include the cognitive, affective and social aspects of the artistic process.

Not only are the environmental factors relevant in the teaching and learning of art but other intangible factors like the learners' cognitive state also plays an equally important role in the teaching and learning of art. Hence James asserts that in determining the effectiveness of the teaching and learning of art in the classroom, both tangible (physical environment) and intangible factors (cognitive and affective state) should be considered.

2.8.2 Interaction of Tangible and Intangible Factors

Combinations of internal and external factors which reinforce each other are at play in the art classroom and their interactions determine the outcome of the teaching-learning process. According to James (1996), personal and internalized factors such as the individual's cognitive (reasoning) and affective (feelings or values) states, as well as the larger socio-cultural system (such as the orientation of the art department), and the art world at large interact to shape the teaching and learning of art. For James, all these elements contribute to learning of art and as students learn to make art, they cognitively, affectively, and physically engage with the methods, tools, aesthetic concepts as well as other people.

This systemic view of the influence of the external factors in shaping the learning of art is also shared by Amabile (1983) who agrees with James (1996) that a combination of tangible and intangible social and environmental factors, task motivation, creativity-relevant skills and domain-relevant skills are crucial aspects of the creative art process. For D'Andrade (1984), the significance of the external milieu of teaching and learning of art is such that cultural meaning systems give a

myriad of constraints and possibilities for learning of art. These cultural meaning systems, as D'Andrade explains, spell out actions and social norms, evoke feelings, represent knowledge and give the learners the impetus to construct new understandings of the world. Given the differences in the socio-cultural milieu, students of art do not come out as a uniform product as far as knowledge and orientation of art is concerned.

The varied nature of the environment ensures that students do not become the same. According to James (1996), rather than a fixed progression of learning and similar outcomes, students learn in different ways and produce varied outcomes by constructing models of reality themselves which serve to assist them in making meaning of their experience. However, instead of conceiving of students in the same art class as coming out with similar orientation after training, the subjective socio-cultural milieu that students are exposed to influences and shapes their personalized construction of models. Thus although a group of students may undergo similar training by the same instructors, we should not expect all of them to have the same orientation.

2.9 Inferential Factors Influencing Performance

Systems change within schools and classroom settings continues to be a slow and evolving process as a result of the emphasis on enriching the lifestyles of individuals, and promoting opportunities for choice and social inclusion within educational and community settings. According to Wheeler and Richey (2005), this explains the reluctance to change and how schools view and respond to challenging behaviour. The authors assert that learning and educational environments can positively impact on student behaviour, and learning from both the individual and group perspective. A learning environment should therefore be designed to be safe

and supportive for both learner and teacher and in the view of Bull and Solity (1987), stakeholders in the educational enterprise should understand what motivates teachers and students to produce a meaningful change in school settings and individuals to accept their environments.

According to Wheeler and Richey (2005), the most noticeable areas of school environment that embrace a philosophy of positive behaviour, interventions and supports are school culture and climate. They explain that schools with effective culture and climate have the best interest of every child as their primary goal and place emphasis on prevention of problem behaviour. They also put school-based teams in place to promote positive results and design proactive interventions to enhance learning and quality-of-life outcomes for all. Wheeler and Richey (2005) also state that a school environment which emphasizes team-based approaches to problem solving, active and committed administrations, district, school-wide, non-classroom, classroom, learner, family, and community encourages and produces meaningful change within the school settings and thereby enhance the performance of students.

The authors further indicate that effective learning environments are characterised by certain qualities. These are defined and shared behaviour expectations among administrators, teachers, families and students; expectations are also published and visually apparent within all areas of the schools, thus students are aware and informed of expectations and subsequently, these expectations are taught to students, with the expected skills modelled and reinforced by teachers and administrators on a daily basis. In such environments, appropriate behaviours are exhibited and celebrated by teachers within the classroom and at school-wide assemblies and functions to encourage others to emulate them. Schools that promote

this type of learning environment are successful and typically reflect a pattern of interaction between adults and students that generates more positive feedback than negative. This type of environment serves as a model for school improvement (Wheeler and Richey, 2005).

Wheeler and Richey recommend two major strategies to manipulate the environment to increase the probability of success and to minimize the likelihood of failure. The strategies include individualized activity scheduling and removing of predictors of failure; and, activity scheduling which provides students with enhanced structure. Mesibov, Browder and Kirkland (2002) affirm that activity scheduling has been found successful in preventing the occurrence of challenging behaviour, facilitating successful transition between activities and fostering increased levels of independence in learners. Furthermore, Mesibov *et al* explain that activity schedule serves multiple needs like assisting students during transition, fostering independent performance of tasks and activities by learners, teaching students to follow a prescribed schedule within the school environment, and structuring leisure time. Schedules should however, be matched with literacy level such that schedules for urban schools ought to be different from rural schools which are less endowed.

In the words of Jolivette *et al* (2005), the level of distractibility within the classroom, the density of class size and social interaction with specific students or staff are factors which serve as a potential barrier to performance. This is supported by Hallak (cited in Adedeji and Owoeye, 2002) that crowded classrooms and surroundings devoid of aesthetics can contribute to poor academic attainment. To Bull and Solity (1987), it is vital to set up situations from the onset so as to help students respond to appropriate behaviour. The whole idea is to be less familiar with behaviours which are not strictly educational especially when dealing with social

behaviour where it is necessary to teach students how to interact with teachers and fellow students. The authors indicate that it is usual to use student behaviour as the starting point to concentrate on ways to respond in order to encourage and correct what they do.

The literature cited shows that a teacher's expectations have a powerful effect on a student's performance. If teachers act as though they expect their students to be motivated, hardworking, and interested in the course, they are more likely to be so. Teachers should therefore set realistic expectations for students when giving assignments, giving presentations, conducting discussions, and grading examinations. "Realistic" in this context means setting high standards to motivate students to do their best work but not so high that students will inevitably be frustrated in trying to meet those expectations.

2.10 Rural – Urban Schooling Differential

The definition of an area as urban is context specific but generally, an urban settlement refers to a cluster of buildings which are less than 200 metres apart and which together house at least 2,000 people. Urban municipalities are those in which at least 90% of the population lives in a settlement, or one in which the population of the largest settlement has at least 15,000 people. In Ghana, settlements with a population of over 5,000 are considered as urban (Nukunya 2003). However, sociologically, population size and density are necessary but not sufficient reasons for an area to be classified as urban. Nukunya asserts that heterogeneity of the population as well as the presence of certain social amenities and essential services are important factors in this classification.

Like urban settlements, the definition of rural settlements is also context specific. Generally, rural communities are locations with less than 60% of the population living in urban settlements and the population of the largest settlement is less than 5,000 (www.google.com). Obviously, substantial differences exist between urban and rural settings with regards to education in terms of teacher-student rapport, human resource capacity, infrastructure and facilities. As with other social and economic infrastructure, the distribution and quality of educational facilities and manpower varies just as levels of utilization of these resources between rural and urban areas and regions. Performance pattern with regard to admission to the tertiary institutions among students also differ slightly between urban and rural schools (UNICEF 1990).

Oakes and Guiton (1995) are of the opinion that some urban schools provide a high quality education and produce high achieving students, making them the preferred choice for potential students. Geographical location and technical factors like determination of programmes, timetabling, teacher availability and subject availability also shape decisions that students make in the selection of secondary school subjects. As Page (2007) says, such decision-making is also influenced by the location of the community the student lives in. The selection of areas of study in high school is thus shaped by the decision maker's concept of the school, subject with respect to their geographical areas of location.

Since problems in urban and rural communities cannot be dealt with using one solution, it is important that teachers functioning within these communities be innovative, dynamic and flexible, understanding, and responsive to the needs of their communities. Page suggests developing and strengthening links with the community through creative partnerships with local organisations, businesses and industries as a

means of creating innovative learning environments and experiences for students in the different environments. This may shift beliefs and attitudes to education and subject areas.

2.11 Summary of Discussion

The discussion so far indicates that education is critical to nation building; schools are therefore expected to provide a supportive environment and conditions for teaching and learning to be effective and productive. Teaching as a conscious act of transmitting knowledge, skills, attitudes and values in a systematic and an orderly procedure ought to be done under conditions that induce learning for positive growth and development and hence should be done efficiently and effectively. Because learning is one's ability to organise and use ideas and skills to address problems, students should take responsibility to do whatever is possible to assimilate the knowledge, attitudes and skills that teachers provide in schools. Effective schools therefore require effective teachers, adequate supply of equipment and resources, and learning conditions that can help teachers, students and administrators to produce positive outcomes.

The literature attests to academic performance being influenced by factors that include entry grades, grading of school, human resource capacity, and teacher competency, among others. A school must therefore be effective to achieve high teaching and learning performance and goals. This demands strong parent-teacher collaboration, involvement of parents in promoting student learning and achievement, attractive and orderly environments which encourage self-control, and a clear focus on teaching and learning activities. As Ankomah and Amoako-Essien (2002) indicate, the quality of education does not lie in the quality of ideas, programmes and high qualifications but on the availability of professionally qualified

teachers and their readiness to offer quality teaching, effective school leadership and management for raising student achievement. The biggest challenge to improving high schools include poor attendance, low teacher morale, inability to attract and retain strong principals, lack of teachers to teach materials outlined in the curriculum and covered in examinations.

If teachers are to alter the familiar teaching styles and adopt creative instructional strategies, they need to recognise differences in learning styles and redefine their concepts of teaching in order to effectively reach all their students. A positive school-wide culture that enables students to achieve academically should teach students social and emotional skills such as relationship building, self-awareness, self-management and responsible decision making to prevent problem behaviour and promote academic success. To promote positive discipline, schools need to be clear about expectations, state them visibly, train students to meet these and recognise students when they do that. Teachers must therefore collaborate to ensure positive school-wide culture to enable high academic achievement for their students.

As the theory of general stratification indicates, opportunities without ability are of no use. Aspirations can only be nurtured where opportunity exists whiles adequate ability is innate and can also be exploited where equal opportunity exists in a given society. It is therefore important that emphasis is placed on the qualitative and quantitative value of the human and material resources available in the educational system of a country all the time. Visual Arts students in all parts of Ghana should have the same kind and standard of facilities and resources to enable them all achieve the same level of academic performance and provide the needed manpower resource for national development.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter describes the research method employed in exploring the disparities in the teaching and learning of Visual Arts in selected Rural, Peri-urban and Urban Senior High Schools. It spells out the research approach, research design, sampling and the sample technique, the primary and secondary data, data collection instrument, validation and administration of instrument and data analysis plan.

3.1 Research Design

Researchers approach their research from different paradigms to increase understanding of the phenomena of interest. Leedy and Ormrod (2005:2) cite the main paradigms of research as *quantitative* and *qualitative*, both of which operate under assumptions. Broadly speaking, the quantitative approach aims to *explain* while the qualitative approach aims to *understand* phenomena (Baumgartner *et al*, 2002). Quantitative research can be termed as *factual, reliable and objective* whiles the qualitative paradigm is "*interpretive, humanistic, consensual, subjective, and collegial*" in approach (Baumgartner et al, 2002; Leedy & Ormrod, 2005). Thus, the former is generalizeable to a population whiles the latter focuses on individuals or individual settings rather than a broader context. The most appropriate paradigm for any research project however, depends on the objectives.

3.2 Research Approach

The study employed a combination of qualitative and quantitative research methods and instruments to elicit data. The qualitative research approach provides an insider's perspective as well as in-depth insight into the phenomenon under study. The

quantitative method on the other hand, enables the quantification of variables, generalization and answering of research questions. According to Rubin and Babbie (2001), qualitative research has the ability to provide the researcher a comprehensive perspective resulting in a deeper understanding. For Bell (2004), whiles the qualitative approach offers the researcher insight and understanding into the individuals' perceptions of the world, quantitative approach makes statistical analysis and generalizations possible.

Denzin and Lincoln (2000) argue that although both qualitative and quantitative approaches ask questions, those of the qualitative approach focus on how social experience is created and given meaning whiles the quantitative approach focuses on measurement and analysis of causal relationships between variables and not processes. This means the combination of qualitative and quantitative research paradigms has a high tendency to achieve both in-depth and insider perspective of the phenomenon under study as well as quantification of variables to provide answers to the research questions. Both approaches to research were adopted for this study to ensure that the research is enriched by the strength of the two approaches and also providing a form of triangulation to verify the variations between Visual Arts education in rural and urban Senior High Schools in Ashanti Region, as well as answer the research questions guiding the study.

3.3 Population for the Study

The target population for this study were the teachers and students of the Visual Arts departments in the 89 Senior High Schools in the rural, peri-urban and urban areas of Ashanti Region. This number was clearly unreachable given the limited academic period for the study and therefore required the use of a sample that would be representative of the population.

3.4 Sampling Frame

The sampling strategy utilized in any research study affects the extent to which the results can be generalized to a wider population. This means the sampling strategy has implications in terms of the external *validity* of the study (Leedy and Ormrod, 2005; Baumgartner *et al*, 2002). From a holistic perspective, the sample can be considered a random sample of students enrolling in the Visual Arts programme at the time the study was conducted. Because observation is conducted during a formal contact session on a particular day, only those students and teachers attending class on the day of the observation and those who provide informed consent constitute the resulting sample. As such, a certain percentage of *non-response* due to either *non-coverage* (students' not attending class on the day of the observation) or *refusal* (students and teachers not willing to participate in the study) can realistically be expected.

In this study, a sampling frame or list of all potential respondents was obtained from the selected schools. This sampling frame facilitated the use of the quantitative sampling technique of probability sampling in selecting samples for this study.

3.5 Sampling Techniques

The probability and non-probability sampling techniques of quantitative and qualitative research approaches were used in selecting samples for the study. Initially, the cluster sampling technique was employed to categorise the schools into rural, peri-urban and urban schools on the basis of the Ghana Education Service approved classification of schools in Ashanti Region. This made it possible to investigate the perceived urban – rural disparity in Visual Arts education in Senior High Schools in the region.

Having clustered the schools into the three categories, the purposive and simple random sampling techniques were used simultaneously to identify and select a number of schools, teachers and students on whom to base the study. The purposive sampling technique ensured that only teachers and students in the Visual Arts department were selected. The simple random technique ensured that all class levels in the selected schools had equal chances of being selected for in-depth study.

3.6 The Sample

According to GES records, there are 89 public Senior High Schools in the Ashanti Region. Of the number, 42 (or 47.9%) offer Visual Arts with 18 (42.9%) of them located in the Kumasi Metropolis. A sample of six single-sex and mixed-sex schools representing urban, peri-urban and rural settings was selected for in-depth study. The sample comprised two schools in each of the three locations. The study respondents consisted of 18 teachers and 120 students. Each participating school therefore provided three teachers and 20 students.

3.7 Primary and Secondary Data

Primary data collected comprised BECE and SSSCE/WASSCE results and field notes from the observation of classroom teaching and learning activities in the sampled schools. Secondary data was obtained from books, school records and official documents.

3.8 Data Collection Instruments

In line with the research approach, the study employed questionnaire administration, interview and observation to elicit data for the study.

3.8.1 Questionnaire

In the view of Leedy and Ormrod (2005), questionnaires offer participants the advantage of answering questions with the assurance of anonymity for their responses. Questionnaires are fast and convenient and given the level of education of both the teachers and students in the schools, it was not likely for them to misinterpret the questions and give misleading answers. The use of questionnaires ensured that quantifiable responses were obtained for the purpose of establishing relationships between the identified variables and the responses. The questionnaire sought to answer questions on socio-demographic characteristics of participants, access to logistic support for the programme, motivation and attitude of both teachers and students towards lessons. Of the 138 questionnaires that were administered in the six schools, 133 (96.4%) were returned.

3.8.2 Interviews

The use of interviews offered the researcher the opportunity to get in-depth understanding of the Visual Arts situation in the study area as a follow-up or filter to the questionnaires. The informal (conversation) type of interview was used in order to let participants feel comfortable and secure. This was also used to enable participants who could not express themselves well in the questionnaire to provide the needed information.

3.8.3 Observation

Observation was used to gain insight into the various teaching techniques and methods used by the teachers in the Visual Arts classrooms and studios. For one academic term in 2009, 12 weeks of direct observation of classroom and studio activities was done in the six sampled schools. In all, 30 visits were made to the six schools - five times in each school while each observation lasted 20 to 45 minutes per visit.

3.9 Validation of Instruments

A pilot study was conducted using one of the urban schools before the actual field work. A 50–item questionnaire was sent to the school to assess the appropriateness of the questions in yielding the right kind of answers. Having sought permission from the Heads of the participating schools, scheduled time for visits were agreed with the teachers of Visual Arts in the respective schools. On the appointed days, the questionnaires were distributed to the teachers and students. For the teachers, the agreement was that the questionnaire would be collected two weeks from the distribution date while the students completed the questionnaires and returned them the same day.

3.10 Ethical Consideration

In terms of studies involving human beings, the issue of ethics is paramount because as much as a researcher has the right to seek new knowledge this should not infringe on the rights and values of the research subjects. In this study, due respect was accorded the respondents at all times. The ethical integrity of this study was maintained by submitting a letter introducing the researcher and the need for her to be assisted to collect data for her thesis as well as the purpose of it from the Head of General Art Studies to the Heads of the participating schools and Visual Arts departments of the case study schools.

This created access to the schools and enabled the researcher to undertake the study as a colleague Visual Arts teacher and a graduate student working in the same field and in collaboration with the Visual Arts teachers and students. Neither the students nor teachers in the schools were inconvenienced by allowing a third party to interview, observe or collect the questionnaire.

The researcher got acquainted with the teachers and behaved as a regular member of staff during the observation period. Participation of schools in the study was sought verbally as well as in writing to the Heads of the schools who also communicated the information to the Heads of Visual Arts departments, teachers and students in the various classes. Questionnaire administration was personally done. The purpose of the study was duly explained to the participants before commencement and participants were assured of anonymity in the individual school reports even though the final thesis would end up on the shelves of the KNUST library as public material.

Data collected was treated confidentially and information regarding academic achievement in the various Visual Arts elective subjects by students in the sample schools at SSSCE and WASSCE was personally collected from the relevant departments and handled as confidential materials and therefore not disclosed or discussed with anyone. Each school was assured they would receive a copy of the final report on the teaching and learning situation to enable them act on their weaknesses.

3.11 Data Analysis Plan

Analysis of the data collected from the schools was done using the SPSS statistical analysis software into tables and graphs while the field notes were transcribed and processed into individual reports for the sampled schools. The responses given to the questionnaires were coded and organised before being analysed statistically. The content analysis technique was adopted to identify the recurrent themes in the qualitative data for presentation as Chapter Four.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF MAIN FINDINGS

4.0 Overview

This chapter presents the procedure for analyzing data gathered through observation, interviews and questionnaires on the perceived disparities between teaching and learning of the Visual Arts in rural and urban Senior High Schools in Ghana. It also offers a comparison of WAEC examination results for the selected schools and explores the factors that explain such variations.

4.1 Education in Ghana

Ghanaian schools are characterized as good, average or bad, whether public or private, rural or urban. Grading depends on the quality of output and internal performance of schools with indicators basically measured by the communication skills and examination results of the pupils or students. The schools are also characterized by large class sizes of up to 70 students per class in urban and peri-urban areas and 30 or less in rural schools. While rural schools lack good infrastructure and facilities, have low enrolment, less qualified teachers and fewer textbooks and other teaching and learning materials, urban schools are generally over-staffed with qualified teachers, are over-enrolled, better funded and monitored, have better infrastructure and adequate resources to work with (Opoku-Asare, 2000). The rural-urban disparity impinges directly on teaching and learning output and hence, pupils' academic achievement.

Private schools are better funded and managed, have adequate resources and qualified teachers who are highly motivated to achieve results than those in the public system (ERRC, 1994) and therefore many students find themselves in the

urban senior high schools. Though generally seen as similar, each school is distinctively marked with its own set of characteristics and variations in structures, staffing policy, job descriptions and programmes. Only background knowledge of the routines and related regularities associated with schools will enable the outsider to appreciate better what shapes the lives of those who work in them.

Opoku-Asare (2000) reports that the school system in Ghana is also characterized by uniform adoption of textbooks (often inadequate for individual use) and mixed ability teaching. Teaching is mainly teacher-centred and involves a lot of whole class teaching. Teaching is also characterized by the transmission of information, a model that takes its roots in the traditional oral culture outside the school. This telling model of teaching according to King (1990) is the dominant method adopted by many teachers and involves much "pouring in" of knowledge. The teacher is therefore a very significant factor in school education and pupil achievement. Besides, the Ghanaian school system has an agenda of examinations that deeply affect the organisation of teaching and learning, selection for and mobility through the grades, passing out rates, qualifying credentials and employment for those who enroll in school and consequently, the value and significance of education. Schools also submit progress reports to parents at the end of each term.

4.2 Secondary Education in Ghana

Secondary education occurs in Junior and Senior High Schools. Junior High education follows a six year Primary education and lasts for three years. At the end of the period, students take the national Basic Education Certificate Examination (BECE) which qualifies them to be considered for admission into Senior High

Schools of their choice to pursue specialized programmes. Prior to the examination, students are made to fill a form to choose a school and indicate their choice of programme of study based on the various subject offered by the schools (Asihene, 2009).

4.3 The Senior High School Visual Arts Curriculum

The Visual Arts curriculum followed in Senior High Schools consists of eight subjects - Basketry, Jewellery, Ceramics, Graphic Design, Leatherwork, Picture-making, Sculpture, Textiles, and a compulsory General Knowledge in Art (GKA). The choice of programme depends on resources available in each school's area of location. According to the Teaching Syllabus for Visual Arts (2008), each student opts to study three out of the eight subjects: two electives from the two-dimensional category (**Group A)** and one from the three-dimensional category (**Group B)** as shown below in addition to GKA which is a core subject and therefore studied by all Visual Arts students. The study of these subjects over the three-year duration of this terminal phase of Ghanaian education leads to the WASSCE qualifications which provide access to higher education or the job market.

Group A	**Group B**
Graphic design	Basketry
Picture making	Ceramics
Textiles	Leatherwork
	Jewellery
	Sculpture

The syllabus for these course areas have been designed in such a way as to provide students who study them adequate foundation knowledge and skills for further education in the respective Visual Art disciplines as well as for self-

employment or apprenticeship for those terminating their education at SHS in the respective disciplines (CRDD, 2008).

Unfortunately, not all Senior High School students have opportunity to study subjects they have knowledge of or are interested in mainly because not all Junior High Schools offer Pre-Vocational Skills which caters for aspects of Visual Arts education (Evans-Solomon, 2004). Besides, the flora in the communities in which some schools are located also places a limitation on the variety of raw materials that teachers could harness to teach those subjects. Community materials however, are available in all parts of the country and can be tapped to provide the knowledge and skills outlined for the range of Visual Arts subjects listed in the curriculum.

From experience and personal knowledge of the teaching situations in many Senior High Schools, highly qualified Visual Arts teachers in the various disciplines are also hard to get in some schools. Lack of specialist teachers also places a serious limitation on the number of subjects a school can offer students impacts directly on the Visual Arts programme. The location of a school therefore has significant consequences for teaching, learning and academic performance of students in Ghanaian Senior High Schools.

4.3.1 Rationale for the Visual Arts Programme

The rationale of the Visual Arts Programme (CRDD, 2008; UNESCO, 2001) is:

- to help advance the country towards a middle income status as enshrined in Ghana's vision 2020 policy.
- to foster creativity.
- to equip student with the necessary creative skills and competency.
- to develop pride and patriotism in our young people.

- to encourage creativity, create employment opportunities, enhance quality of life and promote self reliance.
- to appreciate our cultural heritage of a society.
- to promote practices that enhance the quality of life for the society.
- to arouse and sustain the interest of the youth in creativity, critical thinking and problem solving.
- to provide the student with knowledge and skills.
- to harness Science and Technology in developing the requisite skills.
- to reinforce Science and Technology for our survival and development.
- to develop cultural significance through the production in Visual Art.
- to develop in young people to acquire love for the cultural and aesthetic values in Ghanaian art.
- to help our young people to develop artistic skills and capabilities.
- to offers enough knowledge and skills for students terminating their education at the end of Senior High School education.

Art Education in a way helps students to respond to culture, psychology, sociology, philosophy, anthropology and religion of the society as portrayed in artifacts. It is envisaged that the subject will serve as a foundation for advanced training and will among other things provide the student the opportunity to acquire skills in apprenticeship as well serve as a foundation for making appropriate choices of programme at the tertiary level. The programme is meant to foster and promote creativity through a variety of art activities using the relevant tools and materials. Also it is important for a developing country to rapidly open up opportunities for work. The implication is to provide opportunities for student to acquire the relevant knowledge, skills, and aesthetic experiences necessary for the youth of Ghana to appreciate their environment, to equip themselves with trades and vocation, otherwise set up their own businesses in order to contribute their quota as responsible citizens to promote socio-economic development (CRDD, 2008; UNESCO, 2001).

4.4 Components of the Visual Art Programme

1. General Knowledge in Art (GKA)

General Knowledge in Art provides broad-based information in the history of art, creativity and appreciation, and teaches basic elements and principles of art as well as skills in their application to various practical art processes. GKA is a composite subject that was teased out from all the Visual Arts subjects studied at the SHS level to provide the students with broad based knowledge and skills in the theory and practice of art. The theory aspect is meant to widen the students' scope of art vocabulary in order to equip them with the requisite communication skills that would enable them talk knowledgeably in the subject. The practical component serves to reinforce through planned repetition, what is learned in the individual subject areas of the Visual Arts programme (CRDD, 2008). With emphasis on the acquisition of knowledge, skills, competences and attitudes in Visual Arts for individual and national development, GKA is designed to:

1. provide the student with opportunities in selected societies and relevance of art to the socio-economic development of society.
2. help student acquire skills and compete in modes of appreciation, judgment and criticism in art. This makes him visually literate.
3. help them develop the awareness of the values of his own arts.
4. equip them with visual knowledge through the appreciation of artifacts: historical, sociological, religious, anthropological and psychological knowledge about society as recorded in artifacts.
5. expose the students to the relevance of difficulties of indigenous art technologies. This will help to re-examine the roles of art in creativity for technological development.

2. Textiles

In the traditional sense, textiles refer to woven fabrics. Most textiles are produced by twisting fibres into yarns and then knitting or weaving the yarns into a fabric. Fibres are the raw materials for all fabrics. The textiles syllabus is structured and geared towards the diversification of the local industry in order to generate more jobs and alleviate poverty (CRDD, 2008).

The syllabus is designed to help students develop the ability to:

1. Identify resources in their environment for textiles.
2. Identify fabrics by test and different methods of production.
3. Recognise Textiles as a form of Art and a vocation with several career opportunities.
4. Understand the uses and economic values of textile products.
5. design and produce artifacts in textiles
6. Appreciate, criticize and apply forms of textile products to their social needs.
7. Understand the cultural value of products so as to develop confidence and pride in them about the products.
8. Interpret; discuss the history, uses and importance of textiles.
9. Set up vocations in textiles where possible.

3. Graphic Design

It is the branch of art, which focuses on effective visual communication. It involves drawing, painting, illustration, block and solid screen printing, engraving, etching, lithography, among others, to convey messages to the public. It is a field which demands artistic expression and draughtsmanship. The field involves creating visual images such as pictures, words and paintings in aid of communication to the public (CRDD, 2008). The syllabus is designed to help students develop skills in

1. Drawing and illustration
2. Poster designing, greeting cards
3. Lettering, sign writing, calligraphy

4. Layout
5. Designing and construction of articles with paper
6. Print-making
7. Package designing
8. Book craft
9. Applying competence and knowledge to personal needs and needs of the community (CRDD, 2008).

4. Picture-Making

Picture-making is the art of making a representation of images such as persons, objects and scenes. This art form includes drawing, painting, printing, collage, mosaic, appliqué, pyrography and photography. Picture-making represents the gateway to the Visual and Industrial Arts. It equips students with skills in drawing, composition, organisation and all other skills needed by the student of the visual and industrial arts (CRDD, 2008). Picture-Making is intended to:

1. provide the student with skills in drawing, painting, collage, mosaic and printmaking.
2. help the students acquire aesthetic knowledge, technical skills and competences for their personal and social development in Picture-Making so as to contribute their artistic potential in nation-building.
3. develop in the student the desire to create pictures using resources from the environment.
4. equip the student to make responsible judgments about visual relationships in his environment.
5. help the student to develop understanding and appreciation of the value of pictures as sources of visual knowledge.
6. engage students in composing and harmonizing contradictory elements in Picture making, in order to acquire skills in conflict resolution towards the development of good human relations.

5. Sculpture

Sculpture is the art of creating representational or abstract shapes, either in the round as freestanding or in relief. Sculpture is a means of creating an aesthetically pleasing two or three-dimensional object, either by carving, modeling, casting or construction and assemblage. Sculpture can be made from almost any organic or inorganic substance. The processes specific to making sculpture can be classified according to the materials used - stone, metal, clay, and wood.

The syllabus is intended to expose students to:

1. the history and social values of sculpture in the Ghanaian society.
2. identification, exploration, preparation, care and maintenance of tools and materials in sculpture.
3. technical skills in producing sculpture.
4. various methods of decorating and finishing sculpture works
5. some terms in sculpture.
6. appreciation and valuing of sculpture
7. skills in carving, modeling, casting, construction and assemblage in sculpture.

6. Ceramics

The term “ceramics” is used to describe utensils or allied products that are neither metal nor plastic. Ceramics include such everyday materials as brick, cement, glass and porcelain, and unusual materials used in electronics and spacecraft. Products made of ceramic materials include abrasive (materials used for grinding), construction materials, dinnerware, electric equipment, glass products and refractories (heat-resistant materials). Other products of ceramics are the porcelain used to make false teeth and alumina for making artificial bone joints. Uranium oxide ceramics serve as fuel elements for nuclear reactors (CRDD, 2008).

It is envisaged that students who offer Ceramics will:

1. acquire theoretical and practical skills in ceramics-studio pottery, history and appreciation.
2. be able to identify, prepare and use materials, tools and equipment for ceramics
3. be able to design and produce ceramic wares
4. be able to appreciate the importance of ceramics as a field of work.
5. gain lasting interest in the field of ceramics either for further education or self-employment (CRDD, 2008).

7. Leatherwork

Leatherwork refers to the processing of various hides and skins of animals into leather and the use of appropriate tools and techniques to make a variety of articles from animal skin or hide that has been treated by tanning and other processes to render it suitable for different uses. Leatherwork can also be said to be the art of making useful and decorative objects out of synthetic leather. The most popular leatherwork objects include belts, hats, purses, shoes, furniture, jewelry, sculptures and wall hangings. Leather can be cut, carved, glued, sewn, dyed and painted. Basic leatherwork involves designing, cutting and assembling, colouring and finishing. Leather can also be combined with other materials such as fabrics and wood and with other craft techniques like weaving and macramé (CRDD, 2008).

It is expected that students who offer leatherwork will:

1. Acquire knowledge in the history and social values of leatherwork in the Ghanaian society.
2. Identify and prepare tools and materials available for work
3. Use and care for tools and material available for work.
4. Use and care for tools and materials.
5. Develop, make and decorate leather articles

6. Produce articles of high quality
7. Explain basic terms in leatherwork.

8. Basketry

Basketry is the art of making containers by plaiting, weaving, coiling with pliable materials. The term "basketry" covers the making of articles such as furniture, plant holders and mats made by the same methods. Both hard and soft materials are used for basket making. Hard materials include grasses, leaves and roots of plants, strips of wood, tree bark and twigs. A hard material requires special preparation to make it soft, pliable and strong. Soft materials include yarns and ropes made from natural fibres such as cotton, jute, wool, or such synthetic fibres as acrylic and nylon. Few tools are required to make baskets. Tools required for working hard materials are awls, pliers, and sharp knives or scissors. For soft materials, a large needle and scissors are necessary (CRDD, 2008).

The Basketry syllabus intends that students who offer the subject should be able to:

1. Discuss and recount relevant historical background and development in Basketry.
2. Take pride in, value indigenous basketry and seek to improve upon it.
3. Identify and use indigenous forms, shapes, colour, techniques, tools and ideas in the environment as a source of inspiration to create original hand-woven articles of aesthetic and economic value;
4. Explore, experiment, test, analyze critically and record possible limitations and uses of materials and tools;
5. Identify, select, prepare and skillfully use appropriate materials and tools for specific processes in Basketry;
6. Manipulate materials and tools in Basketry to create various patterns, shapes, and forms of aesthetic and functional value;
7. Design and use appropriate techniques to produce shapes and forms that relate to their function;

8. Design and produce articles that can be adapted for modern use;
9. Identify, appreciate and acquire the skills of good craftmanship, decoration and finishing in order to enhance the final quality of articles produced in Basketry;
10. Identify, analyze and solve problems related to Basketry in his environment by applying appropriate design elements, techniques and solutions to make articles;
11. Evaluate his finished product through appreciation and criticism;
12. Identify, describe, differentiate and state uses and importance of materials, tools, weaves, knots stitches, various processes and explain terminologies in Basketry
13. Actively and willingly take part in group work such as projects and exhibitions in order to cultivate and foster the spirit of co-operation and social harmony at local and national levels;
14. Finish an article neatly and fittingly, cost, price, promote and sell it.
15. Identify and discuss problems related to acquisition, growing, destruction and protection of plants in the environment and cooperate with the public to solve them;
16. Choose and practice Basketry as a vocation willingly in order to develop his potentiality and contribute toward national development.

9. Jewellery

This embraces all art activities that result in two-dimensional and three-dimensional forms in metal, clay, wood or seed and also encourages creativity, creates employment opportunities, enhances quality of life and promotes self reliance. Jewellery, like other vocations is a world-wide vocation and culturally based. Appreciation of the cultural heritage of a society is part of the ingredients that form the basis for a programme in jewellery (CRDD, 2008). Though the subject is not commonly taught, natural resources to promote Visual Arts education in jewellery can help to:

1. provide knowledge and skills that will enable the youth add value to these resources.
2. develop love and appreciation for aesthetics, apply it to the environment and strive to develop and sustain the positive cultural values of society (CRDD, 2008).

The syllabus enables students to acquire knowledge and skills in jewellery making and helps them develop their creative and aesthetic potentials towards making a living and contributing to the economic growth of themselves and the country. In this view, it is necessary to harness science and technology in developing the requisite skills for the jewellery sector (CRDD, 2008).

4.5 Profile of the Selected Schools

It needs stating here that poor record keeping and sheer reluctance on the part of some school Heads to release official documents to enable the researcher take actual figures pertaining to staff and student population, examination results and other data they considered "sensitive" made it difficult for accurate data to be cited in some parts of the individual school reports. Actual figures have been provided where this was possible otherwise estimated numbers were used.

4.5.1 Urban Schools

School A

School A is in the Kumasi metropolis and classified among the best schools in Ghana. It has a population of about 2,000 students with about 105 of them offering Visual Arts. This is a single sex school with boarding facilities. School A is enclosed with a secured fence wall. It has only one Visual Arts class for each of the three year groups and a class size of 30 in Form Three, 40 in Form Two, and 35 in Form One. A dilapidated building serves as an art studio but the students mostly do their

practical work on abandoned tables and classroom desks found outside the building. The school offers General Knowledge in Art, Graphic Design, Sculpture, Textiles and Picture Making as the elective subjects. All students offer three elective subjects - Graphic Design and Picture-making with Sculpture or Textiles as the third subject. The students are not restricted in the choice of the third elective subject.

School B

School B is a faith-based school which was upgraded only recently. It has a population of about 2,000 students with about 203 of them offering Visual Arts. School B has two Visual Arts classes for each year group and class sizes ranging from 40 to 45 students from Form One to Form Three. It is a mixed-sex school with boarding facilities, a secured fence wall but no art studio for the Visual Arts programme. The school offers General Knowledge in Art and Graphic Design as a common elective and each student has to choose either Picture Making or Textiles as the second elective. Unlike School A, students in this school are restricted in the choice of elective subjects.

4.5.2 Peri-Urban Schools

School C

School C is found in the peri-urban setting with a population of about 1,500 students, out which 162 are offering Visual Arts. The school offers Graphic Design and Picture-Making with General Knowledge in Art as the third subject. School C has 77 Form Three students, 45 Form Two students and 40 Form One students in the Visual Arts department. The school is not fenced. It is named after the community in which it is located. It has boarding facilities but most of the students are not boarders. It has a roofed, abandoned building that serves as an art studio with two working tables and no chairs for the students to use.

School D

School D is also situated in a peri-urban community. It has a population of about 1,500 students with 80 of them offering Visual Arts. There are 35 students in Form Three and 45 in Form Two. There is neither an art studio nor working tables for practical lessons for the Visual Arts students. Like School C, this school was also named after the community in which it is located. It has boarding facilities but most of the students are not boarders. School D is fenced with the environs decorated with flowers and a beautiful landscape. The school offers Textiles, Graphic Design and GKA, which places restriction on students' selection of elective subjects. This means all the students offer the same subjects.

4.5.3 Rural Schools

School E

School E is in the rural setting. It is a mixed-sex school named after the community in which it is located. School E has boarding facilities with a lot of day students living on their own in the community and also near-by towns. It has about 1,500 students. It has studio facilities for teaching Ceramics but none for Graphic Design which is also offered by the students. The Ceramics studio is situated under a tree with only one working table for about 88 students. The Visual Arts department has 32 Form Three students and 38 in Form Two. Practical lessons in Graphic Design take place in the classroom.

School F

Like School E, this school is also found in the rural setting. School F is a single-sex school with a population of about 1,500 students. It used to be known by the name of the district in which it is situated but its current name is that of a prominent person in the region. The Visual Arts department has 75 students and a

single class for each year group, made up of 25 Form Three students, 30 Form Two students and 20 Form One students. The school offers Textiles, Graphic Design, Picture Making and GKA and each student has to select Textiles and one of the two other electives in addition to GKA which is the common subject.

Due to lack of infrastructure, students take some of their elective classes in the dining hall or the computer laboratory. The school has no facilities for the Visual Arts department so the students work mostly in the dining hall and on the classroom desks. The school has few day students. School F has gained its fame as a result of its present name and academic achievement. The school has an orderly environment which encourages self-control and has a clear focus on teaching and learning.

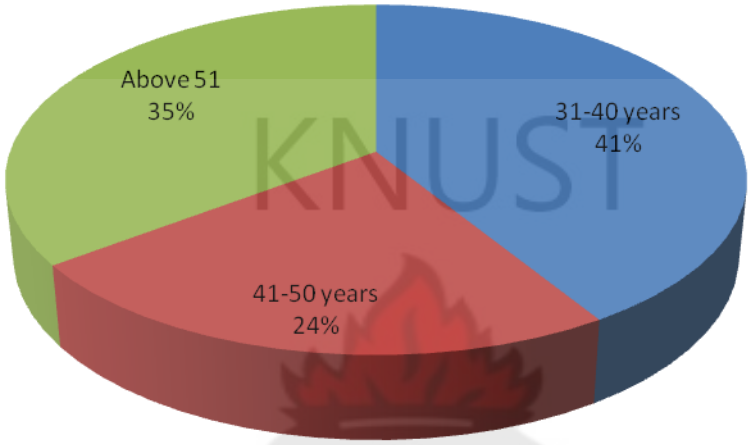
4.6 Socio-Demographic Characteristics of Respondents

Both male and female students constitute the study respondents. The 120 student respondents selected consisted of 66 males (representing 55%) and 54 females (representing 45%). This gender imbalance was also observed with the teacher respondents which had 17 or 88.2% males and two (11.8%) females. Males clearly dominate the student and teacher population in the study area. This shows a clear gender imbalance in favour of male teachers who dominate the teaching of Visual Arts in the six schools, leaving female students with virtually no role models to emulate.

In terms of age, the respondents comprised a large number (41%) of relatively young teachers aged between 31 and 40 years while the over 51-year-old teachers were in the minority and constituted 35% of the total number of respondents. This shows the presence of more experienced and relatively older teachers to serve as role models for both the younger teachers and students in the Visual Arts department. Figure 2 clearly shows that the six schools have 65% of their

teachers aged between 31 and 50 years, with a maximum of 10 years of active teaching ahead of them.

Figure 1: Ages of Teacher Respondents



The number of teachers who are aged above 51 years (35% of the total respondents) is significant in terms of adequate length of classroom teaching experience but the worry is that, this group of teachers would soon retire from active teaching service in the next nine years, leaving another large population (65%) of 40 to 59 year old teachers if no younger teachers are posted to the schools in the subsequent years.

It was realised from the study that 64.3% of the student respondents are adolescents aged 15 to 18 years of age. This is the typical age distribution expected of Senior High School students in Ghana. However, the study area also has a significant percentage of students (34.7%) aged 19 years and above. Overall, the study respondents were selected from all classes in almost the same numbers. No first-year student was included in the study because they are the new group of students who will go through the four-year SHS and are therefore only studying the

Core Subjects of English, Mathematics, Social Studies and Integrated Science and no specialised or elective subjects. The SHS2 students selected marginally outnumbered the SHS3 students by only 2%.

The study area has a lot of teachers who have a minimum of a first degree qualification whiles 35.3% of them have masters degrees. This attests to a generally high standard of education for the teachers but as to how higher education translates into effective teaching in the various Visual Arts subjects is another researchable issue that lies outside the objectives of this study. However, some variations were observed in the educational qualifications of the teachers in the three study areas which are the disparity in the percentages as shown in Table 1. The table shows that the number of teachers in the rural areas is almost the same as that of the peri-urban area. While the urban schools have more teachers with master's degree, the rural schools have none. The data shows that no teacher in the peri-urban area has a Postgraduate Diploma qualification while five teachers in the rural area have undergraduate degrees only. The data reflects the rural-urban disparity in resources reported by Opoku-Asare (2000) as cited in Chapter 2. This suggests that not much has changed in the distribution of educational resources since this last study.

Table 1: Location and Educational Qualification of Teachers

Qualification	Location of school					
	Urban Area		Peri-Urban Area		Rural Area	
	Freq	%	Freq	%	Freq	%
First Degree	1	16.7	3	60.0	5	83.3
Postgraduate Diploma	1	16.7	0	0.0	1	16.7
Masters degree	4	66.6	2	40.0	0	0.0
Total	**6**	**100**	**5**	**100**	**6**	**100**

Source: Fieldwork 2009

As indicated in Table 1, the schools with the highest number of postgraduate qualifications are located in the urban area where five or 83.3% of the respondents are found while only one teacher in the rural area has a Postgraduate Diploma qualification. This implies that the urban schools receive more highly qualified teachers who ensure effective teaching and learning than rural schools. The presence of many teachers with higher education qualifications also suggests the students are receiving effective teaching but further research will have to be conducted to verify this assertion.

In addition to having higher qualifications than those in the rural schools, Fig. 2 shows that most of the teacher respondents have classroom teaching experience that ranges from less than three years to more than 20 years. As Fig. 2 also indicates, very few of the respondents (6%) have less than three years' teaching experience while a significant 70% of them have more than 10 years teaching experience. The length of years the teachers had served in the classroom suggests the possibility of them acquiring much knowledge and expertise in sharing, coaching and mentoring of younger teachers, active involvement in decision making in the schools as well as using their rich teaching experience to help the less experienced teachers to raise academic achievement for their students. However, whether the teachers' experience in the classroom has been gathered in the same school was not investigated.

Whiles both the urban and peri-urban schools have 83% and 80% of the teachers' responding they had taught for over 10 years, only half of the teachers in rural schools had taught for up to 10 years. The implication is that teachers in both urban and peri-urban areas are more experienced to provide effective teaching and learning than their counterparts in the rural schools as evident in Table 2 and Figure 2 below.

Figure 2: Working Experience of Teachers

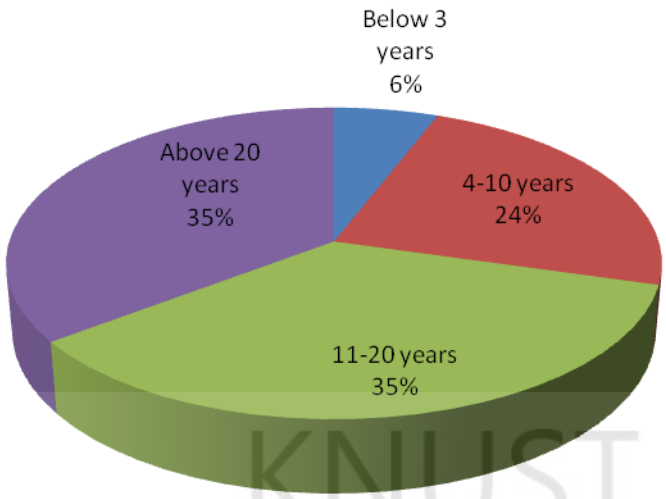


Table 2 shows a relatively fair distribution of experienced teachers in the urban, peri-urban and rural schools. It must be said that the rural areas had relatively few respondents among teachers whose working experience is 11 years and above.

Table 2: Location and Work Experience of Teachers

Duration	Location of school					
	Urban		Peri-Urban		Rural	
	Freq	%	Freq	%	Freq	%
Below 3 years	0	0.0	1	20.0	0	0.0
4-10 years	1	16.7	0	0.0	3	50.0
11-20 years	3	50.0	2	40.0	1	16.7
Above 21 years	2	33.3	2	40.0	2	33.3
Total	**6**	**100**	**5**	**100**	**6**	**100**

Source: Fieldwork 2009.

Table 3 shows the subject combinations offered by students in the sampled schools. Given that GKA is a core subject for all Visual Arts students, the most popular elective subject combination noticed is Graphic design with Textiles (represented by 40 respondents or 34.5% of the 120 sampled students) and Graphic design with Picture-making (29 respondents or 25.0% of total). The least favoured combination is Textiles with Picture-making that is studied by seven students

(representing 6% of total respondents). This shows that the students in the six schools have limited choice in elective subjects because the schools do not offer them exposure to all the disciplines; this is a limitation on the creative development of the students' full potentials towards a future vocation in the Visual Arts.

Table 3: Combination of Elective Subjects Studied by students

Elective Subjects	Location of School							
	Urban		Peri-urban		Rural		Total	
	Freq	%	Freq	%	Freq	%	Freq	%
Graphic Design, Picture-making and GKA	12	27.3	15	38.4	-	-	27	23.3
Graphic Design, Textiles and GKA	11	25.0	21	53.9	8	24.2	40	34.5
Graphic Design, Picture-making, Sculpture and GKA	8	18.2	-	-	-	-	8	6.9
Graphic design, Picture-making, Textiles and GKA	13	29.5	-	-	-	-	13	11.2
Textiles, Picture-making and GKA	-	-	3	7.7	4	12.1	7	6.0
Graphic design, Ceramics and GKA	-	-	-	-	21	63.6	21	18.1
Total	**44**	**100**	**39**	**100**	**33**	**100**	**116**	**100**

Source: Fieldwork 2009

Table 3 further indicates the distribution of elective subjects among the various school locations. From the table, some urban schools offer a three-dimensional subject (Group B) in addition to 2 other two-dimensional (Group A) subjects (CRDD, 2008). Due to the variety of subject combination in the urban schools, students have the ability to choose whiles to the peri-urban and rural, it is to their disadvantage because it gives them the Hobson choice from a limited subject

combination. The implication is that students in the peri-urban and rural schools would be limited in skills and knowledge acquisition since they do not have enough subject options. This limits the motivation they brought to the programme (Kochar, 2004; Curzon, 1996; www.etln.org). Also students in the peri-urban and rural schools have a limited choice in gaining admission into higher institution in terms of grades obtained in their two electives. However, those in the urban schools can choose the best two out of the three electives to gain admission to higher education.

4.7 Logistic Support

The fieldwork revealed a relative lack of logistics in almost all the selected schools. Lack was measured by the availability of logistics including art studio, working tables and funding for practical works for the term. The observation and interview showed the existence of some work tables, art studio and funding in each school. The urban schools had relatively greater access to logistics than the peri-urban and rural schools. Although working table was reported to be the most available logistic, a significant majority (63.7%) of the student respondents indicated that they do not have working tables in their schools.

Like the students, majority of the teachers (58.8%) reported they had no working tables in their schools. The data seem to suggest that the further away a school is from the urban centre, the least likely they are to have the most basic of all that Visual Arts departments' need - working tables. This was made evident by the fact that the number of respondents who answered 'Yes' to the question of availability of this facility reduced from 20 (50%) in the urban schools to 14 (36.8%) in the peri-urban to seven (20%) in the rural schools. It is evident here that working tables are least available in rural schools. In coping with the lack of working tables,

the students had resorted to doing their studio work on classroom desks, dining hall tables and unused tables sitting on the school compounds. Table 4 shows the details:

Table 4: Alternatives to Working Table

Alternatives to Working Table	Students		Teachers	
	Frequency	Percent	Frequency	Percent
Classroom desk	47	77.0	5	50.0
Dining Hall table	9	14.8	3	30.0
Unused tables	5	8.2	2	20.0
Total	**61**	**100.0**	**10**	**100**

Source: Fieldwork 2009

Table 4 indicates that in the absence of working table, most of the students (77.0%) use their classroom desks for practical works. The other alternatives to working table are dining hall tables with responses of 14.8% and unused tables on the compound (8.2%) respectively. Classroom desks also came up as the most used alternative (50.0%) by the teachers for practical classes. Like the students, dining hall tables came up as the second most important alternative to working table. This shows that students frequently use classroom desks for art making but personal experience shows that the desks are uncomfortable, rough and not suitable for art purposes hence no quality work will be produced at the end.

While 17.7% of the students affirmed they had access to art studio in their schools, an overwhelming 82.3% of them indicated they do not have access to art studios in their schools. Similarly, a significant majority of 76.5% of the teachers also indicated that they do not have art studios in their schools. The study indicates that location to some extent influences availability of art studio. Accordingly,

availability of art studio in order from the most to the least available are: peri-urban, urban and rural. The details are provided in Table 5.

Table 5: Location and Availability of Art Studio

Availability of Art Studio	Location of school						Total
	Urban		Peri-urban		Rural		
	Freq	%	Freq	%	Freq	%	
Yes	6	14.6	10	26.3	4	11.8	20
No	35	85.4	28	73.7	30	88.2	93
Total	41	100	38	100	34	100	113

Source: Fieldwork 2009

Table 5 shows that the peri-urban schools recorded the most available (26.3%) art studio. This was followed by urban schools with 14.6%. Like the supply of most school infrastructure, the rural areas recorded the least available art studio with 11.8% responses. In dealing with the lack of art studio, the alternative resources used by the students include: classroom, outside the classroom and home spaces. The indication is that in the absence of art studio, majority of the students (87.1%) use their classrooms for practical works. This is followed by the use of home spaces and outside classroom school spaces with 6.5% responses respectively. For the teachers, none worked at home as an alternative to the absence of art studio. The most used alternative among the teachers is the classroom space. As many as 84.6% of the teachers indicated they use their classrooms in the absence of art studios.

According to the student respondents, the least provided logistic in the selected schools is funding. Only 13.4% of the students indicated that their schools provide funds for their programmes. The study revealed that 86.6% of the schools do not have access to funding provided by their departments. For the teachers, although majority of them (58.8%) indicated that their departments do not provide funds for the Visual Arts programme, this number is relatively lower than that of the students. The study indicates that compared to the urban areas, there is no significant

distinction between the peri-urban and the rural areas in terms of provision of funds for the Visual Arts Department. The details are provided in Table 6.

Table 6 indicates that urban schools are relatively better financed with 17.1% of them responding in the affirmative. However, for the peri-urban and rural schools, there were no significant differences between their respective responses (10.8% and 11.8%) affirmative.

Table 6: Location and Availability of Funds

Availability of Funds	Location of school						Total
	Urban		Peri-urban		Rural		
	Freq	%	Freq	%	Freq	%	
Yes	7	17.1	4	10.8	4	11.8	15
No	34	82.9	33	89.1	30	88.2	97
Total	**41**	**100**	**37**	**100**	**34**	**100**	**112**

Source: Fieldwork 2009.

The questionnaire revealed alternative sources of funding as Class contribution, Personal contribution, Teachers and students' contribution of funds. The study indicates that majority of the students (71.3%), in the absence of funding from their Visual Arts departments, make personal financial contributions to purchase materials for practical works. Contrary to this, the teachers' most important alternative to the lack of funds from the department is class contribution with as many as 66.6% of the teachers indicating this.

4.8 Teaching and Learning Processes

In observing teaching and learning processes in the sampled schools, the following indicators were used: learning methods, frequency of lessons and frequency of practical lessons. The study found that 70.6% of the teachers use between 11 and 20 periods a week for teaching whiles 23.5% of them teach more than 21 periods a week. The implication is that those with enough instructional

periods have more time for both practical and theory lessons as the syllabus demands. The findings did not reveal any significant differences in the correlation between location and the number of teaching periods of the sampled teachers. However, the rural areas came up as the location where quite a significant percentage of teachers (16.7%) have below 11 teaching periods per week. The details are provided in Table 7.

Table 7: Location and Number of Teaching Periods

No. of Periods	Location of school					
	Urban		Peri-Urban		Rural	
	Freq	%	Freq	%	Freq	%
7-10 periods	0	0.0	0	0.0	1	16.7
11-15 periods	2	33.3	2	40.0	2	33.3
16-20 periods	2	33.3	3	60.0	1	16.7
21 and above periods	2	33.3	0	0.0	2	33.3
Total	**6**	**100**	**5**	**100**	**6**	**100**

Source: Fieldwork 2009.

Following the number of periods per week for the teachers, most of them indicated that the periods are enough for their lessons. On the issue of number of teaching periods per week, as many as 76.5% of the respondents indicated that they have enough periods per week. However, the number of teachers who indicated that their teaching periods are not enough forms 23.5% of the respondents. Although this is in the minority, the figure is quite significant as the data suggest that most of the schools have six teaching periods for each of the three Visual Arts electives; the least number of periods being five hours.

The study shows that to a large extent, teachers use most of the contact hours effectively with as many as 82.6% of the student respondents indicating that their teachers use up all the lesson periods. It further shows that the likelihood for a

teacher to utilise all the lesson hours is highest in peri-urban schools in comparison to urban and rural schools. This indicates that teachers in urban schools are less likely to utilise their allotted contact hours as indicated by 23.1% of the students. For the peri-urban schools, the utilisation of contact hours by teachers is indicated by 86.5% of the students. This indicates that practical lessons are inadequate. Given the importance of practical lessons in Visual Arts education, this has the potential to negatively affect the performance of the students.

Table 8: Practical Lessons per Term

Practical per term	Frequency	Percent
Once	47	50.5
Twice	12	12.9
Thrice	6	6.5
Four times	4	4.3
More than Five times	24	25.8
Total	**93**	**100.0**

Source: Fieldwork 2009

Table 8 shows that as many as 69.9% of the students indicated that they have between one to three practical lessons per term with 50.5% of the students indicating that they have practical lessons only once in a term. However, a quarter of the students indicated that they have more than five practical lessons in a term. The data further shows that the tendency for students to have a single practical lesson per term is highest in rural schools with 67.9% response. The details are provided in Table 9.

Table 9: Location and Number of Practical Lessons per Term

Practical Lessons Per Term	Location of School						Total
	Urban		Peri-urban		Rural		
	Freq	%	Freq	%	Freq	%	
Once	14	45.2	14	41.2	19	67.9	47
Twice	4	12.9	7	20.6	1	3.6	12
Thrice	3	9.7	1	2.9	2	7.0	6
Four times	2	6.4	1	2.9	1	3.6	4
More than five time	8	25.8	11	32.4	5	17.9	24
Total	**31**	**100**	**34**	**100**	**28**	**100**	**93**

Source: Fieldwork

Table 9 further indicates that having more practical lessons per term is highest in peri-urban schools. However, the difference between urban and peri-urban schools in terms of the number of practical lessons per term is wide considering the 25.8% and 32.4% responses given by students in the respective areas. This is quite significant.

The most preferred learning method used by the students in the sampled schools is the practical lesson, with nearly half of the students (48.2%) indicating this preference. The second most preferred learning method among the students is cooperative learning with 8.8% responses whiles the least preferred learning method among the students are: learning by observation and independent learning, learning by practicing, rote learning and independent learning; and learning by observation, independent learning and co-operative learning with 0.9% response each. The most important reasons given by the students for choosing a particular learning method was the need to acquire different ideas and understanding with response rates of 34.5% and 33.6% respectively.

On the question of whether the teachers in the various schools are teaching subjects related to their specialised Visual Arts areas, the responses are that majority of them (57%) are teaching in their specialised subject areas with 43% of them teaching different subjects they did not specialised in. The comparison between what the teachers are currently teaching and the Visual Arts areas they specialized in as revealed from the interviews showed that all the teachers in the urban schools are teaching in their specialised disciplines while only 25% of teachers in the peri-urban area are teaching their specialized subjects; the large majority of them (75%) were found to be teaching different subjects. The teachers who are not teaching their specialised subject areas and those teaching different subjects formed 50% of

respondents in the rural schools. The implication is that the urban school teachers are more likely to teach effectively since they have specialised skills and knowledge in the subjects they are currently teaching.

4.9 Motivation

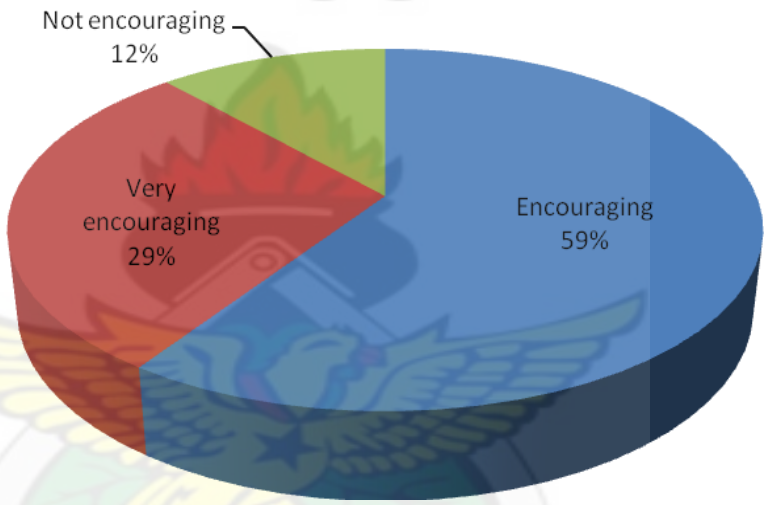
In assessing the motivation of teachers and students on the Visual Arts programme in the selected urban, peri-urban and rural schools, speech days, show of appreciation by the Heads of schools, positive response of teachers towards lessons, class attendance by teachers, and teachers' preparation for lessons were used as indicators. The findings suggest that a little over half the student population in the selected schools had not witnessed any speech and prize giving days in their schools. There is therefore the likelihood of students in urban schools having opportunity to witness a speech day than those in peri-urban and rural schools. This is represented by an overwhelming majority (94.9%) of the sampled students in the urban schools responding that they had witnessed occasions when the Visual Arts department showcased their works for attraction on speech days before. Contrary to this, an overwhelming majority (94.4%) of students in the peri-urban and rural schools indicated that they had never witnessed a speech day before.

The findings show that Head of schools to a large extent do not show appreciation for the Visual Arts department and its students. Overall, 53.3% of these student respondents indicated that they feel neither they nor the Visual Arts programme is appreciated by the Heads of the schools. However, the responses show that this state of feeling less appreciated by Head of schools (for the Visual Arts programme) is highest in the rural schools as 72.7% of the teacher respondents in the rural schools indicated this occurs in their schools. The feeling that Heads of schools show appreciation for the Visual Arts programme and its students is highest among

peri-urban students with 61.1% affirmative responses. The variation in responses is quite clear in the favour of schools in peri-urban locations.

Most of the students indicated that their teachers have an encouraging attitude to lessons. As many as 88% of them reported that their teachers have a good response to the lessons they teach. However, as Figure 3 indicates, only 12% the students indicated that their teachers do not have a good attitude to their lessons.

Figure 3: Teachers' Response to Lessons



Source: Fieldwork 2009

Furthermore, 59.5% responded affirmative that teachers are responsive to lessons is encouraging with only 11.7% being on the contrary. It is also seen by the location of schools that most students in the peri-urban areas have their teachers' response to lessons being encouraging followed by the urban with 64.1% and 60.0% responses respectively. As shown in Table 10, the rural schools have as much as 34.4% of their total responses indicating their teachers' response to lessons is not encouraging. This suggests that teachers in rural schools are less likely to motivate their students to achieve good results.

Table 10: Location and Response of Teachers to Lessons

Teachers Attitude to Lessons	Location of School						Total	
	Urban		Peri-urban		Rural			
	Freq	%	Freq	%	Freq	%	Freq	%
Encouraging	24	60.0	25	64.1	17	53.1	66	59.5
Very encouraging	16	40.0	12	30.8	4	12.5	32	28.8
Not encouraging	0	00.0	2	5.1	11	34.4	13	11.7
Total	**40**	**100**	**39**	**100**	**32**	**100**	**111**	**100**

Source: Fieldwork 2009.

In further assessing the influence of teachers' attendance to class as motivating students, most of the students (84%) said they are motivated by the attendance of their teachers with only 16% saying there is no motivation. With reference to location of a school, the data suggest that there is not much significant variation in the influence of attendance of teachers in motivating students. Location is most likely to be a motivation for students in the urban areas where 80% of respondents indicated that they are motivated by the attendance of their teachers.

In assessing pre-lesson preparation by teachers, it was found that majority of the students believed that their teachers are well prepared when they come to the classroom for lessons. An overwhelming majority of the students (90%) indicated that their teachers prepare well before coming for lessons. By location, some variations were found in the perception of students about their teachers' preparation before lessons. In terms of responses by location, the data suggests that the highest percentage of students in urban schools agree that their teachers prepare adequately before coming for lessons. However, the percentage of students who believed this diminishes as one moves away from the urban areas to rural areas was also found.

Being happy about one's school was found to be important in motivating students. This means when students are unhappy about their schools, their motivation

reduces. In assessing the extent to which the respondents are happy about their schools, a significant majority of 64.6% of respondents said they were happy with their current school. However, the number of those who were not happy about their schools is 35.4%; although in the minority, this result is significant given that unhappiness about school influences motivation to do well at school. To some extent, location has a relationship with students being happy with their schools. It was learned that an overwhelming majority of students in the urban schools (82.5%) indicated happiness with their schools whiles the percentage of students being happy with their schools dwindles as one moves away from the urban areas towards the rural schools with 50.0% expressing happiness with their schools.

The extent to which students are studying in their prefered schools is also important in motivating students. The interview indicated that 41% of students are not studying in their preferred choice of SHS. Most of the respondents in the peri-urban and rural schools are not studying in their preferred school options as shown in Table 11.

Table 11: Location and Students Studying in their Preferred SHS

	Location of school					
	Urban		**Peri-urban**		**Rural**	
	Frequency	**%**	**Frequency**	**%**	**Frequency**	**%**
Yes	37	90.2	16	41.1	14	41.2
No	4	9.8	23	58.9	20	58.8
Total	**41**	**100**	**39**		**34**	**100**

Source: Fieldwork 2009.

Table 11 shows that for both the peri-urban and rural schools, majority of the respondents (58.9% and 58.8% respectively) did not plan to study in their current

schools. Contrary to this, an ovewhelming majoity (90.2%) of the respondents in the urban schools indicated they are studying in their prefered schools.

Studying the programme of choice is also important in motivating students to put in their best. In assessing the extent to which the respondents are offering Visual Arts by their own choice showed that although in the minority, 47 of the student respondents (representing 41.2% of those interviewed) indicated that they had not intended to study Visual Arts. There seems not to be any significant variation of responses in the different locations in relation to the study of Visual Arts. However, the interview indicated that the likelihood for students to be studying Visual Arts as their intended programme is highest in peri-urban schools where as many as 84.6% of the respondents indicated that their study of Visual Arts is by choice, reflecting Evans-Solomon's (2004) findings.

On whether or not the respondents were happy with studying Visual Arts, the data revealed that an overwhelming majority of 96% of the respondents were happy studying Visual Arts, indicating that there is no significant difference between the location of a school and liking the programme being studied. By location however, only 7.3% of the respondents in the urban schools indicated that they did not like studying Visual Arts. Generally, the study shows that the respondents do not have any bad feelings about their programme of study when they are in the company of their school mates on the General Arts, Science and other SHS programmes. In this regard, as many as 81% of the respondents indicated that they feel good in the presence of their colleagues on the other programmes.

This notwithstanding, 19% of the students said they feel intimidated in the presence of other school mates simply because they are studying Visual Arts and not

another programme. Though in the minority, this assertion is quite significant in terms of motivation for good performance. By location therefore, students in the rural areas emerged as the most important in terms of the extent to which the presence of students offering programmes other than Visual Arts intimidate them. The data showed that 28.1% of the respondents in rural schools feel intimidated in the presence of students on other programmes.

On how students in other departments behave towards them, 71% of the respondents said their school mates do not treat them well. The rural areas emerged as the most important place where respondents felt that their school mates behave badly towards them merely because they are Visual Arts students, with as many as 82.8% of them indicating this.

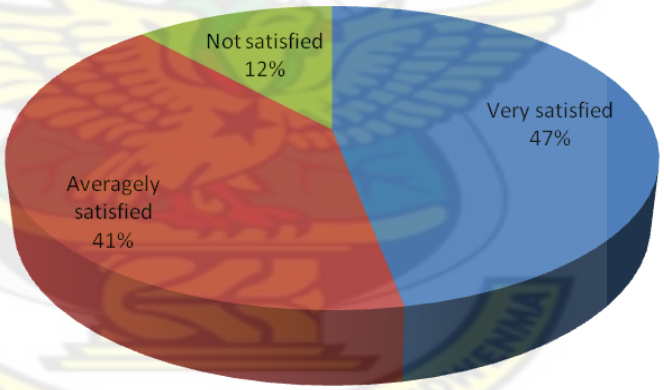
With teachers' accommodation on campus as a way of motivation, the data indicates that 58.8% of teachers do not have accommodation on campus, and hence are less motivated to teach well. Accommodation appeared to be more of a problem to rural and peri-urban schools in comparison to urban schools. Half of the teachers in the urban schools have accommodation on their school campuses while the number of teachers with on-campus accommodation diminishes from the peri-urban to rural areas, with 40.0% and 33.3% responses respectively. The indication is that teaching will be more effective in the urban schools since students can reach their teachers at all times. Although on-campus accommodation is generally not available to most of the teachers, 76% of them also indicated that their schools do not provide them with transportation to and from school.

None of the schools in the urban and peri-urban areas provided transportation to enable their teachers get to school or go home early. Only the rural schools

provide transportation for their teachers, implying that teachers in rural areas are able to utilise their morning periods because they can get to school early and get home in good time to prepare well for the next day's activities than the urban and peri-urban schools. Also most of the teachers indicated that they are teaching as they are expected to do. This is important given the fact that when one is unable to fulfill his/her career objectives, motivations may be lowered. The interview indicates that as many as 72.7% of the teachers anticipated to be teachers.

In assessing teachers' satisfaction with what they are doing, majority of them indicated that they are satisfied with their work as teachers; only 12% of them indicated that they are not satisfied with teaching as a career as shown in Figure 4.

Figure 4: Teacher Satisfaction



Source: Fieldwork 2009.

The likelihood for Visual Arts teachers to be unsatisfied with their work is high in the rural areas as 16.7% of the teachers indicated they are not satisfied with their career while 10% of the teachers in the peri-urban schools indicated that they are not satisfied, and all the teachers in the urban schools indicated they are satisfied with what they are doing. Details are provided in Table 12.

Table 12: Location and Teacher Satisfaction

Responses	Location of school					
	Urban		Peri-Urban		Rural	
	Freq	%	Freq	%	Freq	%
Very satisfied	3	50.0	2	40.0	3	50.0
Averagely satisfied	3	50.0	2	40.0	2	33.3
Not satisfied	0	0.0	1	10.0	1	16.7
Total	**6**	**100**	**5**	**100**	**6**	**100**

Source: Fieldwork 2009

4.10 Comparison of Academic Performance of students in the Schools

4.11.1 Entry BECE Results

Academic performance of Visual Arts students in the selected schools between 2002 and 2008 was compared to identify their similarities and differences between students in the selected schools. This was based on the WAEC grading system of grades: Aggregate 6 - 12 as distinction or good students; 13 – 24 as the average students; 25 and above as the weak students. The SSSCE and WASSCE results were also analysed using the A = A_1, B = B_2, C = B_3, D = C_4 / C_5 / C_6, E = D_7, E_8 and F = F_9 grading system as shown in Table 13. It must be noted that this is how WAEC grades Junior High candidates in the Basic Education Certificate Examination for the next level of education, which is the Senior High School. Table 14 shows the comparative strengths and weaknesses in the examination results obtained by students in the three locations.

Table 13: WAEC Grading Scale for WASSCE

Marks	WASSCE Grade	SSSCE Equivalent	Remarks
100-80	A_1	A	Excellent
79-70	B_2	B	Very Good
69-65	B_3	C	Good
64-60	C_4	D	Credit
59-55	C_5		"
54-50	C_6		"
49-45	D_7	E	Pass
44-40	E_8		"
39 and below	F_9	F	Fail

Source: WAEC

Table 13 therefore shows how WAEC grades Junior High candidates for the next level of education, which is the Senior High School.

Table 14: BECE Results of Selected Schools from 2002-2007

2002	**Location**					
Grade	**Urban**		**Peri-Urban**		**Rural**	
	No. Of Students	**%**	**No. Of Students**	**%**	**No. Of Students**	**%**
6-12	72	67.3	0	00.0	5	6.0
13-24	31	29.0	28	50.0	51	61.5
25+	4	3.7	28	50.0	27	32.5
Total	**107**	**100**	**56**	**100**	**83**	**100**
2003						
6-12	29	69.0	1	1.7	8	12.7
13-24	13	31.0	40	67.8	38	60.3
25+	0	00.0	18	30.5	17	27.0
Total	**42**	**100**	**59**	**100**	**63**	**100**
2004						
6-12	49	55.1	0	0	4	6.2
13-24	37	41.6	86	53.4	28	43.0
25+	3	3.3	75	46.6	33	50.8
Total	**89**	**100**	**161**	**100**	**65**	**100**
2005						
6-12	114	91.9	9	6.9	5	20.8
13-24	10	8.1	94	71.8	17	70.8
25+	0	0	28	21.3	2	8.3
Total	**124**	**100**	**131**	**100**	**24**	**100**
2006						
6-12	87	71.9	1	1.7	*	*
13-24	34	28.1	41	69.5	*	*
25+	0	0	17	28.8	*	*
Total	**121**	**100**	**59**	**100**	*****	*****
2007						
6-12	126	90.6	13	19.4	*	*
13-24	13	9.4	49	73.1	*	*
25+	0	0	5	7.5	*	*
Total	**139**	**100**	**67**	**100**	*****	*****

Source: WAEC, Fieldwork 2009.

It can be seen from Table 14 that out of the 107 students admitted into the urban schools in 2002, 72 (67.3%) had aggregate 6 – 12 (distinction) with no student in the peri-urban school obtaining a distinction. In the rural schools, as many as 51 out of the total of 83 students admitted had grade 13 – 24 as against the 31 in the urban. It is also seen that the rural schools recorded the highest average grades, whiles the urban school recorded the highest weak grade candidates.

The table shows that only four (3.7%) of the students had aggregate 25 and above in the urban schools. The year 2003 did not show much difference over the previous year. The urban schools did not admit any students with grade 25 or above but took a few of the average performance students 13 (31.0%) out of the 42 total. They also recorded the highest number of good students with 69.0%. The peri-urban admitted more of the average student and students with grade 25 and above with 40 (67.8%) and 18 (30.5%) respectively. The rural school recorded the second highest intake of the average and weak students with 38 (60.3%) and 17 (27.0%) respectively.

In 2004, the overall schools' intake reduced from 83 in 2002 to 65 in 2004 while the peri-urban population increased from 56 to 161. This was based on lowered grade 6-12 entry (72 to 49 in 2004) for urban schools and increased grade 13-24 in peri-urban. The rural schools had most of their students entering with grade 25 or above indicating they are the academically weak students. The year 2005 showed much variance as 114 (91.9%) out of 124 students admitted into the urban schools had distinction (grade 6-12) with only 10 (8.1%) average students. There was not much difference in the average aggregate intake among the peri-urban and rural schools with 94 (71.8%) against 17(70.8%) average performance candidates. The peri-urban had the highest weak grade candidates with 28 out of 131 in total.

In 2006 and 2007, no records were obtained for students in the rural schools. Only one student (1.7%) had distinction out of 59 admitted in the peri-urban schools with the urban schools not admitting any student with aggregate 25 and above. A total of 87 students admitted in the urban schools had distinction with the peri-urban admitting as many as 41 average students out of a total of 59. It can be seen that the urban schools did not admit any weak student in 2007 but a few average students (13 or 9.4%) out of 139 while the rest (90.6%) had aggregate 6-12. Most of the average candidates were found in the peri-urban schools making up 49 or 73.1% of 67 students. In the year 2008, the pattern of admission results changed when WAEC started giving out the raw scores in the various subjects with the implementation of the CSPS. As usual students admitted in the urban schools fall within the total score of 400 with the 300 and 200 scores found in the peri-urban and rural respectively.

It can be concluded that the grades the BECE candidates accepted for admission into the SHS varies in relation to the schools' location. The urban schools receive the good candidates and therefore their output tends to be better than the peri-urban and rural schools which receive the majority of weak students.

4.11.2 WASSCE Results

In 2004, as many as 116 out of 195 had grade B and C with only one student failing in the urban school. Majority of the rural and peri-urban students scored grade E with 27 and 86 respectively while the peri-urban setting recorded the highest failures. The urban schools recorded the highest failures in 2005 with most of the students scoring grade C both in rural and urban school.2006 recorded grade C and D (75 & 72) in the urban schools. The peri-urban and rural schools had its students scoring grade E with peri-urban recording more failure. The 2008 results did not show much difference. Table 15 shows GKA results for the schools.

Table 15: General Knowledge in Art Results from 2004-2008

	Subject: GKA					
Yr 2004	**Location**					
Grade	**Urban**		**Peri-Urban**		**Rural**	
	No. of student	**%**	**No. of student**	**%**	**No. of student**	**%**
A	3	1.5	0	0	0	0
B	61	31.3	1	0.8	0	0
C	55	28.2	3	2.4	3	6.1
D	47	24.1	11	8.7	11	22.4
E	28	14.4	86	68.3	27	55.1
F	1	0.5	25	19.8	8	16.3
Total	**195**	**100**	**126**	**100**	**49**	**100**
2005						
A	0	0	0	0	0	0
B	7	3.8	3	2.1	17	29.8
C	84	46.2	29	20.6	21	36.8
D	43	23.6	82	58.2	14	24.6
E	41	22.5	27	19.1	5	8.8
F	7	3.8	-	-	-	-
Total	**182**	**100**	**141**	**100**	**57**	**100**
2006						
A	8	4.6	2	1.0	-	-
B	13	7.5	2	1.0	1	1.3
C	75	43.1	13	6.7	3	37.5
D	72	41.2	66	33.8	29	36.3
E	6	3.4	91	46.7	37	46.3
F	0	0	21	10.8	10	12.5
Total	**174**	**100**	**195**	**100**	**80**	**100**
2007						
A	5	4.5	0	0	0	0
B	2	1.8	1	0.6	1	1.2
C	45	40.5	2	1.3	1	1.2
D	50	45.0	61	38.9	17	19.8
E	7	6.3	73	46.5	60	69.8
F	2	1.8	20	12.7	7	8.1
Total	**111**		**157**	**100**	**86**	**100**
2008						
A	1	0.7	0	0	0	0
B	5	3.7	0	0	0	0
C	26	19.4	4	2.4	-	-
D	82	61.2	82	50.0	23	52.3
E	18	13.4	73	44.5	20	45.5
F	2	1.5	5	3.1	1	2.3
Total	**134**	**100**	**164**	**100**	**44**	**100**

Source: WAEC, Fieldwork, 2009.

The data indicates that students' performance is low with the peri-urban schools recording the highest failures. This is due to lack of teachers in the field. The general view is that every art teacher can teach GKA.

Table 16: SSSCE/WASSCE Results for Picture Making from 2004-2008

	Subject: Picture Making					
2004	**Location**					
Grade	**Urban**		**Peri-Urban**		**Rural**	
	No. of student	**%**	**No. of student**	**%**	**No. of student**	**%**
A	42	42.9	*	*	-	-
B	43	44.0	*	*	3	8.8
C	3	3.0	*	*	10	29.4
D	3	3.0	*	*	11	32.4
E	7	7.1	*	*	8	23.5
F	-	-	*	*	2	5.9
Total	**98**		*****	*****	**34**	**100**
2005						
A	18	30.0	*	*	1	2.6
B	22	36.7	*	*	13	34.2
C	6	10.0	*	*	15	39.5
D	3	5.0	*	*	9	23.7
E	8	13.3	*	*	-	-
F	3	5.0	*	*	-	-
Total	**60**	**100**	*****	*****	**38**	**100**
2006						
A	7	8.4	-	-	-	-
B	17	20.5	1	2.5	-	-
C	40	48.2	7	17.5	1	5.6
D	17	20.5	16	40.0	4	22.2
E	1	1.2	15	37.5	9	50.0
F	1	1.2	1	2.5	4	22.2
Total	**83**	**100**	**40**	**100**	**18**	100
2007						
A	-	-	-	-	-	-
B	7	18.0	-	-	2	14.3
C	18	46.1	2	3.8	11	78.6
D	11	28.2	48	90.5	1	7.1
E	1	2.6	2	3.7	-	-
F	2	5.1	1	2.0	-	-
Total	**39**		**53**	**100**	**14**	**100**
2008						
A	26	31.3	21	44.7	*	*
B	32	38.5	17	36.2	*	*
C	20	24.1	8	17.0	*	*
D	3	3.6	1	2.1	*	*
E	1	1.2	-	-	*	*
F	1	1.2	-	-	*	*
Total	**83**		**47**	**100**	*****	*****

Source: WAEC, Fieldwork, 2009 *No Records

In Table 16, between 2002 and 2005, the peri-urban schools were not offering Picture-making and so did not present any students. No students from the rural school scored grade 'A' between 2002 and 2004. The rural and peri-urban schools

did not score any grade 'A' in 2006 to 2007 but majority of the urban schools recorded grade A-C. As the urban schools recorded no fails in 2004, grade F was at its peak in 2002. The rural schools also recorded no E or F in 2005 and 2007 while the peri-urban schools also did not record any E and F in 2008. With Picture-making, majority of the students from the selected school scored grades B, C and D with a rise and fall in grade E and F scores. The rural school performance in the subject is low considering that 13 out of 34 had grade B and C whiles 88 out of 98 students had A, B and C in the urban schools.

Graphic Design

In the 2004-2006 academic years no student of the selected schools scored grade A in the subject while in 2007 only two students (1.7%) scored A in the peri-urban setting. As majority of the urban students scored grades C and D, this diminishes as one moves from peri-urban to the rural area with students scoring D, E and F. A significant majority of the rural schools scored grade D in 2007 and 2008 while quite a majority of students in the urban schools scored grade B in 2004. A significant number of students from the peri-urban schools failed the subject in 2004, 2005 and 2006 with only a fail in 2007 and 2008. Grade F in the rural and urban areas kept on a rise and fall cycle whiles it reduced in the peri-urban schools in 2008 as shown in **Table 15**. The implication is that students' performance in the subject is low though it is the most preferred subject with reference to Table 3 **(p.83)**. From experience this subject deals with accuracy and since there is lack of working tables, students are not able to produce good works.

Table 17: SSSCE/WASSCE Results for Graphic Design from 2004-2008

Yr 2004	Subject: Graphic Design					
	Location					
Grade	Urban		Peri-Urban		Rural	
	No. of student	%	No. of student	%	No. of student	%
A	0	0	0	0	0	0
B	10	26.3	0	0	0	0
C	10	26.3	1	1.1	0	0
D	4	10.5	2	2.3	1	7.2
E	10	26.3	40	45.5	10	71.4
F	4	10.5	45	51.1	3	21.4
Total	**38**	**100**	**88**	**100**	**14**	**100**
2005						
A	0	0	0	0	0	0
B	4	5.2	0	0	1	5.6
C	8	10.4	5	5.1	2	11.1
D	17	22.1	19	19.2	3	16.7
E	39	50.6	67	67.7	9	50.0
F	9	11.7	8	8.0	3	16.7
Total	**77**	**100**	**99**	**100**	**18**	**100**
2006						
A	0	0	0	0	0	0
B	0	0	1	0.9	0	0
C	12	17.1	7	6.1	2	9.1
D	37	52.9	27	23.7	1	4.5
E	16	22.9	39	34.2	13	59.1
F	5	7.1	40	35.1	6	27.3
Total	**70**	**100**	**114**	**100**	**22**	**100**
2007						
A	0	0	2	1.7	0	0
B	3	5.3	2	1.7	0	0
C	15	26.3	41	34.2	2	4.4
D	22	38.6	57	47.5	18	40.0
E	14	24.5	16	13.3	20	44.4
F	3	5.3	2	1.6	5	11.1
Total	**57**	**100**	**120**	**100**	**45**	**100**
2008						
A	4	3.0	0	0	0	0
B	7	5.3	0	0	0	0
C	51	38.4	18	19.7	2	4.4
D	53	39.8	49	53.9	17	38.6
E	12	9.0	23	25.3	22	50.0
F	6	4.5	1	1.1	3	7.0
Total	**133**	**100**	**91**	**100**	**44**	**100**

Source: WAEC, Fieldwork, 2009

Textiles

Table 18 shows an increase in intake in the urban school for 2004 to 2006 and reduction in intake of students in the selected schools. No grade 'A' was recorded between 2004 and 2008 in the peri-urban and rural schools, and only a student scored

grade B in 2004 and 2005 in the peri-urban. As much as the majority of the urban students scored between grade B & D, a significant majority of the urban schools scored between grade E & F (2002 to 2006). The number reduces in the subsequent years with no student from both peri-urban and rural scoring grade 'C' between the years 2004, 2005, 2006 and 2007. In the rural schools, no F was recorded in 2005 and 2007. On the contrary majority of the students failed in the peri-urban with only two fails (3.0% and 4.0%) in 2008 as represented in **Table 18.**

Table 18: SSSCE/WASSCE for Textiles from 2004-2008

Yr 2004	**Subject: Textiles**					
	Location					
Grade	**Urban**		**Peri-Urban**		**Rural**	
	No. of students	**%**	**No. of students**	**%**	**No. of students**	**%**
A	0	0	0	0	0	0
B	8	8.2	1	1.9	0	0
C	22	22.4	0	0	2	5.9
D	20	20.4	6	11.5	8	23.5
E	31	31.6	36	69.2	16	47.1
F	17	17.3	9	17.3	8	23.5
Total	**98**	**100**	**52**	**100**	**34**	**100**
			2005			
A	2	2.1	0	0	0	0
B	15	15.4	1	1.8	6	15.4
C	12	12.4	2	3.6	8	20.5
D	12	12.4	5	8.9	14	35.9
E	32	33.0	29	51.8	11	28.2
F	24	24.7	19	33.9	0	0
Total	**97**	**100**	**56**	**100**	**39**	**100**
			2006			
A	2	1.9	0	0	0	0
B	3	2.9	0	0	0	0
C	29	27.9	0	0	0	0
D	57	54.8	19	25.7	5	27.8
E	11	10.6	37	50.0	12	66.7
F	2	1.9	18	24.3	1	5.6
Total	**104**	**100**	**74**	**100**	**18**	**100**
			2007			
A	2	2.3	0	0	0	0
B	3	3.4	0	0	0	0
C	28	32.2	0	0	5	23.8
D	48	55.2	7	10.6	16	76.2
E	4	4.6	45	68.2	0	0
F	2	2.3	14	21.2	0	0
Total	**87**	**100**	**66**	**100**	**21**	**100**
			2008			
A	5	7.6	0	0	*	*
B	4	6.1	0	0	*	*
C	29	43.9	3	7.0	*	*
D	19	28.8	24	55.8	*	*
E	7	10.6	14	32.6	*	*
F	2	3.0	2	4.6	*	*
Total	**66**	**100**	**43**	**100**	*****	*****

Source: WAEC, Fieldwork 2009.

From Table 14 to 18, the results analysis implies that due to lack of teachers in the field, there is low performance of students in the rural and the peri-urban schools in particular. It can be inferred that performance in the programme is quite low among students in all the selected rural, peri-urban and urban schools. Despite the number of students who are not performing well in GKA and Textiles in all selected schools, a significant number also do well in Picture Making and Graphic Design. This means that much effort should be put into GKA and Textiles for better outcome. Lack of specialist teachers in these subjects accounts for low performance among students in the rural schools. This confirms Brunner's (1966) assertion that the best mind in a particular discipline must be put to work on the task because only the use of the best mind in devising curricula will help students understand the subject well.

4.11 Discussion of Main Findings

In investigating teaching and learning processes of the Visual Arts programme in the urban, peri-urban and rural schools in Ashanti Region, it was realized that availability of logistics affect student performance. The study sought to answer the following research questions:

- What is the influence of access to logistics support on Visual Art programme in the selected schools in rural and urban settings?
- What Teaching and Learning methods are used in these selected schools?
- What factors influence the teaching of Visual Arts in these schools?
- Are there any differences in the WASSCE result of these selected schools?

4.11.1 Logistics Support

In terms of logistics support, the study shows that there is a lack of the necessary support for Visual Arts in all the selected schools. The most available resources for students' practical work are dining hall tables and classroom desks which are unsuitable for art production. This suggests that support for the Visual Arts programme in terms of infrastructure is a problem faced by all the selected schools. In the rural areas some of the schools have their elective lessons in the dining hall due to lack of classroom space.

Although some authors cited JEM (2002) indicate that availability of adequate physical and material resources are imperative and significantly related to the attainment of educational objectives and a school's academic performance or feedback on teaching and learning, the sampled schools lack the requisite logistics for the programme yet some of the students manage to excel academically. This supports Adedeji & Owoeye's (2002) assertion that quantity of resources (physical/material) has no significant relationship with academic performance of students in vocational education but contrasts with Fabunmi & Adewale's (2002) statement that the resource situation is a major determinant of secondary school performance.

The study revealed that only a few schools have access to art studios which in some situations are dilapidated, abandoned and not well furnished rooms for use as art studios. In some cases, nothing indicated that those spaces were art studios. Even the well endowed urban schools lack well furnished art studio due to subject bias on the part of the Heads of schools. In the rural schools they either have their Graphic design or Picture-making lessons in the dining hall or under trees where those areas have been designated as art studio for a subject like ceramics. The peri-urban schools

seem to have an advantage over the urban because they were able to make do with dilapidated or abandoned rooms where they can have their privacy and do their practical works.

Although Adedeji & Owoeye (2002) point out that attractive facilities like laboratories, libraries, instructional materials and art studio are a major contributing factor to high academic performance, findings of this study confirm the USDHW, Hallak report cited in Adedeji & Owoeye (2002). On the other hand, it reflects Kochhar's (2004) idea that teachers represent the single most important element in the school system because quality education depends on the quality of teachers. This means that teachers are more important than equipment, resources and materials or level of financing because it is the teacher who will use the facilities to teach the students what they need to know.

4.11.2 Teaching and Learning Methods Used in the Selected Schools

Learning by practice or doing is the most preferred method for the respondents followed by co-operative learning. Teachers do not encourage independent learning among students due to lack of art studio therefore there is much pressure on the teachers since they must solely teach the students all the creative art process. This is not the best because as James (1996) states, the art studio helps in communicating well to students. The art studio would have given room for the good students to help the weak ones during the studio class or practical class.

The analysis shows that majority of the teachers in both peri-urban and rural areas have first degrees with only one teacher in the rural holding a post-graduate diploma in Visual Arts whiles most of the teachers in the urban schools have their second degrees in Art Education. The number of teachers with postgraduate

education in the urban and peri-urban areas outweighs those in the rural areas; this could be a factor in their low performance but this requires further research to ascertain the facts. When teachers lack the background knowledge and qualification in Art Education, it is obvious they will have little or no idea of the various methods of teaching and how they apply in classroom or art studio teaching, yet some of them manage to make their students pass their examinations. This confirms Amissah *et al's* (2002) assertion that teaching does not depend on the learner any more than learner depending on the teacher.

The study found that all the teachers in the selected schools use the same method of teaching. That is teaching practical work as a theory lesson in the classroom but according to James (1996), technical demonstration by teachers teaches students the nature of creative art and helps students go beyond school learning. This method of teaching does not fulfill the rationale for the programme which is *to equip the student with the necessary creative skills and acquire competency* (CRDD 2008).

As Short *et al* (1991) and Crocker (1991) indicate, teachers have control over seatwork, drills and practical exercise thereby maximizing achievement when teachers emphasise on academic instruction as their main goal. Wiggins and McTighe (2005) also confirm that the more specific facts, concepts and skills are taught, the larger the ideas and processes gained. On the contrary, the teachers in the sampled schools complained that the teaching periods allocated to their subjects are not enough and this makes it difficult for them to arrange practical and studio classes yet the urban schools manage to produce good works for the external examinations.

The study revealed that even though there were no studios for the various subjects, some of the Visual Arts teachers organise practical lessons under trees on the school compounds for their students during leisure times. This confirms Hayford's (1998) observation that Ghana has examples of teachers who have redefined their teaching roles or responsibilities with the view of making a difference. On the other hand, it is to the disadvantage of the day students and the teachers who do not live on the school compound since they will have little or no practical lessons.

4.11.3 Factors that Influence the Teaching of Visual Arts in the Selected Schools

The survey revealed that class sizes in rural and peri-urban schools are larger than the classrooms making the students feel uncomfortable. This is because though the room has windows, ventilation is not enough. The rows of desks have little or no passage and the students sit close to each other. Teachers are not able to reach the students at the back of the classroom to supervise or check disruptive behaviour. From experience and observation, notorious and noisy students prefer sitting at the back of the classrooms and often disrupt lessons, implying that the teacher is able to provide little or no individual attention so those unattended to tend to disturb the class and distracting the attention of other students during lessons. This confirms Jolivette *et al's* (2005) idea that the level of distractibility within the classroom, the density of class size and social interaction with specific students or staff are factors which serve as a potential barrier to performance. This situation was prevalent in the peri-urban schools followed by urban schools.

According to the students interviewed, the teachers' response to lessons in the rural schools is not encouraging. Observation confirmed that either the teachers come

to class late and leave on time or they teach into the next period or come in early and leave early. Also teachers, especially those in the rural schools, come to class without any textbook, their attendance to classes and lessons are usually not planned. For effective learning to take place teachers are expected to carefully plan procedures and activities that the students will undergo (Singh and Rana, 2004) but teachers in the selected schools go to class without any prepared lessons plans. They also use the latter part of the lesson or time prior to teaching for chatting and doing other things not related to the subject matter. This can minimize achievement and performance.

4.11.4 Factors Influencing Teaching and Learning

a) Motivation

The study revealed that the Heads of schools show biased attitudes towards the Visual Arts programme and do not motivate the teachers and students. Motivation is measured in terms of attending to their needs and paying frequent visits to their studios or classrooms. Some teachers are even not on good terms with their Heads. This is common in the rural and the peri-urban schools. According to both teacher and student respondents, the behaviour of the Head towards the Visual Arts programme is very poor due to disrespect for the subject as seen during school assembly and sharing of resources and facilities. The Heads in the rural schools look down on the programme to the extent of telling the students "it's only paints they came to play with", "the stubborn ones are from the Visual Arts Department", "it is the dumb or stupid people who are enrolled on the programme". Some even go to the extent of using abusive words on the students.

Such attitudes by the Heads make their schools ineffective because in an effective school, there is democratic rule and decision making, there is respect and care for all wisdom, learning goals are established for all students and there is fair

distribution in resource allocation (Ankomah, 2002). This is not the case in the rural and peri-urban schools, and the reason low performance and achievement. This is pointed out as cited by Ankomah that striving for excellent is an important expectation in an effective school. Such attitude from the heads and abusive words has a very negative influence on teaching and learning. This makes the teachers and the students feel intimidated and inferior in the midst of Science and General Arts department. Despite the negative attitude of the Heads, most of the athletes are from the Visual Arts department since sports is among other achievements in the school system. This means that the students though not appreciated still contribute their quota to school development.

Entry grades are a sort of motivation for students. Ohuche and Akeju (1988) assert that students selected to the next level of the educational ladder are the raw materials for the institution, the entry grades serves as monitoring and accountability exercises for the school Heads and teachers. Students selected for SHS education and the Visual Arts programme are those with weak grades. Nonetheless, those who start with good grades in a course tend to strive hard under intrinsic motivation whiles low grade students strive to improve their performance under extrinsic motivation. This confirms Okumbe's (1998) findings, because the study revealed that the Visual Arts students especially in the rural and peri-urban schools students feel they are already known to be weak, 'stupid' and all the bad things are associated with them so they are never a good student. The informal conversation with the teachers also revealed that the teachers perceive some of their students to be weak and 'stupid'.

It was observed that the rural schools are far from where the teachers and students live and it takes an hour for them to get to the school. Accommodation near to the school is a major problem for the rural teachers. The teachers go through some

stress and traffic before getting to school. Obviously such a teacher might not be able to give out the best especially during morning periods. Providing near-by accommodation would serve as motivation since shelter is one of the major human needs. Due to this, a significant number of teachers are not satisfied with where they are teaching. Also due to bad treatment by the Head of school or Head of Department, the stress one goes through in terms of transportation, heavy traffic and the long queues they have to join before getting to school or getting home makes them not satisfied with their job as teachers.

The Head as a leader should be proactive and otherwise motivate and stimulate the enthusiasm of his teachers for effective work and must also exhibit strong leadership qualities. Despite the efforts made by these teachers to polish their students to pass their final examination, the stress they go through before coming to school, and the fact that their Heads do not appreciate them have negative influence on both teaching and learning in the school as a whole.

b) Expectation

The survey revealed that less is expected from the rural schools than the urban schools. Teachers in the rural and peri-urban schools perceive their students to be weak because their entry grades were low. As such much is not expected from them. On the contrary setting realistic expectations for your students help to improve the learning processes (Wheeler and Richey, 2005). Nevertheless, expectation should not be too high to frustrate the students.

c) Students' Background

In recording their entry grades, it was noticed that most of the students in the urban schools attended private schools whiles the rural and peri-urban students were

mostly public school candidates. This confirms Adedeji & Owoeye's (2002) idea that the background of a student is a major contributing factor to teaching and learning processes and also serves as a spring board for further education.

d) Teacher Competency

It was observed that majority of the peri-urban teachers and half of the rural teachers do not teach subjects in their areas of specialisation. The schools in both rural and peri-urban lack qualified teachers. Since teachers are not specialised in areas they are teaching, they may lack the technical skills in that particular subject. This can affect teaching to the understanding of the learner hence a negative effect in the learning process. As the classroom observation revealed, a teacher with MFA degree in Sculpture was found teaching Textiles in a peri-urban school. The topic being treated was the Loom but with background knowledge in Textiles, it was observed that she was having difficulties pronouncing the parts and their location on the Broad loom. This was not so in the urban schools where all the teachers teach their specialised areas. This might be a major reason why they tend to excel academically. This confirms Brunner (1966) that people come out best when they are put to do what they can do better.

e) Work Experience

Finding out the contribution of human resource, educational qualification and work experience in the selected schools, it was clear that there is equal distribution of work experience among the teachers of the selected schools. The urban and peri-urban had the highest number of teachers who have taught over 10 years. In terms of experience, the urban area outweighs the peri-urban with the rural schools having less experienced teachers. Experience being a major factor that affects performance, could be what has made the urban schools to produce best students because their

teachers are much more experienced than the rural schools. Experience, they say, is the best teacher.

f) Time Allocation

On time allocation, a maximum of six periods per week is what operates in the schools and this is contrary to the time allocated by the syllabus. This indicates that there is insufficient time for the programme and not enough time for their practical lessons. Without enough practical skills the students would not fully acquire the necessary creative skills as the rationale of the programme demands. It was realised that it is in this double period (90 minute period) allocated to the subject that the teachers use to introduce, teach, conclude, evaluate and advise the students. Some times 1/3 of the period is used to chart especially when the lessons are not planned. This would definitely influence the learning process.

As indicated in the literature by Noguera (2004) that tackling examinable topics among other factors helps in effective teaching and learning. The study revealed that the urban schools, though teachers spend little time with their students, they tackle examinable materials. It was also realised during observation that students in the urban school are taught how to answer questions during the national examination. This is mostly done after treating the topic. Upon talking to a teacher, he said "not all topics in the syllabus come in exams hence any waste of time on un-examinable questions" will not be appropriate since the time is not enough. On the contrary the rural teachers think of covering everything pertaining in the syllabi and so they teach their students to answer examination questions at the latter part of their final year.

4.11.5 Inferential Factors

The study also revealed that both peri-urban and rural schools hardly witness speech days. School culture as in outdoor activities like speech days are known to be very important for school improvement (Wheeler and Richey, 2005). Well-behaved and brilliant students can be celebrated on such occasions. It came out from the study that on the contrary, the urban schools frequently organise speech days with which good student and good behaviour are celebrated and prizes are given to honour them but this is contrary to the rural and the peri-urban.

Furthermore, the Visual Arts department are put in charge of the decorative activities and sometimes they are made to produce souvenirs; this makes the Visual Arts students feel part of the school and it increases their self- confidence and self-esteem. The survey also revealed that the rural schools lack proper record keeping, making administrators inefficient. The records are necessary to inform teachers and the planning of teaching.

4.11.6 Analysis of the WASSCE results of the selected schools

Findings on the grades of students were that the few well-known, "well-endowed", "privileged" or famous urban grade 'A' schools tend to admit students with only BECE aggregate 6 and accept a few aggregate 7 and 8 depending on the subject area and on protocol basis. The rest of the poor grades are pushed down to the grade 'B' peri-urban schools with the majority going to the grade 'C' rural schools. Most of the students admitted in the urban schools tend to come from private and international schools with good and quality learning experiences. The teachers in the urban schools therefore perceive their students to be good due to their grades. The urban students are therefore made responsible for their own learning for

such students always stay on tasks and deal with academic problems as they arise without being bored or confused hence their achievement can be maximized.

As Asihene (2009) reports, parents of JHS graduates become anxious during their final year in sending their children to schools in urban locations and the grade "A" Senior High Schools because those schools have all it takes to equip their children for the next level of their education. Such schools are characterised by high sense of discipline, good performance and effective school-wide teaching and learning; these are highly sought after standards that guide parents to make educational decisions for their children. Rural schools are mostly considered as schools of last resort due to their perceived poor discipline and lack of serious academic work. These perceptions also negatively affect the image of the school and performance of students who attend them.

It can be concluded from the results that students' performance varies in relation to the location of schools. The urban schools receive the good grade students and therefore their output tends to be better than the peri-urban and rural schools which receive the majority of weak and average students. This infers that inputs reflect in the output for the urban schools hence the rural-urban disparity in performance.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Summary

The study aimed at comparing teaching and learning processes in the Visual Arts in rural and urban settings as a means to find out how this affects student performance in the WASSCE. As the study clearly reveals, the urban schools have more and better qualified teachers than the schools in the peri-urban and rural areas. The teachers and students in the urban schools make good use of the few hours allotted to their subjects on the school timetable. Teacher quality and intrinsic motivation are also seen as the driving forces in effective teaching and learning in the schools. The WASSCE results cited in the study also indicates that students admitted into the urban schools are generally those who had good BECE grades and are also used to taking responsibility for their studies so the relatively better academic environment offered by the urban schools provide such students with learning experiences that help them to build on their background achievement from the JHS. This makes it easier for the SHS teachers to teach them.

The study also found that students from private Junior High Schools dominate the candidates admitted into the urban Senior High Schools. Because these are well-endowed and famous urban schools have strong PTA support and the parents of the students are very much involved in the schools' activities, the teachers work very hard to push the academic performance of their students up more than it is in the peri-urban and rural schools. Another observation is that the prestige and name of a school has a strong influence on the academic performance of the students.

It emerged that the rural schools studied lack proper record keeping on students admitted into the schools while the urban schools have up-to-date records on their students. This issue was most obvious when the researcher asked for detailed records on student population in particular. School records are important for planning teaching, learning and other relevant activities. Both staff and students need to be well informed of these records to make retrieval of information on past students possible and easy and also to keep students and teachers informed on their performance.

Data collected for the study shows that most of the sampled schools have no Visual Arts studios so the students work in dilapidated buildings and on few workbenches, classroom desks and dining hall tables. This does not augur well for the quality and volume of practical work that Visual Arts students in these schools need to do in order to compete favourably at WASSCE with those who study under good urban environments since all SHS students write the same final examinations in Ghana. Besides, students in many of the schools have very limited choice of elective Visual Arts subject combinations mainly because the schools do not have the right mix of specialist teachers for all the subject areas. This perhaps is the reason for a large majority of Visual Arts students opting to study Graphic Design and Textiles in particular because employment opportunities in these subjects are more flexible than the other electives.

5.1 Conclusions

Although the study was done on a small scale, the data presented points to an urban-rural bias in the development of Senior High Schools and diversity of programmes offered the students in those schools. The disparity between the geographic locations of the schools also seems to reflect the differences in resources.

The Visual Arts programme in particular seems to be suffering so much in terms of lowered criteria for admitting students, inadequate funding for the various elective areas, high number of instructional periods handled by few teachers in the respective subjects of specialization, unfair distribution of social infrastructure, and funding for the programme to enable the teachers have adequate resources to teach the students.

The number of elective Visual Arts subjects offered in the schools also places serious limitations on the knowledge and skills that the students could absorb on the programme. In view of this, the peri-urban and rural schools have poor output while the urban schools do well and score high grades in the WASSCE. The identified differences between the schools have to be resolved through adequate resourcing, infrastructure, and effective leadership in order to address the rural- urban disparity and enhance academic achievement for students across the country.

5.2 Recommendations

The following recommendations can resolve the difficulties that students in rural schools encounter:

1. The Ministry of Education (MOE) and Ghana Education Service (GES) should institute a school change award scheme for both Junior and Senior High Schools which have improved their environment, achievement and academic performance over a specified period of time. This can achieved by seeking sponsors from all stakeholders involved in education or it can be included in the national best teacher and student award scheme that are awarded during Independence Day celebrations. The data can be compiled as a school league table of BECE and WASSCE results to encourage high teacher and student performance.

2. MOE and GES should organise regular workshops and in-service training to introduce all teachers to more effective teaching strategies. The Heads should not just administer the schools but also effectively monitor their teachers to ensure they put new knowledge and skills acquired to use by giving them surprise visits in class to inspect what and how they are teaching.
3. MOE and GES should ensure that Heads of schools do not deprive the Visual Arts programme of the necessary resources and materials for effective teaching and learning. They should also encourage Heads of schools to be proactive in their administrative work and not be subject biased. This requires organising workshops, conferences and seminars at which the Heads can learn about the respective subject areas offered in their schools.
4. GES in collaboration with Estate agencies should provide affordable houses in the communities with an SHS to relieve teachers of shelter difficulties and the stress they go through before getting to school. Housing is a source of motivation that can enable students to get access to their teachers after school hours.
5. GES should implement a regular assessment scheme that enables students to assess their teachers' output in every subject at the end of every academic term to put teachers on the alert and empower students to ensure good teaching from all teachers.
6. GES should stop JHS students from choosing their preferred SHS so that WAEC can use the CSSP to distribute or place students evenly across schools in all parts of the country.
7. GES and the National Association of Graduate Teachers (NAGRAT) should ensure that graduate teachers teach their respective specialist subjects so that their students will understand what they are taught.

8. The GETFund should continue with the Second Cycle School Infrastructural programme (SCSIP) whereby one Senior High School in every district is upgraded and provided with the required infrastructure necessary for effective teaching and learning. This could also be extended to the Junior High Schools.
9. Heads of schools should monitor their teachers to teach well and GES should ensure that the supervisors perform their assigned roles to ensure that teachers at the SHS level teach well. There should also be constant evaluation of teacher performance in the classroom so that those who lag behind can be identified and encouraged to update their teaching skills and classroom strategy to avoid monotony in class and also enhance students' learning experience and ensure learning success for every batch of students they teach.
10. Visual Arts teachers should practice their art to encourage their students to be confident by infusing the 'can-do-spirit' in them to help them develop the drive to achieve and believe that achievement is possible for them. Teachers should also be encouraged to redefine their attitudes towards their profession and to develop love, passion and commitment for effective teaching and learning.
11. Rural and peri-urban schools should endeavour to organise speech days and other social functions for school improvement and as a form of advertisement to attract help from their community, district assembly and philanthropists.
12. Government agencies, NGOs, School Management Committees and other stakeholders engaged in development of school programmes and provision of school infrastructure should provide purpose-built art studios to encourage effective teaching and learning and running of the Visual Arts programme in all schools to sustain quality vocational education in Ghana.

13. Parent-Teacher and Old Students Associations must assist their own schools by putting physical and material resources into all subject areas in order to develop pride and patriotism in the youth.

REFERENCES

Adedeji, S. O. & Owoeye, J. S. (2002). Teacher Quality and Resource Situation as Determinants of Students Academic Achievement in Ogun State Secondary Schools. *Journal of Educational Management, 4, 36-45.*

Ankomah, A. Y. (2002). The Success Story of Private Basic Schools in Ghana: The Case of Three Schools in Cape Coast. *Journal of Educational Management, 4, 1-4.*

Ankomah, A. Y. & Amoako-Essien, M. (2002). Job Satisfaction of Teachers in Private Schools: A Case Study in the Accra Metropolis of Ghana. *Journal of Educational Management 4,182-183.*

Amissah, P. A. K., Sam-Tagoe, J., Amoah, S. A. & Mereku, K. D. (2002). Teacher Education: Its Principles and Practice. Ghana. Faculty of Professional Studies in Education, University of Education, Winneba.

Asiedu-Akrofi, K. (1978). School Organisation in Modern Africa. Accra, Ghana: Publishing Corporation.

Baumgartner, A. T., Strong, C. H. & Hensley, L. D. (2002). Conducting and Reading Research in Health and Human Performance, New York: McGraw-Hill.

Boateng, J. A. (2003). Factors Affecting the Academic Performance of Students in Some Selected Senior Secondary Schools in the Kumasi Metropolis. M.ED Thesis, University of Cape Coast.

Bell, J. (2004). Doing your Research Project: A guide for first-time Researchers in Education and Social Sciences. Glasgow: Open University Press.

Brunner, S. J. (1966). The Process of Education. Cambridge: Harvard University Press.

Bull, S. L. & Solity, J. E. (1987). Classroom Management: Principles to Practice. New York: Routledge.

Clark,G. & Zimmerman, E. (1990). *You Will Never Find Artistically Talented Students in that Rural Community: Art Talent Development in Rural Schools* in Nyman, L. A. and Jenkins, M. A. (ed) (1999). Issues and Approaches to Art Students with Special Needs, NAEA, 1916 Association Drive, Reston, Virginia.

Cornett, C. E. (2003). Creating Meaning through Literature and the Arts; An Integration Resource for Classroom Teachers, Pearson Education, Inc., Upper Saddle River, New Jersey: Merrill Prentice Hall.

Creswell, J. W. (1998). Five Qualitative Traditions of Inquiry in Qualitative and Qualitative Inquiry and Research Design: Choosing among Five Traditions. London: Sage Publication.

Collins English Dictionary (2005). Glasgow: HarperCollins Publishers.

Crocker, K. R., 'Understanding the Dynamics of Classroom Behaviour' in Short, H. R., Stewin, L. L. & McCann, J. H. S (1991). Educational Psychology: Canadian perspective, Copp Clark Pitman Ltd.

Curzon, L. B. (1996). Teaching in Further Education: An Outline of Principles and Practice, Trowbridge: Redwood Books.

Denzin, N. K. & Lincoln, Y. S. (2000). 'Handbook of Qualitative Research', California, Sage Publications Inc. *Educational Research Journal, 38,437-460.*

Duodu, F.W.K. (2003). The School Administrator. UCEW, Winneba: Art Education Publication

D'Andrade, R.G. (1984). Cultural Meaning System in Shweder, R.A and Levine R.A (eds), Cultural Theory: Essays on Mind Self and Emotion, Cambridge: Cambridge University Press.

Edusei, K. (2004). An Overview of Visual Arts Education in Ghanaian Schools. *Journal of Science and Technology 24(2), 117-121.*

Encarta World English dictionary (1999), Bloomsburry, London: Publishing Plc.

Everard, K. B. and Morris, G. (1986). Effective School Management. London: Harper & Row Ltd.

Evans-Solomon, F. (2004). Girl Child Education in Visual Arts: Opportunity and Challenges. M.A Thesis, Department of General Arts Studies, KNUST

Fabunmi, M. & Adewale, J. G (2002). A Path Analytic Model of Schooling Situation and Secondary School Students' Academic Performance in Oyo State Nigeria. *Journal of Educational Management,* 4, 46-49.

Farrant, J.S. (1996). Principles and Practice of Education. Singapore: Longman Singapore Pub. Pte Ltd.

Farrant, J.S. (1980).Principles and Practice of Education. Essex: Longman Group.

Fleischman, S. & Osher, D. (2005). Positive Culture in Urban Schools, *American Educational Research Journal, 38,437-460.*

Hayford, B.K. (1998). "Re-conceptualisation of Teaching Methodology: Alternative Views for Basic School Teachers in Ghana". *Journal of Consultative Council of Teachers Association, 1,(3), 15-16.*

Hoerr, T. R. (2005).Perception is Reality (The Principals Connection) in *Educational Leadership*: *Learning From Urban Schools 62(2), 82-83.*

James, P. (1996). The construction of Learning and Teaching in a Sculpture Studies Class. *Studies in Art Education*, 37, (3), 145-159

Jolivette, K., Scott, T. M. and Nelson, C. M. (2000). The Link Between Functional Behavioural Assessments and Behavioural Intervention Plans. Arlington, VA: The Eric Clearinghouse on Disabilities and Gifted Education. (Eric EC Digest No. E592).

King, K. (1990). The Character of Schooling in Sub-Saharan Africa in Enstwistle, N. (1990). Hand Book of Educational Ideas and Practice, London: Routledge.

Kochhar, S. K. (2004). Methods & Techniques of Teaching. New Delhi: Sterling Publishers Pvt. Ltd.

Kyriacou, C. (1995). Effective Teaching in Schools. UK: Stanley Thornes Pub Ltd.

Kwame Nkrumah University of Science & Technology: Matriculation Speech by the Vice Chancellor. *Recorder, vl 41 no. 6* , Planning Unit.

Leedy, P. D. & Ormrod, J. E (2005). Practical Research: Planning and Design. Upper Saddle River, New Jersey: Pearson Education Inc.

Meighan, R. & Meighan, J. (1990). Alternative roles for learners with particular reference to learners as democratic explorers in teacher education courses. The School Field, 1 (1), 61-77.

Mesibov, G. B., Browder, D. & Kirkland, C. (2002). Using Individualised Schedules as a Component of Positive Behavioral Support for Students with Developmental Disabilities. *Journal of Positive Behavior Interventions*, 4, 73-79.

Ministry of Education (1996). National Report from Ghana Presented to the 45th Session of the International Conference on Education, Geneva, 30th September – 5th October.

Ministry of Education (1994), Report of the Education Reforms Review Committee on Pre-Tertiary Education, Accra.

Ministry of Education Science and Sports: Curriculum Research and Development Division (CRDD), September 2008, Accra, Ghana.

Ntoni, A. G. (2009). The Role of Core Subject Teachers in the Academic Performance of Visual Arts Students in Ghanaian Senior High Schools. M.A Thesis, Department of General Arts Studies, KNUST

Noguera, P., A. (2004). Transforming: A Study of 10 High Schools, *Educational Leadership: Schools as Learning Communities. 61 (8,) 26-31.*

Nukunya, G. K. (2003) Tradition and Change in Ghana: An Introduction to Sociology. Accra, Ghana: Universities Press.

Nyman, L. A. & Jenkins, M. A. (ed) (1999): *Current Trends in Education for Students with Special Needs* in Issues and Approaches to Art Students with Special Needs, NAEA, 1916 Association Drive, Reston, Virginia.

Okumbe, J. A. (1998) Educational Management: Theory and Practice. Nairobi: University Press.

Opoku-Asare, N. A. A. (2000). "Using Non-Book Instructional Materials to Promote Quality Teaching and Learning in Ghanaian Primary Schools - Rhetoric and Reality". MPhil Thesis, University Of Sussex, Brighton.

Ornstein, C. A. (1995). Strategies for Effective Teaching, U.S.A: Brown & Benchmark Publishers.

Otoo, D. (2007). Comparative Study of Academic Performance of Public and Private JSS Graduate: A Case Study Of Four Selected Senior Secondary Schools in the Kumasi Metropolis. M.ED Educational Administration and Management Thesis. Centre for Educational Policy Studies University of Education, Winneba.

Page, T. (2007). Conception of Art Education Programmes Held By Rural and Remote Australian Community. *Journal of Issues and Research, 49 (1), 42-58*

Retrieved August 20th 2008 from www.etln.org.

Republic of Ghana and United Nation Children's Fund (1990). Children and Women of Ghana: A Situation Analysis, CSRI, Accra.

Rosenthal, T.L. & Zimmerman, B. J. (1978). Social Learning and Cognitive. New York: Academic Press

Rubin, A and Babbie, E. (2001). 'Research Methods for Social Work', U.S.A: Wadsworth Thompson Learning.

Ryan, A. M. & Patrick, H. (2001). The Classroom Social Environment and Social Changes In Adolescents' Motivation and Engagement during Middle School. *American Educational Research Journal, 38,437-460.*

Ryan, K. & Cooper, M. J. (1992). Those Who Can Teach (6th ed.). U.S.A: Houghton Mifflin Company.

Sekyere, E. A (2002). Teachers Guide To Promotion Interview. Kumasi: Afosek Educational Consultancy Centre.

Short, H. R., Stewin, L. L. & McCann, J. H. S. (1991). Educational Psychology: Canadian perspective, Copp Clark Pitman Ltd.

Squires, G. (2002). 'Managing Your Learning', U.S.A: Routledge. pp 30.

Scott, T. M. & Nelson, C. M. (1999). Using Functional Behavioural Assessment

to Develop Effective Interventions Plans: Practical classroom applications. *Journal of Positive Behavioural Interventions,* 1, 242-251.

Tamakloe, E. K., Amedahe, F. K. & Atta, E. T. (2005). Principles and Methods of Teaching. Accra, Ghana, Universities Press.

Tomlinson, A. C. and McTighe, J. (2006). 'Integrating differentiated Instruction and Understanding by Design: connecting content and Kids', Association for Supervision and Curriculum development, Alexandria, Virginia USA.

Tucker, P. D. & Stronge, H. J. (2005). Linking Teacher Evaluation and Student Learning, Association for Supervision and Curriculum Development, Beauregard St. Alexandra, USA.

UNESCO Regional Conference on Art Education in Africa (2001), Port Elizabeth, South Africa.

Von Glasersfield, E. (1995). Radical Construction. London: Palmer.

Vijayalakshmi, S. K. 'Teaching Strategies: Present Practices and Future Direction' in Singh, R. P. & Rana, G. (2004). Teaching Strategies, APH Publishing Corp. New Delhi.

Wragg, E. C. & Dooley P.A. *'Class Management During Teaching Practice'* in

Wragg, E. C. (1984): Classroom Teaching skills, Worcester: Billing and Sons Ltd.

Wheeler, J. J. & Richey, D.D. (2005). 'Behaviour Management: Principles and Practice of Positive Behaviour Supports'. Upper Saddle River, New Jersey: Pearson Education, Inc.

Yeboah, K. I. (1991). The Role of Visual Arts in Functional Literacy Programme in Ghana, MA. Thesis, General Arts Studies, KNUST.

Appendices

Appendix A

Sample of letter to the Selected Schools

DEPARTMENT OF GENERAL ART STUDIES

FACULTY OF FINE ART, COLLEGE OF ART & SOCIAL SCIENCES
KWAME NKRUMAH UNIVERSITY OF SCIENCE & TECHNOLOGY

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

P.O. Box 50
University Post Office
Kumasi – Ghana
West Africa

Our Ref: GAS/S/3
Your Ref.....

Date: 6th Jan. 2009

The Headmaster,
Anglican Senior High School,
Kumasi.

Dear Sir,

RESEARCH FOR M.A. THESIS

Miss Abena Okyerewa Siaw is an M.A. student in this Department at KNUST. Her student number is 20065058. She is conducting research on "Comparative study of Teaching and Learning processes in the Visual Arts Programme in selected Urban and Rural settings in Ashanti Region.

As part of the study she would like to use your school as basis for the study. She would also conduct interviews, observe teaching and learning in classroom/studio as well as the facilities available to the Visual Arts department.

I would be grateful if you would grant her permission to collect data on the entry grades of the Visual Art students admitted from 2002-2008 as well as SSSCE results of the same period.

Nana Afia Opoku-Asare (Mrs)
Head of Department

Appendix B

Result Record sheet :

School :

Year :

6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

Appendix C

Record Sheet for SSSCE Results

TEXTILES						G.K.A							GRAPHICS							PICTURE MAKING						
A	B	C	D	E	F		A	B	C	D	E	F		A	B	C	D	E	F		A	B	C	D	E	F

Appendix D

QUESTIONNAIRE FOR TEACHERS

Kwame Nkrumah University of Science and Technology

College of Art and Social Sciences

Department of General Arts Studies

I am Abena, a second year graduate student of the Kwame Nkrumah University of Science and Technology. As part of the academic requirement, I am conducting a research on the performance of rural and urban Senior High Schools. I assure you that any information provided shall be used sorely for academic purposes and you are assured of confidentiality.

(Please tick and specify when appropriate)

Section A: Socio-demographic Characteristics

1. Sex: Male [ ] Female [ ]
2. Age range in years:

(a) Less than 30 [ ] (e) 40-50 [ ]

(b) 30-40 [ ] (f) 50 & above [ ]

3. Educational Qualification

(a) HND [ ] (b) First Degree [ ]

(c) Masters [ ] (d) Postgraduate Diploma [ ]

(e) Specify ……

5. Which subject do you teach?.....
6. Work Experience:

a. Less than 3yrs [ ]

b. 4 – 10 yrs [ ]

c. 10 – 20 yrs [ ]

e. 20yrs and above [ ]

Section B: Availability of Logistics

7. Do you have an art studio [ ]. Yes [ ]. No
8. If No, where do you work? .....
9. Do you have a working table [ ]. Yes [ ]. No
10. If No on what do you work? .....

11. Does your department make funds available for purchase of teaching resources? [ ]. Yes [ ]. No
12. If school does not provide teaching resources, specify how you cope.....

Section C: Teaching and Learning Methods

13. Do you have any methods of teaching Visual Art [ ]. Yes [ ]. No
14. If Yes, name some ….....
15. Which teaching method do you prefer?.....
16. Why?……...
17. Do you use any other teaching method? [ ]. Yes [ ]. No
18. If Yes, specify which method and why you use it.....
19. Which of them do you thing makes students better understand lesson?.....
20. What are some of the contribution of your department to the school?.....
21. How many periods do you teach in a week? .....
22. Is it enough? Yes [ ] No [ ]
23. If No what do you suggests?.....
24. How many times do you have practical in a term? …….....
25. Are there special period for practical? Yes [ ] No [ ]
26. If No why?.....
27. How many periods has been allocated for practicals?.....
28. How many times do you have practicals in a week?.....

Section D: Teacher motivation

29. Do you have a Departmental staff common room?
    Yes [ ]. No [ ].
30. If No where do you sit after class?.....
31. If Yes is it well furnished? Yes [ ]. No[ ]
32. Do you stay on campus? Yes [ ]. No [ ]
33. If No how and how many hours/minutes does it take to get to school?.....
34. Does the school have transport system for those not staying on campus?
    Yes [ ]. No [ ]
35. Does the head of school show appreciation?
    Yes [ ] No [ ]
36. How?.....
37. How is the response of student towards lessons

Encouraging [ ] Very encouraging [ ] Not encouraging [ ]

38. Does attendant of students motivative enough for lessons?

    Good [ ] Very good [ ] Fairly good [ ]

39. Other things provided by students as a means of motivation, specify.....
40. Other things provided by the school as a means of motivation, specify.....

Section E: Attitude of Teachers

41. When did you start teaching here?

    (a) Less than 1 yr [ ] (b) 1-5 yrs [ ] (c) 5-10 yrs [ ] (d) above 10 yrs [ ]

42. Prior to your posting where did you anticipate going?.....
43. Are you satisfied with your placement?

    Very satisfy [ ] Averagely satisfy [ ] Not satisfy [ ]

44. Give reasons.....
45. How do you feel when you meet other with colleagues form urban/rural settings?

    Good [ ] Intimidated [ ] Comfortable [ ]

46. What would you change in your current position?.....
47. How do other teachers from different department behave towards you as a visual art teacher.....
48. Attitude of head of school towards the programme, specify?.....
49. Any other things? Specify.....

THANK YOU!

Appendix E

QUESTIONNAIRE FOR STUDENTS

Kwame Nkrumah University of Science and Technology

College of Art and Social Sciences

Department of General Arts Studies

I am Abena, a student of the Kwame Nkrumah University of Science and Technology. As part of the academic requirements, I am conducting a research on the performance of rural and urban Senior High Schools. I assure you that any information provided shall be used sorely for academic purposes and you are assured of confidentiality.

(Please tick and specify when appropriate)

Section A: Socio-demographic Characteristics

1. Sex: Male [ ] Female[ ]
2. Age range in years:
   (a) Less than 15 [ ] 15 – 18 [ ] 18 and above [ ]
3. Educational level?

Form Two [ ] Form three [ ]

4. What are your electives?.....

Section B: Availability of Logistics

6. Do you have an art studio? [ ]. Yes [ ]. No
7. If No, where do you work? .....
8. Does your department make funds available for purchase of learning materials? [ ]. Yes [ ]. No
9. If school does not provide learning resources, specify how you cope.....
10. Do you have a working table [ ]. Yes [ ]. No
11. If No how do you work? .....

Section C: learning processes

12. Which of the following learning methods do you prefer?
    Learning by doing/practicing [ ] Route learning [ ]
    Learning by observation [ ] Co-operative learning [ ]
    Independent learning [ ]
13. Why?……..

14. Do you use any other learning method? [ ]. Yes [ ]. No
15. If Yes, specify which method and why you use it.....
16. Which of them do you think makes you better understand the lesson?.....
17. How? (Nature of the feedback to show understanding).....

    Answer questions [ ] contribute to discussion [ ]

    Independent practice [ ] any other, specify.....
18. What time does classes starts .....
19. How many periods each do you have for the following subjects in a week

    Textiles..... Picture making..... Graphic design..... GKA.....
20. Does the teacher make use of all the periods? Yes [ ] No [ ]
21. If No why?.....
22. How many times do you have practicals in a: term..... week.....month.....

Section D: Student motivation

23. Do you have a boarding facility?

    Yes [ ]. No [ ].
24. If Yes is it well furnished? Yes [ ]. No[ ]
25. Does the school have transport system for day students?

    Yes [ ]. No [ ]
26. If No how many hours/minutes does it take to get to school?.....
27. Have you witnessed a speech and prize given day?

    Yes [ ] No [ ]
28. If Yes what was the role of the visual arts students?.....
29. Does the head of school show appreciation?

    Yes [ ] No [ ]
30. How?.....
31. How is the response of teachers towards lessons

    Encouraging [ ] Very encouraging [ ] Not encouraging [ ]
32. Does attendant of teachers motivative enough for lessons?

    Good [ ] Very good [ ] Fairly good [ ]
33. Is the teacher well prepared for teaching before he/she comes to class?

    Yes [ ] No [ ]
34. How?.....
35. Other things provided by the teachers as a means of motivation, specify .....

36. Other things provided by the school as a means of motivation, specify…….

Section E: Attitude of students

37. Did you intend to have your SHS here?

    Yes [ ] No [ ]

38. Did you plan of being in this school after JHS

    Yes [ ] No [ ]

39. Are you happy about your current school?

    Yes [ ] No [ ]

40. Why?.....

41. Did you plan doing visual arts?

    Yes [ ] No [ ]

42. Do you like the course?

    Yes [ ] No [ ]

43. Give reasons.....

44. How do you feel when you meet class mates from other courses?

    Good [ ] Intimidated [ ]

45. What would you change in your current position.....

46. How do other classmates from different department behave towards you as a visual art student.....

47. How do you feel when u meet other classmates from urban/rural settings?.....

48. What is the attitude of the Head of school towards the programme, specify?

49. Any other thing, specify.....

THANK YOU!

Appendix F

Interview Guide for Both Teachers and Students.

1. When did you start teaching here?
2. What is the relationship between you and your Head of Department?
3. Do you regularly have staff meetings?
4. How many times do you have practical in a term?
5. What are some of the contribution of your department to the school?
6. How many periods have been allocated for practical?
7. How many times do you have practicals in a week?
8. Does your department make funds available for purchase of teaching resources?
9. Are there special period for practical?
10. Is there any special method for teaching Visual art?
11. Are you teaching in your area of specialisation?
12. How many years have worked in this school?
13. For how long have been in the teaching profession?
14. Are you in your preferred school?
15. How is the attitude of the Head of school towards the programme?

Appendix G

Observational Guide

No.	Angle of Observation	Attribute	Rating scale				
			5	4	3	2	1
1	Teaching & learning	Preparation before lessons					
2		In-depth of knowledge of subject					
3		Relating subject matter to nature					
4		Kind of examples given					
5		Relationship between subject matter					
6		Attitude towards subject					
7		Communication					
8		Clarity of Communication					
9		Evaluation of lessons delivered					
10		Teachers Response to answers					
1	How are Lessons in Visual Arts organised	Lesson aids and materials					
2		Available Art Studio					
3		Available Tools and Materials					
4		The use of Text books and Handout					
1	Administration	Finance					
2		Infrastructure					

Rating Scale:

Excellent 5

Very Good 4

Good 3

Fair 2

Poor 1