

**TEACHERS' PERCEPTIONS OF DRAWINGS AND THEIR EFFECTS ON
STUDENTS AT PRINCE OF PEACE GIRLS AND ANGLICAN SENIOR HIGH
SCHOOLS**

By

Samuel Baffoe Gyan

(Bachelor of Fine Art-Painting)

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

MASTER OF ARTS IN ART EDUCATION

Faculty of Art

College of Art and Social Sciences

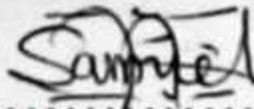
February, 2013

© 2013, Department of General Art Studies.

DECLARATION

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

Samuel Baffoe Gyan (PG4421210)

.....

.....30th Sept, 2013

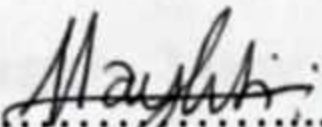
(Student's Name and ID No.)

Signature

Date

Certified by

Dr. Mrs. Mavis Osei

.....

.....30th Sept, 2013


(Supervisor)

Signature

Date

Certified by

Dr. P. Osei-Poku

.....

.....30th Sept, 2013

(Head of Department)

Signature

Date

ABSTRACT

Picture Making teachers generally tend to like students who are able to draw and paint objects to look exactly as they appear and look down on students who are unable to draw objects to look real. The researcher has found that even some Picture Making students who are able to draw very well look down on their fellow students who are unable to draw accurately. Attitudes from the general public also show that good art students are those who are able to draw accurately. Marks are awarded to students based on the execution of works of art and not necessarily the ideas or the philosophy behind the work. Marks awarded to students could be biased because of the “do as you are taught by the teacher and not what you think attitude”. These attitudes most teachers exhibit towards picture making students restrict the creative abilities and the talents each student has in the area of picture making. These perceptions have caused many potential artists who may be original in their thinking to offer other programmes because of the fear that they might not be able to draw accurately. Many Picture Making students are now more conscious with the execution of art works because that is what gives them good grades. Little attention is given to the style, originality and the capabilities of each individual. Enough attention should be given to the creativity and the capabilities of each individual since no two persons are the same. Assessment could also be based on the individual abilities and not how realistic artworks are executed. The other aesthetic theories should also be encouraged.

ACKNOWLEDGEMENTS

My first sincere gratitude goes to the Almighty God for the knowledge, strength and health he bestowed on me throughout the moments of the period during which this thesis was done. My appreciation goes to my family especially, my parents, Mr. William Baffour Gyan and Mrs. Rebecca Baffour Gyan for their financial support, care and trust throughout my study in school.

My next appreciation goes to my supervisor, Dr. Mrs. Mavis Osei for her masterly guidance and inspiration given me by reading through my script and making this thesis a reality.

I owe a special debt of gratitude to all Lecturers of the Department of General Art Studies; particularly to the Head of Department, Nana Afia Opoku-Asare (Mrs) for her constructive comments and suggestions on this research, Dr. Joe Adu-Agyem who have been a father, motivator, counselor and disciplinarian to me and to Dr. P. Osei Poku, Dr. Mariama Ross, Dr. Eric Appau Asante and Dr. Estherlina Asare-Forjour for their inspiration, expert advice and directions.

Sincere appreciation goes to Mr. Benjamin Offei Nyako, Mr. Charles Adu Adjei, Mr. Stephen Achina-Adjei, Mr. Nii Martey Kamal and all students for their cooperation during the conduct of this research. All I say is God richly bless you.

I am also thankful to my fellow course mates for their constructive criticisms, suggestions, and encouragements and for providing me a serene academic environment for studying and last but the least, to my lovely wife Mrs. Rita Baffoe Gyan for her massive encouragement.

TABLE OF CONTENTS

Title	Page
Declaration Page.....	ii
Abstract.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
List of Plates.....	x
List of Figures.....	x
List of Tables.....	xiii

CHAPTER ONE: INTRODUCTION

1.1	Background to the Study.....	1
1.2	Statement of the Problem.....	2
1.3	Objectives of the Study.....	3
1.4	Research Questions.....	4
1.5	Delimitation.....	4
1.6	Definition of Terms	4
1.7	Abbreviations	5
1.8	Importance of the Study.....	5
1.9	Organization of the rest of Text.....	6

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1	Definition of Perception.....	7
2.2	Theoretical Review of Perception.....	8
2.3	Empirical Review of Perception.....	9
2.4	Creativity.....	16
2.5	Phase Models of Creativity.....	18
2.6	Definition of Aesthetics.....	19
2.7	Forms of Aesthetics.....	19
2.7.1	The Aesthetic Object.....	19
2.7.2	The Aesthetic Recipient.....	20
2.8	Theoretical Review of Aesthetics.....	20
2.9	Empirical Review of Aesthetics.....	21
2.10	Perception of Art Works.....	26

2.10.1	The Distinction between Sensing and Perceiving.....	27
2.10.2	Representation and Expression in Art.....	27
2.10.3	Symbolism in Art.....	28
2.11	Historical Overview on Evaluating Paintings.....	28
2.12	Evaluating Paintings.....	29
2.13	The Value of Art.....	29
2.14	Taste, Criticism, and Judgment.....	33
2.15	Some Artists who did not practice Imitationalism.....	33

CHAPTER THREE: METHODOLOGY

3.1	Research Design.....	38
3.1.1	Descriptive Research.....	39
3.2	Library Research.....	40
3.3	Population for the Study.....	40
3.3.1	Target Population.....	40
3.3.2	Accessible Population	41
3.3.3	Sample and Sampling.....	41
3.3.4	<u>Sampling Techniques Used for the Study</u>	41
3.4	Data Collection Instruments.....	42
3.4.1	Observations Made.....	42
3.4.2	Interviews Conducted.....	44
3.5	Data Collection.....	45
3.5.1	Primary data.....	45
3.5.2	Secondary Data.....	46

3.6	Administration of Research Instruments.....	46
3.7	Data Analysis Plan.....	47

CHAPTER FOUR: PRESENTATION AND DISCUSSION OF FINDINGS

4.1	Visual Art Programme at the Senior High School Level.....	48
4.1.1	Components of the Visual Art Programme.....	48
4.1.2	Rational for the Visual Art Programme.....	49
4.1.3	Picture Making as a Component of the Visual Art Programme at the Senior High School.....	50
4.2	Results of Interviews Conducted with Picture Making Teachers at Anglican Senior High School.....	50
4.2.1	Picture Making Teachers Criteria for Assessing the Works of Students.....	53
4.2.2	The Role of Perception and Aesthetics in Assessment.....	56
4.2.3	The Need to Explore Other Aesthetic Theories.....	58
4.3	Results of Interview Conducted with the Picture Making Teacher who doubled as the Head of Department at Prince of Peace Girls Senior High School.....	59
4.4	Results of Interview Conducted with a Former Senior Lecturer at KNUST.....	62
4.5	Results of Interview with Picture Making Students at Anglican Senior High schools.....	65
4.6	Results of Interview with Picture Making Students at Prince of Peace Girls Senior.....	67
4.7	Samples of Imaginative Drawings of 2 nd Year Students at Anglican SHS.....	69
4.8	Samples of Still Life Drawings of 2 nd Year Students at Anglican SHS.....	71
4.9	Samples of Figure Drawings of 2 nd Year Students at Anglican SHS.....	74

4.10 Results of Observations Made at Anglican and Prince of Peace SHS during Drawing Exercises.....	76
4.11 Responses of 2 nd Year Students after Still Life and Imaginative Drawing Exercises.....	81
4.12 Samples of Imaginative Drawings of 1 st Year Students at Anglican SHS.....	82
4.13 Samples of Figure Drawings of 1 st Year Students at Anglican SHS.....	84
4.14 Samples of Creative Drawings of 3 rd Year Students at Prince of Peace Girls SHS.....	88
4.15 Samples of Imaginative Drawings of 3 rd Year Students at Prince of Peace Girls SHS.....	90
4.16 Works of 3 rd Year Students at Prince of Peace Girls SHS.....	93
4.17 The Nature of Works Executed By Students.....	93
 CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
5.1 Summary.....	95
5.2 Conclusions.....	96
5.3 Recommendations.....	100
REFERENCES.....	103
APPENDICES.....	108

LIST OF PLATES

Plate 1	Observing 2 nd Year Anglican SHS students during Figure Drawing	43
Plate 2	Observing 2 nd Year Anglican SHS students during Still-life Drawing	44

LIST OF FIGURES

Fig 1	A Drawing Executed by Pollock (1948).....	34
Fig 2	A Drawing Done by Monet (1873).....	35
Fig 3	A Drawing by Picasso (1921).....	36
Fig 4	A Painting by Prof. Glover; Red market II, 2003 oil on canvas.....	37
Fig 5	Semi-Abstract work by BON, <i>titled: My Princess in 2011. 33cm x 33cm</i>	64
Fig 6	A Semi- Abstract work by BON, <i>titled: Market pose in 2011. 40cm x 40cm</i> ...	64
Fig 7	Imaginative Drawing of a Bird by 2 nd Year Student A (Anglican).....	69
Fig 8	Imaginative Drawing of a Bird by 2 nd Year Student B (Anglican).....	69
Fig 9	Imaginative Drawing of a Bird by 2 nd Year Student C (Anglican).....	70
Fig 10	Imaginative Drawing of a Bird by 2 nd Year Student D (Anglican).....	70
Fig 11	Imaginative Drawing of a Bird by 2 nd Year Student D (Anglican).....	71
Fig 12	Still Life Drawing of an Apple by 2 nd Year Student A (Anglican).....	71
Fig 13	Still Life Drawing of an Apple by 2 nd Year Student B (Anglican).....	72
Fig 14	Still Life Drawing of an Apple by 2 nd Year Student C (Anglican).....	72
Fig 15	Still Life Drawing of an Apple by 2 nd Year Student D (Anglican).....	73
Fig 16	Still Life Drawing of an Apple by 2 nd Year Student E (Anglican).....	73
Fig 17	Figure Drawing by 2 nd Year Student A (Anglican).....	74
Fig 18	Figure Drawing by 2 nd Year Student B (Anglican).....	74
Fig 19	Figure Drawing by 2 nd Year Student C (Anglican).....	75

Fig 20	Figure Drawing by 2 nd Year Student D (Anglican).....	75
Fig 21	Figure Drawing by 2 nd Year Student E (Anglican).....	76
Fig 22	Imaginative Drawing of a Bird by 1 st Year Student A (Anglican).....	82
Fig 23	Imaginative Drawing of a Bird by 1 st Year Student B (Anglican).....	82
Fig 24	Imaginative Drawing of a Bird by 1 st Year Student C (Anglican).....	83
Fig 25	Imaginative Drawing of a Bird by 1 st Year Student D (Anglican).....	83
Fig 26	Imaginative Drawing of a Bird by 1 st Year Student E (Anglican).....	84
Fig 27	Figure Drawing by 1 st Year Student A (Anglican).....	84
Fig 28	Figure Drawing by 1 st Year Student B (Anglican).....	85
Fig 29	Figure Drawing by 1 st Year Student C (Anglican).....	85
Fig 30	Figure Drawing by 1 st Year Student D (Anglican).....	86
Fig 31	Figure Drawing by 1 st Year Student E (Anglican).....	86
Fig 32	Creative Drawing by 3 rd Year Student A (Prince of Peace Girls).....	88
Fig 33	Creative Drawing by 3 rd Year Student B (Prince of Peace Girls).....	88
Fig 34	Creative Drawing by 3 rd Year Student C (Prince of Peace Girls).....	89
Fig 35	Creative Drawing by 3 rd Year Student D (Prince of Peace Girls).....	89
Fig 36	Creative Drawing by 3 rd Year Student E (Prince of Peace Girls).....	90
Fig 37	Imaginative Drawing of a Bird by 3 rd Year Student A (Prince of Peace Girls).....	90
Fig 38	Imaginative Drawing of a Bird by 3 rd Year Student B (Prince of Peace Girls).....	91
Fig 39	Imaginative Drawing of a Bird by 3 rd Year Student C (Prince of Peace Girls).....	91

Fig 40 Imaginative Drawing of a Bird by 3rd Year Student D (Prince of Peace
Girls).....92

Fig 41 Imaginative Drawing of a Bird by 3rd Year Student E (Prince of Peace
Girls).....92

LIST OF TABLES

Table 1 Assessment of Imaginative Drawing of 2nd Year Anglican SHS Students....77

Table 2 Assessment of Still-Life Drawing of 2nd Year Anglican SHS Students.....78

Table 3 Assessment of Figure Drawing of 2nd Year Anglican SHS Students.....80

Table 4 Assessment of Figure Drawing of Anglican SHS 1st Year Students.....87

Table 5 Assessment of Imaginative Drawing of Anglican SHS 1st Year Students.....87

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter contains the Background to the Study, Statement of the Problem, Objectives of the Study, Research Questions, Delimitation, Definition of Terms, Importance of the Study and Organization of the rest of Text.

1.1 Background to the Study

There are general aesthetic theories that give insight to the way art works are perceived or the ideas and meanings assigned to art works. Whereas aesthetics is deals with the essence and perception of beauty, ugliness and the sublime (Danto, 2008), perception on the other hand is the process by which organisms deduce and organize sensations to produce a meaningful experience. It better describes one's ultimate experience of the world (Foley, 2008).

According to Danto (2008), aesthetic theories include imitationalism, formalism, instrumentalism and contextualism. Imitationalism involves trying to copy nature exactly as it is seen. Formalism on the other hand places emphasis on the design qualities, the arrangement of the elements of art and the principles of design. Instrumentalism deals with the essence of art and its usefulness, while contextualism deals with the fact that art can only be understood in the context of its historical or cultural circumstances or in the light of other works by the same artist or in a surrounding tradition (Danto, 2008).

Many Picture Making teachers are very rigid in the way they perceive art to the point that apply only imitationalism to the way they perceive students' works and throw

the other aesthetic theories away. This restricts teachers to very few ideas concerning the execution of art works and if a student does not do as instructed by the teacher, it would go against the student. As a result of this, many Picture Making students complete the Visual Art programme without exercising their creativity to their satisfaction. Thus, many students copy ideas and styles from their teachers and rely totally on their instructions and end up failing to harness their creative potentials. This forms the basis of the study which centers on teachers' perceptions of drawings and their effects on students at Anglican and Prince of Peace Girls Senior High Schools.

1.2 Statement of the Problem

Many students studying Picture Making in the Senior High School Visual Art Programme have been restricted with regard to their creativity and originality. There is the general perception that a good Picture Making student should be able to draw and paint objects exactly as they look and many art teachers have this same perception. Students who fail to draw to achieve that target are generally regarded by their art teachers as bad picture making students. It is unfortunate that many teachers look at only the aspect of beauty in aesthetics because they think artworks should be beautiful. Many teachers encourage imitationalism which is only one aspect of the aesthetic theories and tend to give little or no attention to the other aesthetic theories like formalism, contextualism and instrumentalism.

Teachers who carry this general perception to the classroom fail to identify the real potentials of each art student and their individual creativity and ideas behind their drawings and paintings. Art teachers generally tend to like students who are able to draw and paint objects to look exactly as they appear and look down on students who are

unable to draw objects to look real. An initial inquiry suggests that some picture making students who are able to draw very well look down on their fellow students who are unable to draw well. Marks are awarded to students based on the execution of works of art and not necessarily the ideas or the philosophies behind the works. Marks awarded to students could be biased because of the “do as you are taught by the teacher and not what you think” attitude. These attitudes most teachers exhibit towards picture making students restrict the creative abilities and the talents each student has in the area of picture making. This perception has caused many potential artists who may be very original in their thinking to offer other programmes because of the fear that they might not be able to draw very well. “Just do what the teacher wants and get your grades, any style or technique can be further developed by the student after school” is the popular assertion. Thus if a teacher likes realistic drawing, it is only natural that he/she will influence his/her students to do the same. Again, when students are instructed to do a still-life drawing which involves arranging objects and drawing the objects exactly as they appear, attention is given to only the details and the light source. All these do not help to embrace and harness individual talents. From the above discussions, the researcher sought to investigate teachers’ perceptions of students’ drawings and the effects they cause on students at both Prince of Peace Girls and Anglican Senior High Schools.

1.3 Objectives of the Study

This study sought to:

1. To find out how Picture Making teachers understand creativity in their students’ drawings at the Senior High Schools.

2. To find out how Picture Making teachers and students understand aesthetics.
3. To find out how Picture Making teachers assess students' drawings and the problems Picture Making students face with assessment in relation to their creativity and style.

1.4 Research Questions

1. How do Picture Making teachers perceive creativity in students' drawings in the Senior High Schools?
2. How do Picture Making teachers and students understand aesthetics?
3. How do Picture Making teachers assess students' drawings and what problems do Picture Making students face with assessment in relation to their creativity and style?

1.5 Delimitation

The study centered on Picture Making students at Prince of Peace Girls and Anglican Senior High Schools in Kumasi, Ashanti Region. The study also focused on how Picture Making teachers perceive drawing and how those perceptions influence Picture Making students' drawings.

1.6 Definition of Terms

The operational definitions of the following words are as follows:

Aesthetics: The essence and perception of beauty, ugliness and the sublime.

Perception: The process by which organisms interpret and organize sensations to

produce a meaningful experience. It better describes one's ultimate experience of the world.

Imitationalism: Involves trying to copy nature exactly as it is seen.

Formalism: Places emphasis on the design qualities, the arrangement of the elements of art and the principles of design.

Instrumentalism: Deals with the essence of art and its usefulness.

Contextualism: Deals with the fact that art can only be understood in the context of its historical or cultural circumstances or in the light of other works by the same artist or in a surrounding tradition.

1.7 Abbreviations

GES: Ghana Education Service

WAEC: West African Examinations Council

WASSCE: West African Senior School Certificate Examination

SHS: Senior High School

KNUST: Kwame Nkrumah University of Science and Technology

CRDD: Curriculum Research and Development Division

UNESCO: United Nations Educational, Scientific and Cultural Organization

1.8 Importance of the Study

Art students, Art teachers and the general public to understand the concept of aesthetics and the aesthetic theories.

Inform Ghana Education Service on the influence Picture Making teachers' perceptions of drawings have on how they assess their students' drawings.

It will serve as a source of reference material to students, art teachers and researchers who want to pursue project similar to this.

1.9 Organization of the rest of Text

The theoretical context and the empirical review of studies similar to this study have been expatiated in Chapter Two. The research design, population used, the sampling procedures as well as data collection methods and treatment of data are elaborated in Chapter Three. Chapter Four gives an account of the analysis and interpretation of the data collected, where as summary, conclusions and recommendations are finally provided in Chapter Five.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The foremost issues of concern in this study are the concept of perception, the concept of aesthetics, perceptions of art works, evaluating paintings and some artists who did not practice immitationalism. Thus, this chapter, which provides the theoretical frame of the research, examines these sub topics, its meaning and history, and some theories about it. This Chapter also looks at some early views of the concept of aesthetics and perception, some theories regarding aesthetics and perception, in relation to art, some theories and perceptions of art works and the way paintings are evaluated.

Excluding definitions and historical overview(s), the review is done under two broad headings, Theoretical Review and Empirical Review under the following sub-topics:

- The concept of perception
- The concept of creativity
- The concept of aesthetics
- Perceptions of art works
- Evaluating paintings
- Some Artists who did not practice Imitationalism

2.1 Definition of Perception

Foley (2009) explains perception as the process by which organisms deduce and organize sensation to produce a meaningful understanding of the world. He adds that sensation refers to the immediate, relatively unprocessed result of stimulation of sensory

receptors in the eyes, ears, nose, tongue, or skin. Historically, discovery theories suggest that perceptual modification results from learning to respond to new aspects of sensory stimuli, while enrichment theories hold that such modification results from learning to respond differently to the same sensory stimuli (West, 2011).

In practice, sensation and perception are almost impracticable to separate, because they are part of one continuous process. He explains the meaning of perception as how individuals interpret and organize sensation to produce a meaningful experience (Foley, 2009).

2.2 Theoretical Review of Perception

Dember (2011) argues that perceptual experiences typically have external reaction and that they are expressively organized, most often as objects. Significant objects, such as trees, faces, books, tables, and dogs, are normally seen rather than separately perceived as the dots, lines, colours, and other elements of which they are composed.

West (2011) also discusses the synergy found between various types of stimulation and their associated percepts suggest inferences that can be made about the properties of the perceptual process; theories of perceiving then can be developed on the basis of these inferences. The information throws more light on what goes on in the process of perception and the various theories of perception that form the basis for understanding perception in art.

In reply to arguments about subjectivism, there arose an approach known as behaviourism that limits its data to objective descriptions or measurements of the overt behaviour of organisms other than the experimenter himself (West, 2011).

2.3 Empirical Review of Perception

Alva (2006) states perception as the philosophy of science for the reason that it deals with the sense organs of the human body. Perception as the philosophy of science helps to know how some of the senses of our body play a role concerning the way we perceive something. Alva continues that the brain, eye and the nose plays a chief role in perception and cannot be overlooked.

Amenuke, Dogbe, Asare, Ayiku & Baffoe (1991) delineate the organs that play a major role in perceiving something. Perception is the process of responding to your sensory organs thus; eye, ear, nose, tongue, skin, what it feel in the environment and applying it in art works. Better still, perceiving art involves using the sense of seeing, hearing, smelling, tasting, and touching.

According to Karanika (n. d.), the brain collects and processes information it receives from the five senses to interpret information. Visual perception is a significant part of this process and should not be considered as simply a passive recording of visible material. We do not always see things the way they are or as they relate to their environment. Only a part of what is perceived derives straight from our visual system, whilst the rest is the result of our interpretation.

Blake and Shiffrar (2007) explain that Humans, depend heavily on the ability to perceive what others are doing and to surmise from ideas and expressions what others may be intending to do. These perceptual skills are easily practiced by most, but not all, people, in large part because human action readily communicates intentions and feelings. In recent years, remarkable advances have been made in our understanding of the visual,

motoric, and affective influences on perception of human action, as well as in the elucidation of the neural concomitants of perception of human action.

Gregory (1997) opines that perceptions are regarded as similar to predictive hypotheses of science, but are psychologically projected into external space and accepted as our most immediate reality. There are increasing inconsistencies between perceptions and conceptions with science's advances, which makes it hard to define 'illusion'. Visual illusions can provide evidence of object knowledge and working rules for vision, but only when the phenomena are explained and classified. The large contribution of knowledge from the past for vision raises the issue: how do we recognize the present, without confusion from the past.

Debner and Jacoby (1994) assert that the similarities between perceptual generated and memorial generated unconscious influences are outstanding. In each case, a subjective awareness of the initial processing event is absent, although performance may clearly show effects of this event. Although the space of time between presentation of an item and its test is shorter in examinations of unconscious perception than in examinations of memory, forgetting may occur during that gap. Likewise, visual masking may have the effect of producing a failure in recovery of memory for a briefly flashed word. At the extreme, it is impossible to distinguish between unconscious influences of memory and unconscious perception, and, fortunately, it does not seem terribly important to do so.

Awareness at the time an effect operates is more important than any earlier difference in awareness.

Chalmers, French and Hofstadter (1991) postulate that high-level perception is the process of making sense of complex data at an abstract, conceptual level is fundamental to human cognition. Through high-level perception, chaotic environmental stimuli are

organized into the mental representations that are used throughout cognitive processing. Much work in traditional artificial intelligence has ignored the process of high-level perception, by starting with hand-coded representations. One of the deepest problems in cognitive science is that of understanding how people make sense of the vast amount of raw data constantly bombarding them from their environment. The core of human perception lies in the ability of the mind to hew order from this chaos, whether this means simply detecting movement in the visual field.

Chalmers, French and Hofstadter (1991) also consider that, it has long been known that perception goes on at many levels. Immanuel Kant separated the perceptual work of the mind into two parts: the faculty of sensibility, whose job it is to pick up raw sensory information, and the faculty of understanding, which is devoted to organizing these data into a coherent, meaningful experience of the world. Kant found the faculty of sensibility rather uninteresting, but he devoted much effort to the faculty of understanding. He went so far as to recommend a detailed model of the higher-level perceptual processes involved, dividing the faculty into twelve Categories of Understanding.

Santella (2005) stipulates that visual displays such as art and illustration benefit from concise presentation of information. We present several approaches for simplifying photographs to create such concise, artistically abstracted images. The difficulty of abstraction lies in selecting what is important. These approaches apply models of human vision, models of image structure, and new methods of interaction to select important content. Important locations are identified from eye movement recordings. Using a perceptual model, features are then preserved where the viewer looked, and removed elsewhere. Several visual styles using this method are presented. The perceptual

motivation for these techniques makes predictions about how they should affect viewers. In this context, we validate our approach using experiments that measure eye movements over these images.

Hagtvedt, Hagtvedt and Patrick (2008) affirm that visual art is a complex stimulus. Drawing on existing theory that the interplay of affective and cognition evoked by a stimulus drives evaluations, we develop a general model for the perception and evaluation of visual art. In three stages, scaled measurements are developed for the affective and cognitive components involved in the perception of visual art and present a structural equation model that integrates these components in art evaluation.

BonJour (2007) talks about the problems of perception in light of the theory of knowledge. The article explains some of the problems associated with perception and how individuals perceive something. Because each individual has his own way of perceiving something, it becomes very difficult to come to common terms as far as perception of something is concerned.

Burge (1991) perceives that vision helps in the way we perceive art and the way we perceive could be intentional. He comments about perception in the light of the way our sense of sight helps us to respond to information. The eye sees something and then sends impulse to the brain for interpretation. This is feasible and is applied to all human endeavours. The blind also have a very sharp and vibrant sense of hearing for identification and interpretation of things.

Graham (1997) surveys the principles of visual perception based on psychological research and everyday experience, and how they are related to the perception of art in

particular. It helps to know the principles of visual perception and the everyday experiences of people and how they are related to the perception of art.

Crane (2005) argues about the problems linked with perception and the way individuals perceive things. He explains some of the problems associated with perception and how individuals perceive something. Crane (2005) maintained that because perception of object is distinct, it varies from person to person making it very difficult to accept one thing from one person.

Chalmers (1995) emphasizes that our brain and our conscious world create some hard problems to us regarding the way we perceive art. Facing up to these problems will help us to understand the way others also perceive things. It helps to appreciate the fact that the way we perceive something might not be the way others also perceive that thing. We must therefore respect the way others also perceive things.

Derek (2009) discuss about practical guide for instructors who are interested in teaching with classroom response system. It features descriptions and examples of activities that engage students in course material and provide feedback on students learning. It also features descriptions and examples of types of multiple-choice questions instructors frequently use with classroom response system as well, which helps greatly in observations and experimentations. This helps to design learning activities for the students and how to ascertain feedback and stimulate creativity from what they have learnt with regard to picture making.

Edwards (2008) remarks how we use our conscious world to recognize things around us and the way we react to the things around us which includes what we see, feel and touch.

He justifies that the things we always see around us go a long way to influence the way we perceive things and for that matter, art. This means that art make use of individual consciousness to perceive and understand what they do.

Kelly (1998) also reveals the ideas of Plato on perception, visual perception and art. It brings to light the philosophical background of perception as explained by Plato and what visual perception and art includes. It helps to know the philosophical background information of perception as explained by Plato and also the visual perception and art.

Moreover, McCreery (2006) points out the meaning of perception and hallucination that is the false sense perception or the perception of somebody or something that does not exist which is often a symptom of a psychiatric disorder or a response to some drugs. Many people involved in hallucination replace the perceptual field with a hallucinatory one, even in cases where only a constituent element is definitely unrealistic, and that these experiences, as they are called, are often not distinguished from normal perception. A student may be torn between perception and hallucination which will make it very difficult for people to understand such ones. Many people are classified as freaks because of this phenomenon.

According to Smith (2002), there is a direct expression of perceptual asynchrony in vision. In other words how the sight focuses on different things at different times. It helps to know that, viewing the same thing by different individuals will results in different interpretations and different perceptual points of view. The direct factors in perception, that is, the factors that help in perceiving something. This source is relevant to my research because it advices students to know and be aware of some of the factors that enable us to perceive objects and the conflicts between those factors (Smith, 2002).

However, Dember (2011) holds the view that the experience, or percept, is the joint product of the stimulation and of the process itself. Associations found between various types of stimulation (e.g. light waves and sound waves) and their associated percepts suggest inferences that can be made about the properties of the perceptual process; theories of perceiving then can be developed on the basis of these inferences. This throws more light on what goes on in the process of perception and the various theories of perception that forms the basis in understanding perception in art.

Peters (2000) comments on the theories of three dimensional objects, how people view these objects and the way they perceive three dimensional works of art. It helps to understand the way people perceive three dimensional objects and how they react to it. This also helps to know how individual students react to these objects when they are placed before them.

Again, Siegel (2005) supports the contents of perception and how these relate to art and influence the way we perceive art. It explains in detail the content of perception that helps us to understand the perception process and what goes on in perceiving objects and artworks.

Smythies (2003) also accepts perception as a branch of philosophy. The article expounds on how our conscious world contributes to the way we perceive art as well as the space and the time. It helps to know that we do not only perceive art but our conscious world and our experiences play a major role in the way we perceive art.

Sellars (1997) confirms what goes on in the mind, that is, the experiences we have gained previously manipulate the way we perceive art and our attitudes on perception. It

explains the fact that what we have on our minds has a direct bearing on the way we perceive something.

Tong (2003) comments about the primary visual cortex and visual awareness. This visual awareness helps or contributes to the way we perceive and interpret art. It explains the visual cortex and the visual awareness as the major players in perception for which the eye is the major organ.

Tye (2000) also explains consciousness in relation to color and content. He further explains color and content as major contributors in the way we perceive art and explains color and content in relation to art and perception which contribute immensely to my study.

Varela, Thompson & Rosch (1991) discusses the cognitive science and the human experience on the theory of perception. They reiterated on how the brain or the mind dominates or contributes to our perceptions or the way we perceive something. The brain plays a major role in the way we perceive something. The book explains the way the brain helps us to perceive something either from the inside or outside. This helps to endorse what goes on in our minds with regards to the way we perceive art.

2.4 Creativity

According to Kerr (2011), creativity is the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form. Creative individuals tend to be independent and nonconformist in their thoughts and actions. Equally important is mastery of a particular

domain that is, a sphere of activity or knowledge that requires a high level of ability. For example, in applying their knowledge of computers to the design of the Apple II, inventors Steve Jobs and Steve Wozniak revolutionized the computer industry by appealing to individuals as well as businesses.

Kerr (2011) continued creative people may not have equally strong gifts across the spectrum of human ability. A notable exception was Leonardo da Vinci, whose achievements in the visual arts, mechanics, and engineering disclosed the talents of a creative polymath. Some creative people show an interest in apparent disorder, contradiction, and imbalance perhaps because they are challenged by asymmetry and chaos. Creative individuals may also exhibit a high degree of self-assurance. Some possess an exceptionally deep, broad, and flexible awareness of themselves. Others are shown to be intellectual leaders with a great sensitivity to problems. Independence is critical to the creative process, in that creative people must often be able to work alone and must also be willing to express ideas or develop products that others might perceive as radical. It should be pointed out, however, that a nonconformist lifestyle is not essential to creativity; indeed, many creative individuals lead quite ordinary lives, expressing their autonomy mainly in their unconventional ideas and work. Another trait common among creative people is that of introversion. While this does not imply a lack of social skills, it suggests that creative people tend to be reflective and inner-directed; they look to their own intuition rather than depending upon interaction with others to inform their attitudes and responses. Creative individuals seem to have a need to seek novelty and an ability to pose unique questions.

2.5 Phase Models of Creativity

Kerr (2011) further explained that many psychologists view creativity as a process of steps taken toward solving problems or inventing new products creatively. The American psychologist Mark Runco holds that the creative process consists of six essential stages, or phases. In the first stage, “orientation” a time of intense interest and curiosity, the creative individual gathers information. The second stage, “incubation,” consists of defining the problem and seeking a solution and involves processing large amounts of information; this can occur at a conscious or an unconscious level. “Illumination,” the third stage, is marked by divergent thinking, openness, and excitement. In the fourth stage, “verification,” the individual evaluates his own work and compares it with what is known in the field. Next, in the “communication” stage, the individual submits his work to the field, making it available to experts who will judge its quality and usefulness. “Validation” occurs in the sixth stage, in which the work becomes available to society and is consequently supported or rejected.

This phase model supports the systems view of the creative process by emphasizing the social validation that occurs if a work is supported. In this way, the mental processes of the creative individual, the requirements of the domain, and recognition by the field or society have combined to produce the phenomenon known as creativity and it demonstrates how this unpredictable component of human behaviour contributes to human advancement (Kerr, 2011).

2.6 Definition of Aesthetics

Scruton (2011) explains aesthetics as the philosophy of art, which includes one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly. Almost anything might be seen as beautiful by someone or from some point of view; and different people apply the word to quite disparate objects for reasons that often seem to have little or nothing in common. It may be that there is some single underlying belief that motivates all of their judgments.

Moreover, in spite of the emphasis laid by philosophers on the terms beautiful and ugly, it is far from evident that they are the most important or most useful either in the discussion and criticism of art or in the description of that which appeals to us in nature (Scruton, 2011).

2.7 Forms of Aesthetics

2.7.1 The Aesthetic Object

The term aesthetic object, though, is vague, and, depending on its interpretation, may suggest two separate programs of philosophical aesthetics. The expression may denote either the “intentional” or the “material” object of aesthetic experience. For instance, a person is frightened by a white cloth flapping in a darkened hall, taking it for a ghost. Here, the material object of the fear is the cloth, while the intentional object is a ghost. If the expression “aesthetic object” is, therefore, taken in its intentional construction, the

study of the aesthetic object becomes the study, not of an independently existing class of things, but of the aesthetic experience itself (Scruton, 2011).

2.7.2 The Aesthetic Recipient

Munro (2011) expresses that the person getting an instant response to an aesthetic object could be termed the aesthetic recipient. Only beings of a certain kind have aesthetic interests and aesthetic experience, produce and appreciate art, employ such concepts as those of beauty, expression, and form.

By virtue of practical reason, the rational being sees himself and others of his kind as subject to an order that is not that of nature: he lives receptive to the law of reason and sees himself as a potential member of a “kingdom of ends” wherein the demands of reason are satisfied (Munro, 2011).

2.8 Theoretical Review of Aesthetics

Scruton (2011) opines that the first aesthetic theory of any scope is that of Plato, who trusted that reality consists of archetypes, or forms, beyond human sensation, which are the models for all things that exist in human experience. Plato's thoughts had a marked ascetic strain. In his Republic, Plato went so far as to banish some types of artists from his ideal society because he thought their work encouraged immorality or portrayed base characters, and that certain musical compositions caused laziness or incited people to immoderate actions.

Aristotle also spoke of art as imitation, but not in the Platonic sense. One could replicate “things as they ought to be,” he wrote, and “art partly completes what nature cannot

bring to a finish.” The artist separates the form from the matter of some objects of experience, such as the human body or a tree, and imposes that form on another matter, such as canvas or marble (Scruton, 2011).

Munro (2011) also noted that, Sigmund Freud assumed the value of art lies in its therapeutic use: It is by this means that both the artist and the public can reveal hidden conflicts and discharge tensions. Fantasies and daydreams, as they enter into art, are thus transformed from an escape from life into ways of meeting it. In the surrealist movement in painting and poetry, the unconscious is used as a source of material.

Subsequent theories have frequently returned to the idea that aesthetic experience involves a special synthesis of intellectual and sensory components, and that both its peculiarities and its value are to be derived from such a synthesis (Varela , Thompson & Rosch, 1991).

2.9 Empirical Review of Aesthetics

Munro (2011) comments on the nature and the scope of aesthetics and explains aesthetics as the philosophical study of beauty and taste. It is intimately related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated. This helps to know the concept of aesthetics and the nature and the scope of aesthetics. Aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly.

Danto (2009) discusses when aesthetics was introduced and the meaning of aesthetics. Aesthetics also deals with the question of whether such qualities are objectively present in the things they appear to qualify, or whether they exist only in the mind of the individual; hence, whether objects are perceived by a particular mode, the aesthetic mode, or whether instead the objects have, in themselves, special aesthetic qualities. It also explains the various aesthetic theories. It helps to understand the concept of aesthetics and how works of art should be viewed from the aesthetics point of view.

Atalay (2007) explains Kant's claims that the judgment of taste is based on a subjective principle, but it has universal validity. This subjective principle determines what pleases and what displeases us only through feeling not through concepts. His contention is that this principle emerges from the free play of our cognitive faculties, and has to be common sense that everyone has since everyone has the same cognitive capacities. This paper demonstrates the nature of the aesthetic judgment, which is subjective but has universal validity.

Ritter (2008) explores the relationships between aesthetics, ethics, and new media art by discussing the process, influences, and consequences of aesthetic judgments. The text proposes that the aesthetic judgments of artworks created in any medium, including new media, function as mechanisms for propagating certain ethical values. When an artwork is examined according to its mechanism, we pursue an understanding of what it is. When an artwork is examined according to its function, we pursue an understanding of what it does. This article will outline a perspective for distinguishing the function from the mechanism of artworks created in any medium, including those created with new media technologies.

According to Ritter (2008) a primary problem that results from using a precise aesthetic criterion for judging the quality of an artwork is the evaluation of the criterion itself. If beauty is selected as a primary aesthetic criterion, the evaluation of an artwork's quality is determined by the definition of beauty. The primary aesthetic question, "What is good art?" becomes dependent on the question "What is beauty?"

Ulrich (2007) states that the aesthetics of an artifact is the instant feelings evoked when experiencing the artifact via the sensory system. He considers aesthetic responses to be different from other cognitive responses in at least three ways. Aesthetic response is rapid, usually within seconds of exposure to the artifact. Aesthetic response is involuntary, requiring little if any expenditure of cognitive effort. Aesthetic response is most frequently stimulated by visual information, largely because the vision system provides data more immediately and at higher rates than do the other senses.

Wright, Wallace & McCarthy (2008) opines that, the pragmatism sees aesthetics as a particular kind of experience that emerges in the interplay between user, context, culture, and history, and should not be seen exclusively as a feature of either the artifact or viewer. Rather, it emerges in the construction of relations between artifact and viewer, subject and object, user and tool. Pragmatism also regards aesthetic experience as something that is not limited to the theater or gallery. While these latter institutionalize and frame objects as works of art and therefore signal the need for an aesthetic appreciation, they are neither necessary nor sufficient for aesthetic experience. On the contrary, aesthetic experience can be the stuff of our everyday lives as lived and felt. But while aesthetic experience is continuous with the everyday of our felt lives, it also has a special quality.

Wright, Wallace & McCarthy (2008) argue that in aesthetic experience, the lively integration of means and ends, meaning and movement, involving all our sensory and intellectual faculties is emotionally satisfying and fulfilling. Each act relates meaningfully to the total action and is felt by the one experiencing to have a unity or a wholeness that is fulfilling.

Prinz (2007) is of the view that aesthetics is a normative domain. We evaluate artworks as better or worse, good or bad, great or grim. We will refer to a positive appraisal of an artwork as an aesthetic appreciation of that work, and we refer to a negative appraisal as aesthetic depreciation. We will often drop the word "aesthetic." There has been considerable amount of work on what makes an artwork worthy of appreciation, and less, it seems, on the nature of appreciation itself. These two topics are related, of course, because the nature of appreciation may bear on what things are worthy of that response, or at least on what things are likely to elicit it. Aesthetic appreciation is a form of wonder, but it is not the case that all forms of wonder are forms of aesthetic appreciation.

Fenner (2003) explains that aesthetics is meant to give details to the aesthetic experience. People have experiences that they class off from other experiences and label, as a class, the aesthetic ones. Aesthetic experience is basic, and all other things aesthetic that is aesthetic properties, aesthetic objects and aesthetic attitudes are secondary in their importance to aesthetic experiences.

Haynes (1999) discusses that aesthetic education seems to be most easily defined by what it is not. It is not the teaching of logical form or matters of fact, and it is not satisfied to remain at the level of surface text. Generally aesthetics seems to be the defining characteristic of the Arts, with which it is usually identified. It is often assumed

that the aesthetic experience is equally marginalized in schools by prevailing cultural pressures of accountability and pragmatism and the dominant functionalism of education. Arts are justified in the curriculum only because they pass on the cultural heritage of our society, or because they train students in skills that might lead to a worthwhile occupation as a carpenter, musician or painter in adult life, or even because they might decrease social malaise and alienation by making leisure time more enjoyable.

Hagaman (2008) argues that art teachers know it is often hard enough to make meaningful connections among various aspects of production such as two dimensional and three dimensional or fine arts and crafts. In art history and art criticism, one has to attempt to integrate increasingly complex sets of content and method. Because of the general nature of the concerns of philosophical aesthetics, it can function as the binding agent for all this complexity. Again, philosophical aesthetics, like all philosophy, is based on wonder. Philosophers wonder about things others take for granted. Young children do the same, until their sense of wonder is deadened by socialization, education, or some combination of the two. They reach a plateau in their sense of wonder and their willingness to express that wonder as they reach a plateau in drawing development, usually around fifth or sixth grade.

Katz-Buonincontro (2011) explains that aesthetic knowing may be important to educational leadership practice because it links feeling and intuition to procedural information to inform decision-making. Within the large and diverse field of aesthetics, some models apply aesthetic knowing to leadership practice. This article reviews and explores the relationship between aesthetic knowing and leadership skills with implications for leadership preparation.

Gaut and Lopes (2001) also throw more light on the ground of aesthetic value. Gaut and Lopes provides evidence that, the practice of aesthetics as of the philosophy of value in general, is apt to be vitiated by an assumed contrast between criticisms on the other hand, and the more objective kinds of inquiry typified by science. This explains the value of aesthetics and also the ground of aesthetic value. To appreciate a work of art, one must exercise powers of concentration and imagination, something close to those involved in the creation of it.

Wolff (1993) also discusses aesthetics as the general field of sensuous perception in which sensibility operates; the arts are a sub-division or special instance of aesthetic perception in which such notions as expression and symbolic representation give aesthetic experience a special significance. The article throws more light on art and aesthetics which helps to gain in-depth understanding of art and aesthetics.

2.10 Perception of Art Works

Munro (2011) shares the view that it is unworkable to advance far into the theory of aesthetic experience without encountering the specific problems posed by the experience of art. Whether or not we think of art as the central or defining example of the aesthetic object, there is no doubt ~~that it~~ provides the most distinctive illustration both of the elusive nature and the importance of aesthetic interest.

2.10.1 The distinction between Sensing and Perceiving

Many philosophers and psychologists have commonly accepted as fundamental a distinction made on rational grounds between sensing and perceiving. To demonstrate empirically that sensing and perceiving are indeed different, however, is quite another matter. It is often said, for example, that sensations are simple and that percepts are complex (Munro, 2011).

2.10.2 Representation and Expression in Art

It is undeniable that many works of art are about the world in somewhat the way that language may be about the world. This is obvious in the case of literature (which is itself an instance of natural language). It is no less evident in the case of painting. A portrait stands to its sitter in a relation that is not unlike that which obtains between a description and the thing described. Even if the majority of pictures are of, or about, entirely imaginary people, scenes, and episodes, this is no different from the case of literature, in which language is used to describe purely imaginary subjects (Scruton, 2011).

The distinction between representation and expression is one of the most important conceptual devices in contemporary philosophy of art. Croce, who introduced it, sought to dismiss representation as aesthetically irrelevant and to elevate expression into the single, true aesthetic function. The first, he argued, is descriptive, or conceptual, concerned with classifying objects according to their common properties, and so done to satisfy our curiosity. The second, by contrast, is intuitive, concerned with presenting its subject matter (an "intuition") in its immediate concrete reality, so that we see it as it is in itself. In understanding expression, our attitude passes from mere curiosity to that

immediate awareness of the concrete particular that is the core of aesthetic experience (Scruton, 2011).

2.10.3 Symbolism in Art

According to Munro (2011), Goodman's theory has attracted considerable attention in that it is an extension of a general philosophical perspective, expounded in works of great rigour and skill that embraces the entire realm of logic, metaphysics, and the philosophy of science. Goodman, like many others, seeks the nature of art in symbolism and the nature of symbolism in a general theory of signs.

According to Goodman's general theory of signs, the relation between signs and the world can be described, like any relation, in terms of its formal structure, the objects related, and its genealogy. But, apart from that formal and factual analysis, there is nothing to be said. Words are labels that we attach to things, but the attempt to justify that practice merely repeats it: in using words, it presupposes precisely the justification that it aims to provide (Munro, 2011).

2.11 Historical Overview on Evaluating Paintings

West (2011) talks about the historical study of the visual arts, being concerned with identifying, classifying, describing, evaluating, interpreting, and understanding the art products and historic development of the fields of painting, sculpture, architecture, the decorative arts, drawing, printmaking, photography, interior design, etc.

Art historical research has two primary concerns. The first is to discover who made a particular art object (attribution), the second one is to authenticate an art object, determining whether it was indeed made by the artist to whom it is traditionally

attributed, thirdly to determine at what stage in a culture's development or in an artist's career the object in question was made, the fourth is to examine the influence of one artist on succeeding ones in the historical past, and last but not least to gather biographical data on artists and documentation on the previous whereabouts and ownership of particular works of art (West, 2011).

2.12 Evaluating Paintings

Gale and Bond (2007) argue that assessing the art is not different in any fundamental way from the assessment of other academic competencies. To be sure, there are more open and easily agreed on "right" and "wrong" answers, methods, and procedures in for instance, mathematics and chemistry. But this circumstance alone does not prevent the assessment of art; it simply makes it more challenging.

Gale and Bond (2007) explain why assessment in the creative, fine, and performing arts is so challenging. Surely even the least-studied audience member or museum attendee can recognize qualities and attributes of excellence, articulate the difference between the accomplished artist and the master. One needs to only feel comfortable with aesthetics and history, cultural context and regional idiom, and the foundational elements of form and style.

2.13 The Value of Art

Adams (1999) asserts that the value of art is of two kinds, which we may call extrinsic and intrinsic. The first regards art and the appreciation of art as means to some recognized moral good, while the second regards them as valuable not instrumentally but as ends in themselves. It is characteristic of extrinsic theories to locate the value of

art in its effects on the person who appreciates it. Art is held to be a form of education, perhaps an education of the emotions.

Adams (1999) believes that works of art are valued not only by artists and patrons, but also by the entire cultures. He continues that, the periods of history that we tend to identify as the high points of human achievement are those in which art was most highly valued and encouraged. Art theft is also international in scale and the usual motive is money. Well-known stolen works may be difficult to fence and thus are often held for ransom. The outrage that a community feels when some works of art disappear or are vandalized reflects their cultural importance. Art works are valued in so many ways. Some of these according to Adams include material value, intrinsic value, religious value and naturalistic value. Works of art have nationalistic value inasmuch as they express the pride and accomplishment of a particular culture. Today as in the past, statues of national heroes stand in parks and public squares in cities throughout the world (Adams, 1999).

Akoto (2000) also stipulates the purpose and functions of Art Education to the Art student. He looks at the career opportunities under the study of Visual and Performing Art. This helps sensitize students as to the functions of art and career opportunities available under the study of art. This can serve as a motivation to increase student performance and to give students the enzyme to explore creatively.

According to Jen and Cai (n. d.), drawing is an inexpensive and effective tool for thinking, assisting and ideation expressing and has been used by the designers and artists for their creative works. For design and art students the drawing is an importantly

required core course. The practice in straight line drawing is the most basic and significant item in drawing course.

Jen and Cai (n. d.) explore the effects of hand stability in eight movements on drawing grades. The eight movements are: upward movement, downward movement, leftward movement, rightward movement, left-upward movement, left-downward movement, right-upward movement and right-downward movement. Twenty university and graduate students in design school served as subjects participating in the experiment. The current study aims to investigate the relationship between the stabilities of hand movements and the drawing ability and provides a simple and easy way for predicting the drawing ability of a designer or an artist with their stability of hand movement.

Jen and Cai (n. d.) suggest that the rightward is most stable when a line drawing or movement is needed. The stability of hand movement is positive correlated to the drawing ability. The result can be used for predicting one's drawing ability from his/her stability of hand movement. The downward movement and left-upward movement are the more powerful predictors for assessing the drawing ability than the other six movements. This shows that the downward and leftward movements can be used as predictors for the assessment of one's drawing ability. The stability of three segments of hand movement from the most to the least stable are in the medium, ending, and starting segment sequence. The article suggests that, learners should pay more attention to the starting and ending segment when they are drawing a line. This work will help teachers to identify the drawing capabilities of their students though this procedure is not applicable in all situations.

Speed (2004) explains that, drawing is like writing about the taste of sugar, you are only likely to be understood by those who have already experienced the flavour, but those who have not, the wildest interpretation will be put upon your words. The written word is necessarily restricted to the things of the understanding because only the understanding has written language; whereas art deals with ideas of a different mental texture, which words can only vaguely suggest.

Speed (2004) continues that, there are a large number of people who, although they cannot be said to have experienced in a full sense any works of art, have undoubtedly the impelling desire which a little direction may lead on to a fuller appreciation. It is not enough in artistic drawing to portray accurately and in cold blood the appearance of objects. To express form one must first be moved by it. There is in the appearance of all objects, animate and inanimate, what has been called an emotional significance, a hidden rhythm that is not caught by the accurate, painstaking, but cold artist. The form significance of which we speak is never found in a mechanical reproduction like a photograph. You are never moved to say when looking at one, "What fine form."

According to Guest (2002), our appreciation of art seems to dwell more on a critical assessment of the worth of a painting, or piece of music, or a play. By virtue of this assessment, we value the painting, or whatever, in a more complex way than by merely reporting the feelings we have had. The more natural way of viewing a painting is to come out with some initial judgment about its worth and then have a feeling about it and that is a reaction to our judgment about it. One way of supporting this point is to consider whether, if someone expresses a feeling of awe about a painting, that feeling is supported by a reason. He suggest that, the value of art is to be found in the value of its

own existence, independent of its doing anything for us. We admire art because of this independent value, and so admire it as 'art for art's sake'.

2.14 Taste, Criticism, and Judgment

Adams (1999) continues that all aesthetic experience, whether of art or nature, seems to be informed by and dependent upon an exercise of taste. We choose the object of aesthetic experience, and often do so carefully and deliberately. Moreover, we are judged by our choices, not only of works of art but also of colour schemes, dresses, and garden ornaments, just as we are judged by our manners and our sense of humour.

2.15 Some Artists who did not practice Imitationalism

Cernuschi (2009) talks about Jackson Pollock (1912-1956), American abstract painter, who developed a technique for applying paint by pouring or dripping it onto canvases laid on the floor. With this method Pollock produced intricate interlaced webs of paint, as in *Black and White* (1948, private collection). Rapid and seemingly impulsive execution like Pollock's became a hallmark of abstract expressionism, a movement that emphasized the spontaneous gestures of the artist. Pollock reinforced this dynamism with compositions that emphasized all parts of the canvas equally and had no visual center of attention. Pollock was capable of creating realistic drawings but he chose abstract art and was very successful.



Fig. 1 A drawing by Pollock executed in 1948

Thomson (2009) talks about Claude Monet (1840-1926), French painter, a leading figure in the late-19th-century movement called impressionism. Monet's paintings captured scenes of middle-class life and the ever-changing qualities of sunlight in nature. His technique of applying bright, unmixed colors in quick, short strokes became a hallmark of impressionism. Claude Monet was also capable of doing realistic drawing judging from most of his works. He was more interested in semi-abstract and abstract art. Monet was very independent and flexible in executing art works.

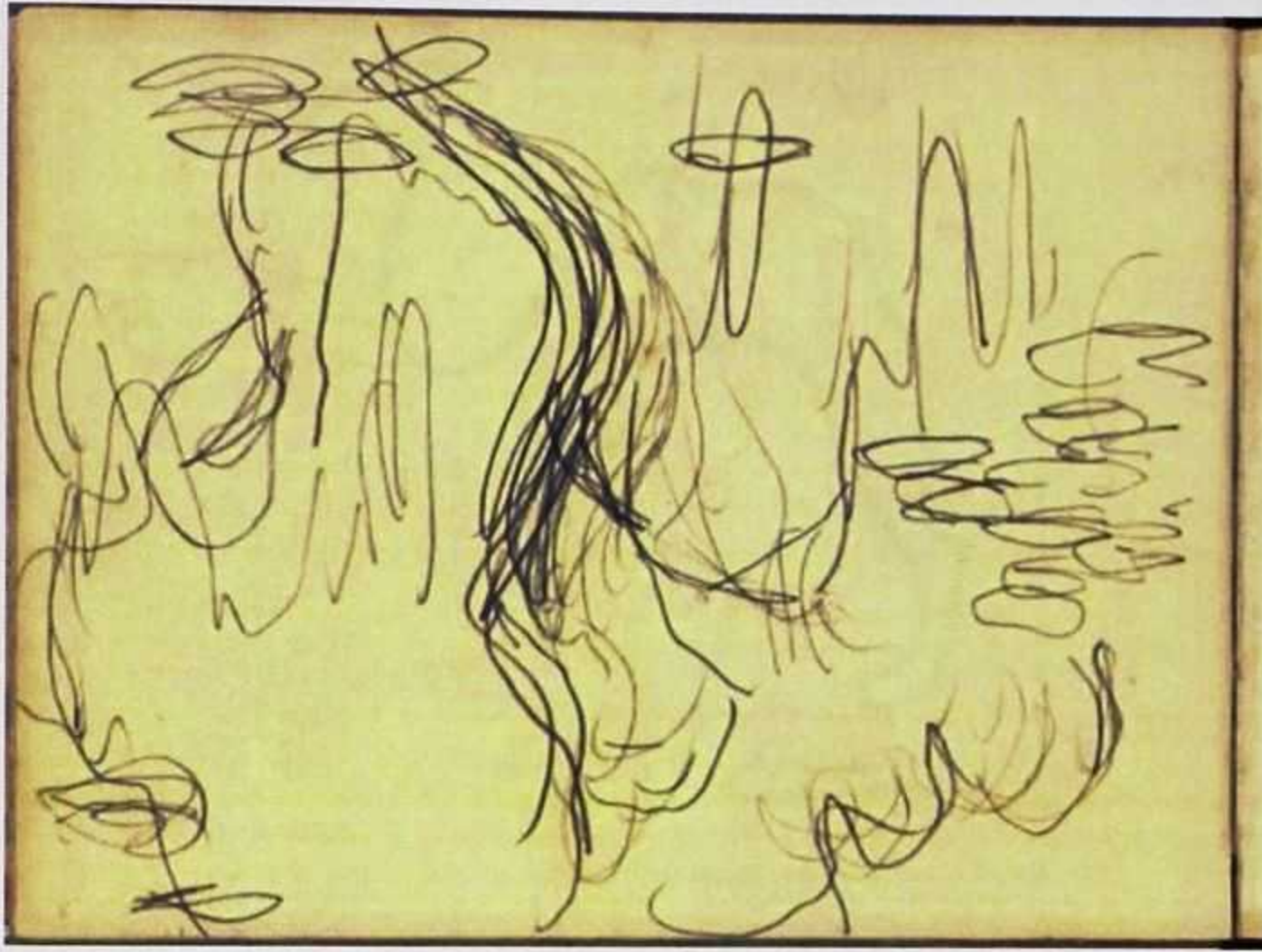


Fig. 2 A drawing by Monet done in 1873

Cernuschi (2009) discusses Pablo Picasso (1881-1973), Spanish painter, who is widely acknowledged to be the most important artist of the 20th century. A long-lived and highly prolific artist, he experimented with a wide range of styles and themes throughout his career. Among Picasso's many contributions to the history of art, his most important include pioneering the modern art movement called cubism, inventing collage as an artistic technique, and developing assemblage (constructions of various materials) in sculpture. Picasso worked basically in semi-abstract themes and was regarded as one of the most successful artist of his time.



Fig. 3 A drawing by Picasso in 1921

October Gallery (2009) proposes that, Professor Glover was trained in Ghana, Britain and the United States, and has accumulated a number of distinctions, which show his importance as an artist and enthusiastic educator on the national and international art scene. Until 1994 he was Associate Professor and Head of the Department of Art Education and Dean of the College of Art at the University of Science and Technology, Kumasi, Ghana. More recently, in 1998, he was awarded the FLAGSTAR Award (top award for Arts in Ghana) by the ACRAG in Ghana; Distinguished AFGRAD Alumni Award by the African-American Institute in New York, and he is a Life Fellow of the Royal Society of Art in London. He is also listed in "Who's Who in the World", "Dictionary of Contemporary International Artists" and "Who's Who in Art and Antiques." Glover's paintings glow with movement and colour. His paintings starting with simple shapes accumulate weight through repetition, creating dynamic images out of seemingly static planes. His paintings are mostly semi-abstract and abstract works.



Fig. 4 A painting by Prof. Glover titled: Red market II. (2003) (Oil on canvas)

In conclusion, the review of literature on the concept of perception, creativity, aesthetics, perception of art works, evaluating paintings and some artists who did not practice only imitationalism will broaden the researcher's mind on the things that influence the way we perceive art works. It will be essentially important in the presentation and discussion of findings, writing of summary, conclusions and recommendations.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter covers the research methodology used, the population for the study and sampling techniques employed in selecting the participants for the study. This means that, a vivid explanation of the population and sample sizes, and the use of instruments for collecting data are identified and explained in detailed. Plates are used to illustrate important issues in the study where appropriate.

3.1 Research Design

This study made use of the *qualitative* method of research, specifically, the *descriptive* method. With regards to the qualitative research method, Given (2008, pp.706) is of the opinion that, “qualitative inquiry is the type of methodology in which the description of observation is not ordinarily expressed in quantitative terms”. She does not refute the fact that qualitative research makes use of numerical methods; but that, other methods of description such as narration of observable facts are emphasized. Qualitative research considers ~~holistic description of whatever~~ is being observed, rather than comparing the effects of a particular treatment as quantitative research does. Moreover, qualitative researchers employ vivid description of observed phenomenon to make clear understanding of the situations that were studied.

Qualitative research also seeks insight into issues rather than statistical analysis. It studies phenomena in its natural settings. Moreover, data gathered are sometimes expressed in quantitative terms such as tables and charts. There are several methods of conducting qualitative research including descriptive research and case study.

3.1.1 Descriptive Research

Descriptive research is a type of qualitative research method that simply seeks to describe particular phenomena as they are by a researcher. Gay (1992, pp.217) reiterates that descriptive research involves collecting data in order to test hypothesis or to answer questions concerning the current state of subject of the study. The author further, opines that a descriptive study determines and reports the way things are.

Given (2008), believes that “in both quantitative and qualitative analysis, the reduction of a large amount of data to an easily digestible summary is an important function in reporting the state of the variables under studied”. In qualitative research, descriptive statistics are typically observed in mixed method for example, action research, or other qualitative designs. More importantly, the description of data for example lays the foundation for later analyses and interpretation of that collected data (Gay, 1992). This method of conducting research is employed in various types of qualitative research approaches such as reporting a case study.

3.2 Library Research

Library research formed a major part of this study. The libraries visited include:

1. Kwame Nkrumah University of Science and Technology Main Library, Kumasi.
2. Faculty of Art Library, KNUST, Kumasi.
3. Department of General Art Studies Library, KNUST, Kumasi.

3.3 Population for the Study

The 'population' is the group of interest to the researcher and to whom the results of the study can be applied to (Gay, 1992: Sharon and Zimmerman, (1997) and Fraenkel and Wallen, 2000). Moreover, "the population to which the researcher would want to generalize his finding to is referred to as the 'target population'; the 'accessible population' are those members of the population which can easily be reached for information by the researcher, (Gay 1992, pp.124 and 125).

The researcher used two schools for the population, Anglican and Prince of Peace Girls Senior High Schools. The researcher selected these two schools because the location is convenient for the researcher to conduct the study. The researcher limited the study to Picture Making Students from 1st to 4th year.

3.3.1 Target Population

The target population includes all Picture Making teachers and students in the two schools. The first year students at Anglican Senior High School were 40 in number, 19 students in second year; there was no student in third year offering Picture Making and only 1 student in the fourth year. In all, the researcher conducted the study with 60 students and 2 Picture Making teachers at the Anglican Senior High School. Again, 1

teacher and nineteen 3rd Year students at Prince of Peace Girls SHS were the target for the study. Picture Making teachers at Anglican Senior High school equal to 2.

3.3.2 Accessible Population

The accessible population for the study was made up of teachers and students who took part in the study. Total accessible population of Picture Making students and teachers at Anglican Senior High School was $40+19+0+1+2=62$, whereas the total number of Picture Making teacher and students at Prince of Peace Girls Senior High School was $19+1=20$. Hence; the *total accessible population* comprised $62+20=82$ representing 100%.

3.3.3 Sample and Sampling

Sampling refers to the process of selecting a number of individuals for a study in such a way that the individuals selected fairly represent the larger group from which they were selected. The first step in sampling is to define the population for a study. That is, the key issue in selecting the sample is a detailed definition of the population so that others may determine how applicable ones findings may be to a situation (Given, 2008).

Fraenkel and Wallen (2000) and Gay (1992) agree that the sample is a group in a research study from which information is obtained. One of the most important steps in the research process is to select the sample of individuals who will participate as a part of the study.

3.3.4 Sampling Techniques Used for the Study

The researcher used *purposive* and *convenient* sampling to get data for the study.

With purposive sampling, the researcher purposely selected the sample for the study based on his judgment of the population taking into account the objectives of the research. Furthermore, due to the homogenous nature of some of the selected variables, stratification was done to categorize them into various strata.

Given (2008) is of the view that in qualitative research, stratified sampling is a specific strategy for implementing the broader goal of purposive sampling.

Again, the researcher used convenient sampling since the schools selected were close to the researcher to visit. This helped the researcher to go to the field of research without facing difficulties with accessibility and transportation. Anglican and Prince of Peace Girls Senior High Schools are located at the center of Kumasi.

3.4 Data Collection Instruments

The data collecting instruments employed were *observation* and *interview*. Questions for the interviews were carefully structured to obtain the right information from the accessible population. Picture Making teachers and some students were interviewed. Interview schedule was designed to collect the data while an observation checklist was used as a guide for the observations made in this research.

3.4.1 Observations Made

As a primary data collecting tool, observation is a skilled activity with extensive background knowledge, understanding, capacity for original thinking and the ability to spot significant events is required (Given, 2008). Participant observation technique was adopted for the study.

This technique was considered appropriate for the study since it gave the researcher the chance to gather primary data and also recorded precisely what transpired during the study. The researcher carried out the study in the third term of 2011/2012 academic year. Initially one week was spent on establishing cordial relationship with the teachers and students. Afterwards, series of observations were carried out with teachers and students of the selected schools. The observation exercises took place during both theoretical and practical lessons in order to observe teaching and learning of the Picture Making programme.



Plate 1: Observation of 2nd year Anglican SHS students during Figure Drawing Exercise



Plate2: Observation of 2nd year Anglican SHS students during Still-life Drawing Exercise

3.4.2 Interviews Conducted for the Study

Interview is a means of gathering information from an individual or a group in regard to the person or persons experience or knowledge, opinions, beliefs and feelings. Interview has the advantage of allowing the interviewer to solicit information from a respondent and seek clarifications on the spot if necessary. The researcher interviewed some students, the teachers as well as other knowledgeable persons in the field of Picture Making and Art as a whole.

Formal interviews were conducted with all three teachers in charge of Picture Making of the selected schools to seek their views on their perceptions and the effects they have on students' drawings in April and May 2012. The researcher also had an interview with a Former Senior Lecturer at the Department of Painting and Sculpture at the College of

Art, KNUST to get his views on teachers' perception of students' drawings in January 2013. This was after prepared interview guides were submitted to the interviewees in advance for their prior study before the appointed dates for the interviews were due.

The researcher conducted an extensive interview with the three Picture Making teachers at Anglican and Prince of Peace Girls Senior High Schools. Interviews were again conducted with some of the Picture Making students.

Further, interviews were conducted with 10 Picture Making students at the Anglican SHS, specifically, four 1st year, five 2nd year and one 4th year student. There was no representation from the 3rd year because there was no student offering Picture Making at the 3rd year. Again, with only nineteen students at Prince of Peace Girls SHS, five students from the 3rd year were interviewed. This shows a fair representation of students of the various Picture Making year groups from the two Senior High Schools studied.

3.5 Data Collection

3.5.1 Primary Data

The researcher obtained primary data from interviews and observation from the accessible population. Primary data for the study therefore, included photographs, video recording and students' artworks.

3.5.2 Secondary Data

Secondary data were elicited from documents such as journals, textbooks, manuals, dissertations and theses sourced from libraries and the internet.

3.6 Administration of the Research Instruments

All the instruments used were drafted and pre-tested with only students and teachers at the Prince of Peace Girls Senior High School before final copies were made. After the necessary corrections were made, final questions were arrived at and copies were submitted to the supervisor for her perusal.

The researcher personally travelled to the selected schools to collect the data for analysis. However, the researcher made a number of trips to the selected schools before getting all the needed information for the study. Though, this process was difficult, adequate time, preparation and material resources were put into it to collect the data within reasonable time. The researcher travelled to the selected schools to administer copies of the interview guide. The following is the breakdown of the various research instruments as distributed to the respondents.

The researcher gave out three interview guides to the teachers for the interviews. The distribution was done after consulting the respondents and interview dates scheduled with them to enable them have a prior study of the questions. Respondents were teachers and students of the selected Senior High Schools. However, only teachers and students who were involved in Picture Making education in the selected school were interviewed and observed.

With the help of teachers in the selected schools, the processes were quite smooth as teachers and students were very helpful. All the three (3) teachers were met individually for the interviews. The researcher worked with students for ten (10) weeks for observations and interviews to be conducted. All students were observed for the research, however, few students were selected for the interview.

3.7 Data Analysis Plan

Data gathered through observation and interviews were expanded into writing as individual reports. The assembling, analysis and discussion of the main findings are provided in Chapter Four.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF MAIN FINDINGS

4.0 Overview

This chapter covers analysis and interpretations of data gathered through observations and interviews. The Chapter also discusses the research findings. Further, secondary information obtained from literary sources have been analyzed and synthesized with information from primary sources. Illustrations in the form of pictures have been provided to help analyze some of the responses to questions from interviews and the observations conducted.

4.1 Visual Art Programme at the Senior High School Level

The basic reason for Visual Art education (CRDD, 2008) is to encourage personal development and an awareness of the cultural heritage and the role of art in Society. The major purposes of Visual Art education are derived from the personal, social and historical functions of general education. It helps to understand art as an integral part of everyday life.

4.1.1 Components of the Visual Art Programme

The different options of the Visual Art Programme at the Senior High Schools in Ghana include General Knowledge in Art (GKA), Textiles, Graphic Design, Picture-Making, Sculpture, Ceramics, Leatherwork, Basketry and Jewellery.

4.1.2 Rational for the Visual Art Programme

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

1. To help advance the country towards a middle income status as enshrined in Ghana's vision 2020 policy.
2. To foster creativity.
3. To equip student with the necessary creative skills and competency.
4. To develop pride and patriotism in our young people.
5. To encourage creativity, create employment opportunities, enhance quality of life and promote self reliance.
6. To appreciate our cultural heritage of a society.
7. To promote practices that enhances the quality of life for the society.
8. To arouse and sustain the interest of the youth in creativity, critical thinking and problem solving.
9. To provide the student with knowledge and skills.
10. To harness Science and Technology in developing the requisite skills.
11. To reinforce Science and Technology for our survival and development.
12. To develop cultural significance through the production in Visual Art.
13. To develop in young people to acquire love for the cultural and aesthetic values in Ghanaian art.
14. To help our young people to develop artistic skills and capabilities.
15. To offer enough knowledge and skills for students terminating their education at the end of Senior High School education.

4.1.3 Picture Making as a Component of the Visual Art Programme at the Senior High School

The Picture Making programme 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 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.

4.2 Results of Interviews Conducted with Picture Making Teachers at Anglican Senior High School

First and foremost, interviews with the two teachers from Anglican SHS revealed that the teachers have great influence on their students. They explained that the training they received as artists has a direct impact on how they handle their students such that if they perceive drawing negatively, it is likely their students may also perceive drawing negatively. The notion is that one must draw to look real and this perception starts from the teacher training institutions. As a teacher reiterated, “we were always made to draw object to look very real”. This is in line with what Smythies (2003) said that, we do not

only perceive art but our conscious world and our experiences play a major role in the way we perceive art. Everything they were thought were related to imitationalism. Again what they did on thematic composition and abstract work were all theory oriented without giving room for students to explore.

Secondly, an interviewee said he still remember about 30 years ago when he was in the training college, his teacher always wanted them to draw realistically. He mentioned that, they did not have any interest in the other aesthetic theories. He implied that art students also do not apply the other aesthetic theories such as formalism, instrumentalism and contextualism since their art teacher, especially; drawing teachers hold this same perception. He admits that the problem is still in existence. Students are influenced by the perception of their teachers.

Also, the interviewees reiterated that during their time, drawing tools and materials that were supposed to help them to explore creatively were not available, therefore, teaching and learning art became theory based.

Again, all the interviewees revealed that, teachers naturally have a synergy with students who draw in line with the way the teachers perceive art. It also became known from them that Picture Making has a very big problem relating to teaching and learning. They disclosed that, the manner that examinations are designed by WAEC and the way GES handles the Picture Making curriculum reinforces the fact that excellent drawings must be realistic. This means that, the Picture Making curriculum is designed to favour only realistic drawings and very little or no emphasis is placed on the other aspects of art, such as abstract drawings. As a result of this many Picture Making students do not get

the ample time to explore their Creative talents and creativity individually. This attitude contradict what Kerr (2011) said that independence is critical to the creative process, in that creative people must often be able to work alone and must also be willing to express ideas or develop products that others might perceive as radical.

Once more, all the interviewees unveiled that students are restricted to go beyond the horizon because the scheme of work and the syllabus designed and approved by the GES restricts and dictates to teachers and students. This action impedes students' ability to create, hence they become stereotypes. One of the interviewees revealed that these same teachers who believe drawing is all about realistic art (imitationalism) are the examiners who mark the works of students during their final external examination. This implies that, if a teacher allows students to explore and develop skills to be creative, the same crop of teachers will mark their final works and they might not be accepted by the WAEC regulations (marking scheme).

Last but not the least, all the interviewees added that if you help students to be independent, harness their creativity and talents and be original in their thinking, it will go against them because 'they strictly go according to the marking scheme' provided by GES. Kerr (2011) agrees to this assertion that creative individuals are independent and nonconformist in their thoughts, therefore, their actions cannot operate fully if they are not given the chance to think.

4.2.1 Picture Making Teachers Criteria for Assessing Works of Students

From the interviews conducted, all the interviewees concluded that the assessment of students' drawings is strictly done based on the criteria set and approved by the GES. Creativity takes 20%, Design is 30%, Craftsmanship makes 40% whereas Suitability takes 10% of the total 100% mark.

Creativity

From the criteria drawn by GES for assessing students' works, breakdown of this, creativity takes 20% of 100% which indicates that little is expected from students regarding creativity. This makes it difficult to allow students to explore their talents to the maximum.

Design

Design is 30% of the marking scheme. Designs can be copied, enhanced and imitated.

Craftsmanship

Craftsmanship is given 40% of the total score. This implies that the students are trained to be very mechanical during the execution of art works. A student can execute a work which may exhibit excellent craftsmanship but may have received help from a craftsman. Yet craftsmanship is allocated close to half of the total marks. This suggests that, when students have the idea that craftsmanship takes 40% of the marking scheme (100%), they will allow others to do works for them so that they score more marks.

Suitability

Suitability is allocated 10%. Suitability in the marking scheme suggests that students' works must fit into the context with which it was produced. This quality expects a lot of work from students and provokes the minds of students to think creatively but unfortunately this was given only 10% of the marking scheme. The interviewees lamented that this marking scheme does not help Picture Making students to harness their creativity and explore their talents".

Further, the interviewees opined that some Picture Making teachers are involved during assessment of the final examination of students as examiners. They are aware that Picture Making students are not allowed to think creatively but they do not bring the subject for discussion. Therefore, teachers who double as external examiners are partly to be blamed. Both interviewees think there should be an orientation for Picture Making teachers to address the problem of creativity since they are not doing enough with the teaching method they adopt for teaching their students. One of the interviewees said "this problem is not related to Picture Making alone but all the other areas as well. Very little room is given to a Ghanaian student to explore, that is why our education is difficult here but when you travel abroad, less recognition is given to our system of education in Ghana".

Moreover, with regards to aesthetics, the interviewees explained aesthetics as the study of beauty as WAEC will give students full marks for this definition but they knew that aesthetics also deals with ugliness and the sublime. Munro (2011) supports this view that art deals not only with the nature and value of beauty but also with those responses to natural objects that find expression in the language of the ugly. Aesthetics has a cultural

influence that is, what appeal good to you may not necessarily have to appeal well to the other person. Aesthetics vary from person to person, culture to culture, society to society and from nation to nation. The way we react to the environment and the response it triggers are all part of aesthetics. One of the interviewees mentioned contextualism as part of the aesthetics theories but they train students using only imitationalism.

Furthermore, on the issue of creativity, the interviewees explained creativity as individualism which should come from within the person. This is in line with what Kerr (2011) said that independence is critical to the creative process. Individuals are born differently and we should not try to impart the same ideas to them. The interviewees continued that unfortunately, they do not embrace individualism at all. One of the interviewees said that when you give little children a theme to work on, you will see different things coming out from them but when the same theme is given to Picture Making students to work on, they will produce almost similar works simply because certain styles and ideas have been imposed on them by their teachers and that is what they copy from. This happens because picture making students are restricted to a certain limit whereas even little children are given the chance to explore their potentials.

In addition, on the issue of perception, both interviewees revealed that it is the way something is viewed by an individual, that is, the way that a person views something in relation to artworks. They reiterated that perception like creativity must also depend on an individual. 'Each person has a way of perceiving something. Experience plays a major role on how someone perceives something. So if a teacher perceives that picture making is all about realistic drawing, very soon the student will also gain that experience and also conclude that Art and for that matter Picture Making is all about realistic

drawing. This explains what Blake and Shiffrar (2007) said that humans rely heavily on the ability to perceive what others are doing and to infer from ideas and expressions what others may be intending to do. So teachers' perception on Art goes a long way to influence students either positively or negatively'.

The two interviewees also revealed that, there may be an effective crafted curriculum by people who are very knowledgeable in the field but, the curriculum does not really give enough room for students to explore and come out with their own perceptions about art. Hence, the Visual Art curriculum can be revised to give students the chance to explore creatively because the beauty of art depends on creativity and individualism. They also emphasized that the curriculum could be well laid but implementing the curriculum by teachers is the challenge.

4.2.2 The Role of Perception and Aesthetics in Assessment

Perception and aesthetics influence the way students are assessed to some extent, both respondents explained. This is as result of teachers understanding of aesthetics and how they perceive Art automatically translates to the way they assess their students. Both interviewees believe that perception and aesthetics should be the backbone for teaching Picture Making because that is the only way students' talents and creativity could be developed.

They again explained that the way they teach art needs revision, for instance, it is demanded by WAEC at this stage to indicate light and dark shades, the light source can be from many directions. WAEC recommend that there must be only one light source on one side and a cast shadow on the opposite side. They are fully aware that it is not

always the case but they have to teach students to follow WAEC and GES standards otherwise, students will attain low marks during the final examination. The interviewees mentioned how they mark down students who go to the extent of representing what they see on supports. It was mentioned that instead of encouraging students who represent what they observe on a surface, they are rather annoyed and this impedes the growth of students creatively.

The interviewees also think that the appropriate way of drawing still-life is to place the objects down and instruct students to draw. This is because; when objects are placed on a water surface the shadow formation will change. When objects are placed on support with different light source, there are several cast shadows. When an object is placed on a mirror surface, the shadow formed beneath the object is the reflection of the entire object. Unfortunately students are not taught all these things.

One of the interviewees said that, Picture Making students are not like robots that must always be fed with instructions and be forced to adopt techniques and styles used by teachers but unfortunately that is what they are training students to do. This contradicts what Crane (2005) said that because perception of object is distinct, it varies from person to person making it very difficult to accept one thing from one person. The interviewee continued that so long as WAEC exist and this is the criteria they use for marking in an external examination, they can do very little but to teach students to conform to WAEC standards in order to score full marks. The interviewee further added that if you are teaching at School A and you as a teacher are trying to help harness the talents of your students and another teacher at School B is teaching students using the WAEC standard, by the end of the day when these schools congregate to write WAEC

examinations, School B will benefit whereas School A will be penalized simply because School A failed to conform to WAEC standards. This is the problem students are facing, that is why they are not given enough room to explore on their own. So long as the WAEC standards determine what the student should do and how the teacher should assess students, individual differences become bogus or useless to the teacher. The interviewee added that they basically consider creativity and originality when assessing the works of students with regard to imaginative composition, thematic drawing and painting.

Still on assessment, the interviewees said that students who work very hard are naturally liked by their teachers so teachers are sometimes biased when assessing students' works. Some students feel rejected when they realize others are being praised for their efforts. However, the teachers contend that it is a good practice to commend the good students since help motivate such students to work very hard. Ideally, teachers must instruct students to learn all the principles and elements of art and leave students to explore on their own. For students to harness their full potentials as artists, the basic tools and materials should be provided for them so that they can do more practical works. Studios must also be provided to help students work without interruptions because to thrive, they have to be drawing constantly to gain more experience.

4.2.3 The Need to Explore Other Aesthetic Theories

It was revealed by both interviewees that, the other aesthetic theories like instrumentalism and contextualism must be encouraged because that is the root of all the problems picture making students face. When GES and WAEC recognize these other

aesthetics theories and incorporate them in the syllabus and the marking scheme, that will revolutionize the study of Picture Making in Ghana since this will help students exhibit their creativity and talent. If students are trained such that they will be beneficial and meet new challenges of the 21st Century, then we are training good and useful students. Other than that, we will be doing more harm to Picture Making students than good if they are forced to only draw realistically. If nothing is done and we stick to the old ways which has proven to be less beneficial to students, there will be no future for Picture Making as a visual art programme.

4.3 Results of Interview Conducted with the Picture Making Teacher who doubled as the Head of Department at Prince of Peace Girls Senior High School

The interviewee revealed that, aesthetics has to do with appreciating the beauty of a work piece and imitationalism was mentioned as one of the aesthetic theories. The respondent explained Imitationalism as when one tries to reproduce exactly what has already been produced by someone.

He gave his opinion on creativity as producing something new or improving upon an already existing work. He explained that perception is responding to your sensory organs that is, eye, ear, nose, tongue, skin, and applying it in art works, or it is the act of perceiving art using the sense of seeing, hearing, smelling, tasting, and touching.

He added that the curriculum does not greatly allow students to express their inward feeling. The SHS Picture Making curriculum or WASSCE practical exams restricts students from expressing themselves naturally and this poses a threat to students.

The interviewee revealed that the curriculum does not give room to the other aesthetic theories for students and teachers to explore thereby restricting both teachers and students on what to do.

On the issue of students' execution of tasks given, the interviewee answered that when they fail to follow instructions in executing works, he considers it as deviation and will mark the student down as compared to a student who follow instructions to satisfy all requirements. However, it was admitted that the creative skills, aesthetics, finishing and application skills of students differ from one individual to another. This is in line with what Kerr (2011) said that creative individuals tend to be independent and nonconformist in their thoughts and actions.

With regard to still-life drawing, the respondent expects students to depict the objects and their arrangements. It is anticipated that students will make good use of space, proportion to render the drawing in three-dimension.

With reference to assessment of students' drawing, the respondent said that originality, organizational skill, fluency, balance and proportion are taken into consideration. This implies that, in executing drawings in abstract, semi- abstract or realism, students are expected to exhibit organizational skill, fluency, balance and productivity. It was again established that every individual has his own ideas or concept in executing a particular work

The interviewee also explained that he is not biased when assessing students' works. He believes he assess students works based on the marking scheme developed by GES, hence, he does not agree to the fact that, students should employ their own principles

during drawing exercises. This buttresses the point that Picture Making students are not given enough opportunity to think outside the box, therefore, Picture Making teachers expects that students draw accurately when drawings are executed to resemble objects or subjects to be drawn and this is emphasized by GES syllabus and Picture Making curriculum.

It was also revealed by the interviewee that rigidity in teaching and learning drawing make some students feel left out since they cannot meet the standard set for them. They are therefore not encouraged to draw because their efforts are not enough.

The interviewee proposed that to help picture making students harness their full creative potentials and talents, students should be given one year of guidance, after which they could be given the free hand to explore, apply their own concepts and ideas. It was again recommended that Students should be given the chance to explore the other aesthetic theories to help them think creatively. He said the creative potentials of students cannot be realized if the curriculum sticks to only imitationalism which is one of the aesthetic theories. Speed (2004) explains that, drawing is like writing about the taste of sugar, you are only likely to be understood by those who have already experienced the flavour. In the light of this students must be allowed to explore to better understand how works of art are executed.

In conclusion, it was suggested that during assessment, Skill, Creativity/Originality, Finishing, Suitability and Design should form the basis of assessing students' works. Individual differences and capabilities should also be a factor when assessing the works of students.

4.4 Results of Interview Conducted with a Former Senior Lecturer at KNUST

The interviewee mentioned that creativity is a new thing or idea someone brings out. Creativity starts from the known to the unknown. The creative process ends when you don't feel like going on again.

The interviewee also revealed that good students are not always those who can draw objects to look real but those who can maximize their creative faculties effectively and efficiently. The interviewee again said that there is nothing in drawing and painting as the real thing because the real thing is the object to be drawn. The drawing and painting of the object is the imagery of that object hence cannot be termed as the real thing. The problem had to do with the curriculum. If the curriculum is on figure drawing, then the student is expected to get all the rules right including the likeness of a person. That shouldn't be the yardstick to determine good art students. The interviewee unveiled that good students should be those who can analyze or talk about what is before them.

The interviewee also contended that teachers do influence student on the way to draw and paint in order not to totally deviate from the curriculum. Students are taken to galleries to get inspiration from what others are doing and do likewise. It is the duty of art teachers to facilitate and guide students and not directly influence students on the way to draw and paint. If the student is interested in abstract or realistic drawing, then it is the duty of the teacher to help the student to develop the context very well.

The interviewee also asserted that students should be exposed to the other aspects of art to enable students to master on what they are capable of doing and continue or further it at the tertiary level. Concentrating on realistic drawing alone will not help students to

exercise their creative potentials. He continued that, it is better to help students to be analytical artists than to be objective reality artists. The approach to teaching picture making should be enhanced to benefit students from all walks of life. The minds of students should be broadened to help expose students to make choices on their own. The interviewee added that, being part of curriculum planners and implementers for the tertiary sector has exposed him to some of these problems students face.

It was again revealed that he gets bored over doing things with the same approach and that is what motivated him to concentrate on semi-abstract and abstract art. There are no limits to what you can do when you are under no pressure. The interviewee taught art from 1984-2011 so is very knowledgeable with issues of art. He strongly believes that creativity and flexibility should not be compromised with the teaching of art.

On assessment, the interviewee revealed that he was not bias on assessment but is sometimes inspired by works of students. Assessment should depend greatly on creativity and student capabilities. He believes that, it is good not to give students topics or themes to work on to help students to explore on their own.

On the way forward, the interviewee believes that aesthetics should be taught in the first year to help students to know that art goes beyond realistic drawing which will help the students to take decisions on where to specialize. Teachers should also be updated on new approaches and methods of unleashing talents in students. Students should be encouraged to do what they love to do all the time.

The Figures below show Semi Abstract Works of the Respondent

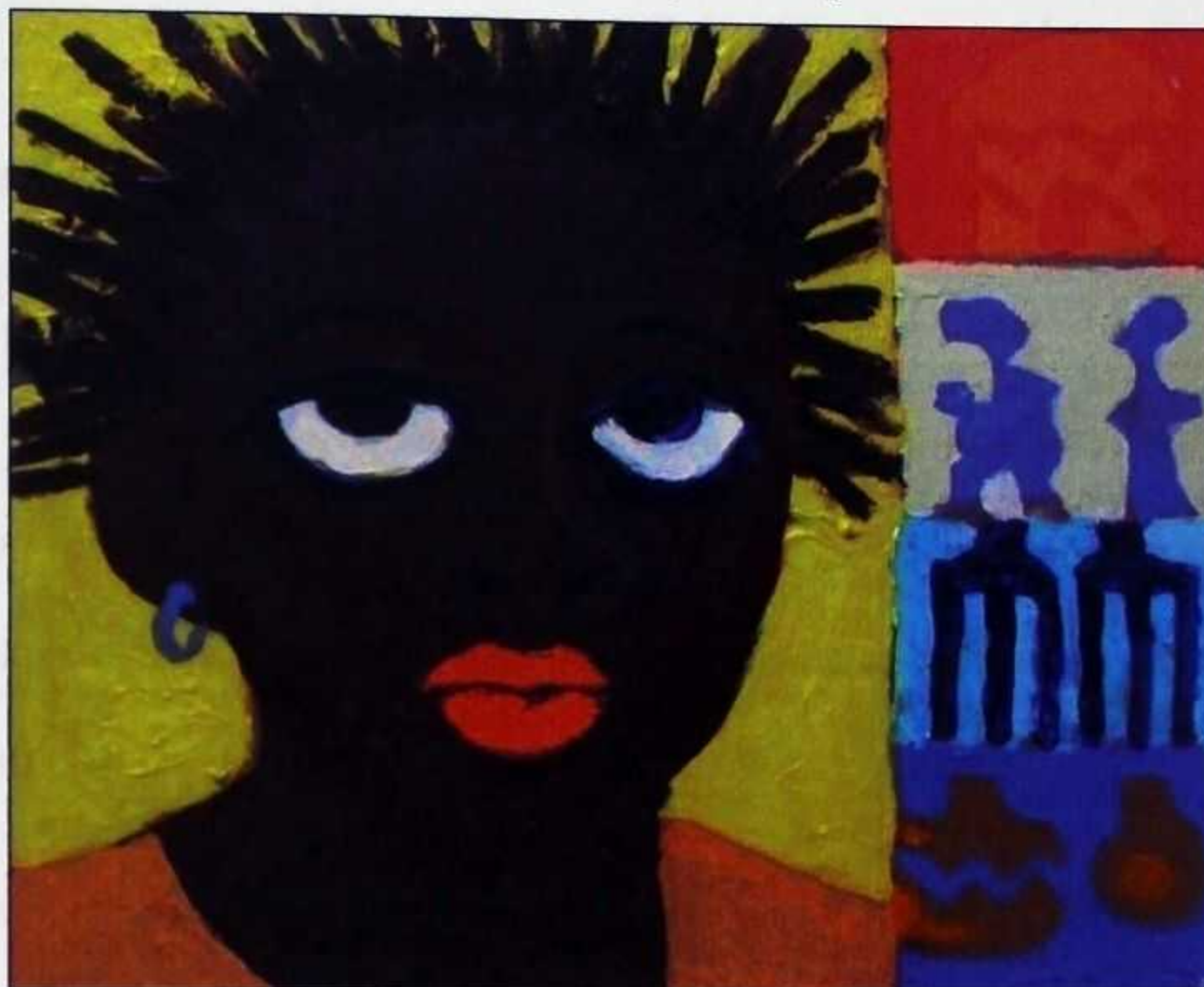


Fig. 5 Semi-Abstract work by BON, titled: *My Princess* in 2011. 33cm x 33cm



Fig. 6 A Semi- Abstract painting by BON, titled: *Market pose* in 2011. 40cm x 40cm

4.5 Results of Interview with Picture Making Students at Anglican Senior High School

The researcher sought to find out why many students now prefer Graphic Design to Picture Making at Anglican SHS.

From the responses gathered from the only final year student at Anglican SHS, little recognition was given Picture Making, which is why students choose Graphic Design over Picture Making. It was also said that students think there are a lot of opportunities for a Graphic Design student than for a Picture Making student.

The interviewee mentioned that students are afraid of Picture Making because they feel they cannot draw very well. He said that practice makes perfect so when one practices very often with drawing, he or she will gain perfection. With regards to how he sees himself, he is a versatile artist who can equally get a lot of employment opportunities as compared to the Graphic Design students. He stipulated that one do not have to limit him or herself, instead; one should change to improve based on the trend of technology. It was revealed that Students had no studio to do practical works which limits the amount of time he spends on practical lessons.

Further, it was disclosed that there is no studio to do practical works. This has limited the amount of the time he spends on practical works. Insufficient tools and materials during practical works also hinder students' creative stills.

Regarding assessment of students' works, the interviewee stipulated that teachers' assessment of his works were quite satisfactorily. On the issue of aesthetics, he explained it as the study of theory of signs and beauty. He added by saying that was the

only definition he taught and he was not aware of any aesthetic theory. He explained creativity as the ability to make or come out with something new. He perceives creativity as how different one can be as an artist. Perception involves your views you have about something or how you see something.

Moreover, it was revealed that, the curriculum does not give students the chance to be more creative and express their ideas. That is, they are restricted from executing drawings to reflect who they are, how they feel taken into consideration their own view on perception and aesthetics especially, the curriculum by GES.

Response from interviews conducted with 2nd year students at Anglican SHS revealed that students had little idea on aesthetics. An interviewee explained aesthetics as the study of beautiful things. Students knew nothing on any aesthetic theory. Second year students explained creativity as coming out with something new or further developing or modifying something. Kerr (2011) agrees to this definition that creativity is the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or device, or a new artistic object or form.

It was also unveiled that students are satisfied with the various art works they produce but needs more time to develop their talents. The interviewees further added that the problem they face with assessment is that they don't get enough attention and guidance from their teacher so they are not satisfied with assessment. They continued that the curriculum should give them enough time to explore on their own and they need studio for exhibiting their works.

Again, interview with four 1st Year students at Anglican SHS revealed that students had very little or no idea about aesthetics because they had not been taught. All the interviewees could not explain aesthetics but they all shared the same ideas that a good artwork should be beautiful. All the interviewees had a great zeal to draw very accurately. They explained creativity as doing something very different from existing ones and to perception is how someone sees something being it good or bad. Since they were new to the system, they did not know a lot about what is expected of them. They expressed their opinion that they want to be unique and original in their way of thinking.

All the interviewees were happy with the practical works they have executed. They were very optimistic that the future is very bright for them because they knew nothing about what will come next in their course of study.

From the above-mentioned discussions, the researcher is of the view that, it would be very beneficial if students are taught aesthetics and perception when they enter first year so that they can have a good perspective about artworks in general. These topics should not be treated in the second or third year when their minds are already tuned that, good artworks should be very beautiful regardless of creativity and originality.

4.6 Results of Interview with Picture Making Students at Prince of Peace Girls Senior High School

Interview with five 3rd Year Picture Making students at the Prince of Peace Girls Senior High School revealed that the school wants to end Picture Making as part of the Visual Art education. They said that, the school wants to concentrate on only Graphic Design

since the students do not know how to draw very well. Students, however, didn't agree with this assertion by school authorities and they were taken for granted. All the interviewees were able to explain aesthetics as the study of the theory of science of beauty. It was not surprising to know that students could define aesthetics because they were taught in one of the observatory sessions. They were very surprised to hear that aesthetics also deals with ugliness and sublime. They had been taught previously that aesthetics is the study of beauty only, hence, they had a preconceived idea that art is only associated with beauty so if one do not have the ability to draw objects to look beautiful, then he or she is not a good artist. This phenomenon has discouraged Picture Making students of Prince of Peace Girls Senior High School resulting in low self esteem. They conceded they have no idea about aesthetics theory although they have been taught aesthetics.

Two of the interviewees explained perception as how someone sees something, an ideas or feelings about an artwork. All the interviewees said that the curriculum does not allow them to express their feelings and ideas about how they perceive art, therefore they cannot create works in their own way to reflect their creativity and passion. They mentioned that though they have been limited so much that they can't express their ideas creatively, they are satisfied with the works they produce. They added that assessment by Picture Making teachers is quite satisfactory to them in that it directs their path as to where they are going wrong and where their strengths lie. All the interviewees contend that they have not fully utilized their talents and creativity to the maximum considering the criteria set for them during assessment of their works both in the school and during WASSCE examinations.

4.7 Samples of Imaginative Drawings of 2nd Year Students at Anglican SHS during Drawing Exercise with the Researcher

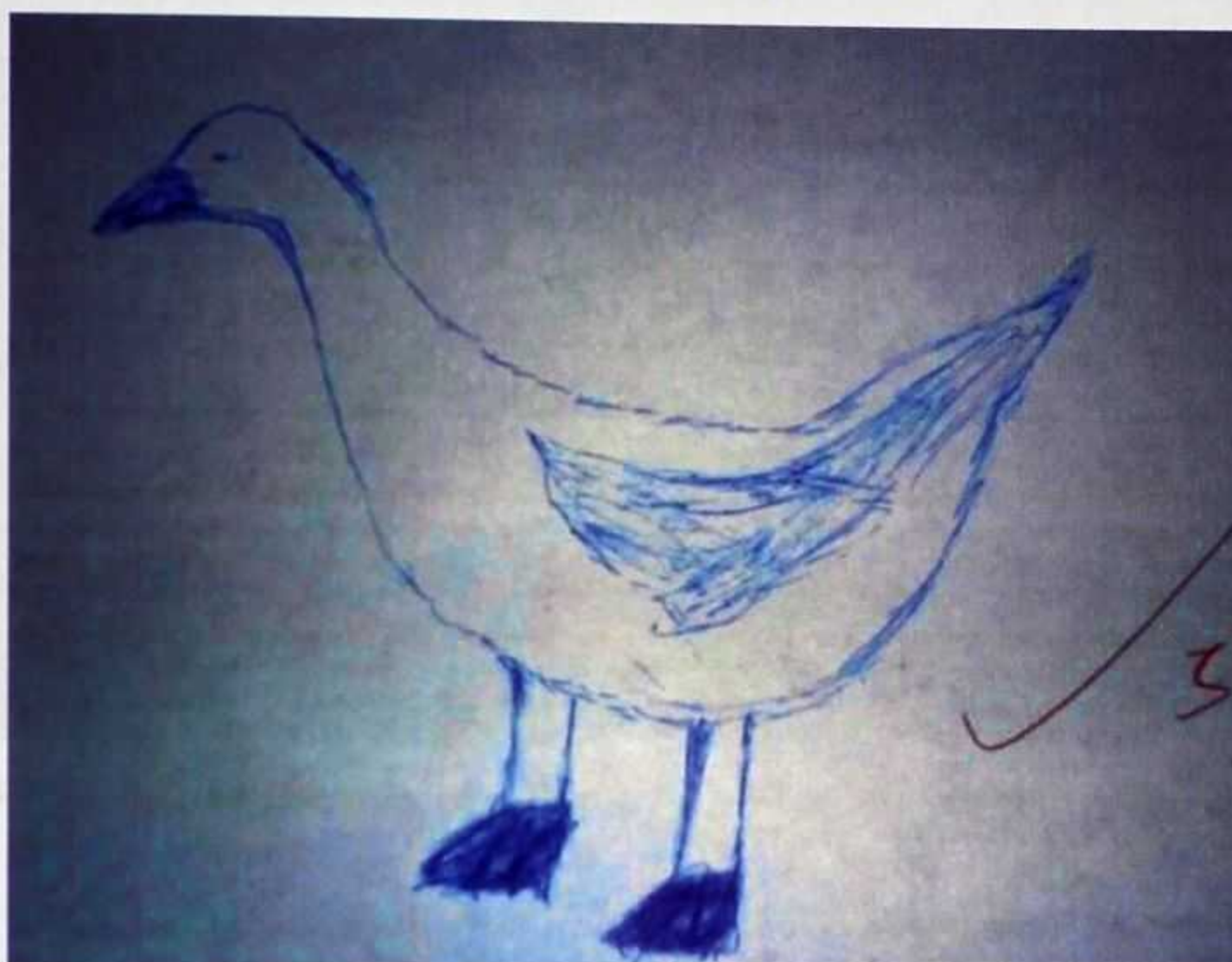


Fig. 7 Imaginative Drawing of a Bird by 2nd Year Student A at Anglican SHS



Fig. 8 Imaginative Drawing of a Bird by 2nd Year Student B at Anglican SHS

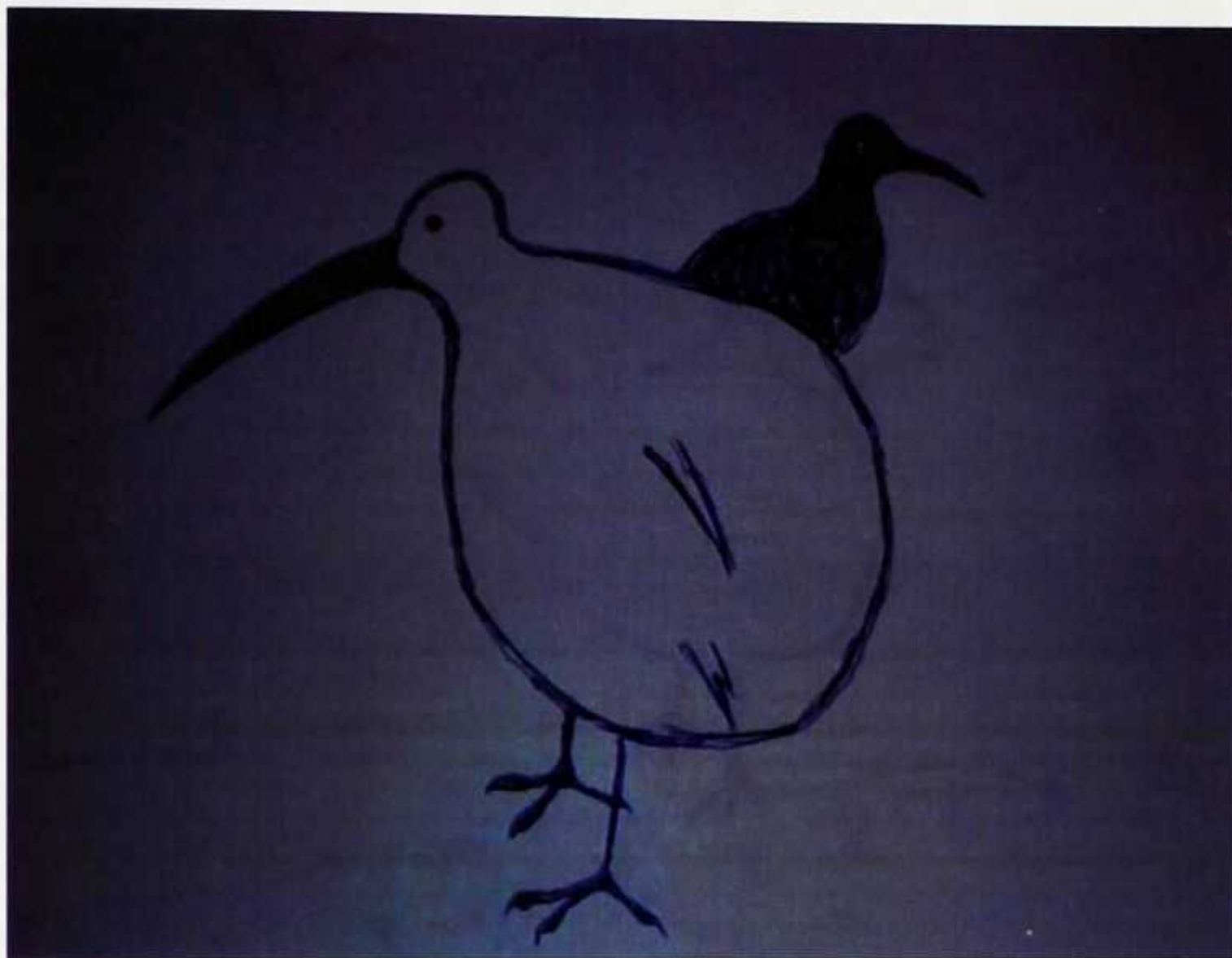


Fig. 9 Imaginative Drawing of a Bird by 2nd Year Student C at Anglican SHS

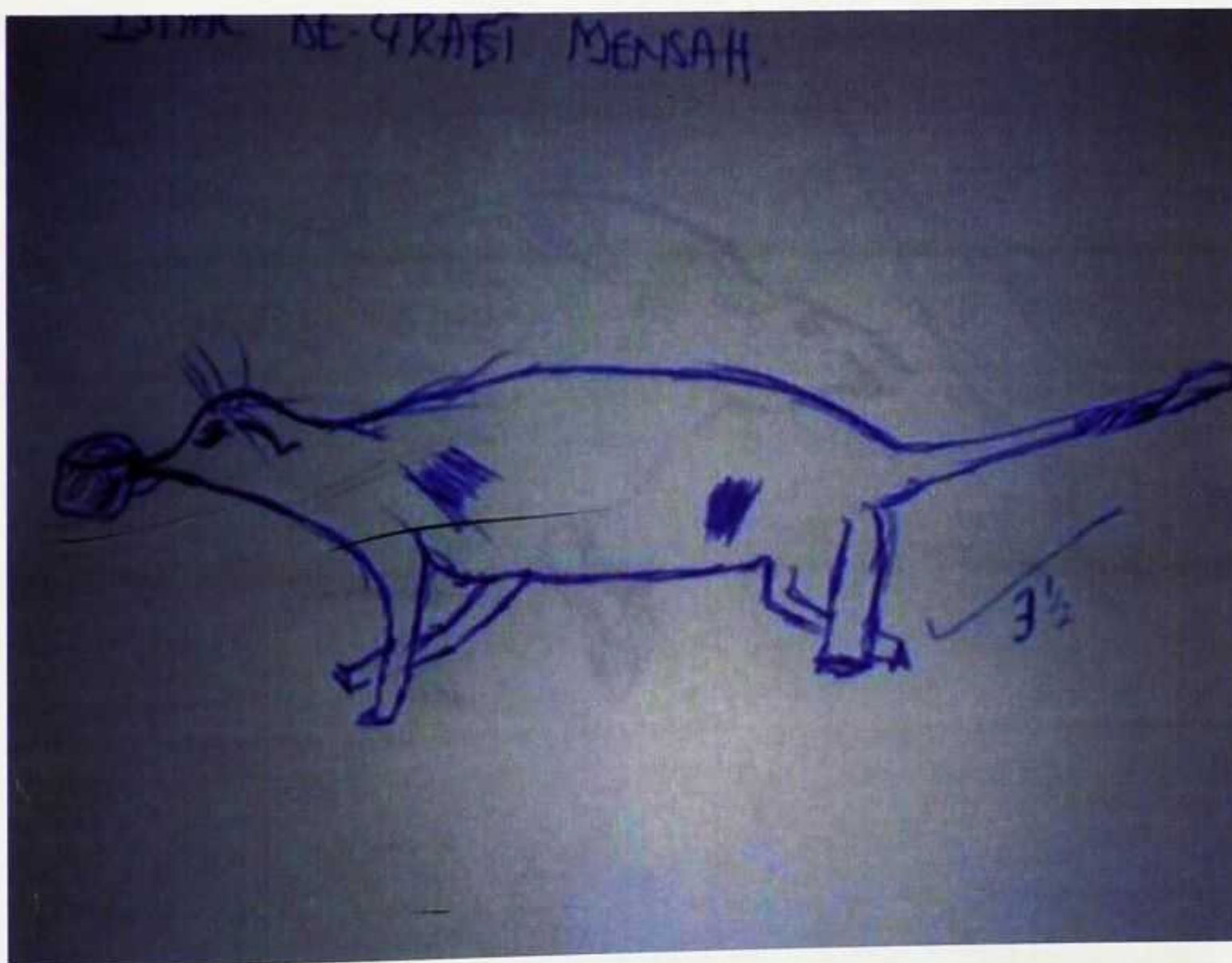


Fig. 10 Imaginative Drawing of a Bird by 2nd Year Student D at Anglican SHS

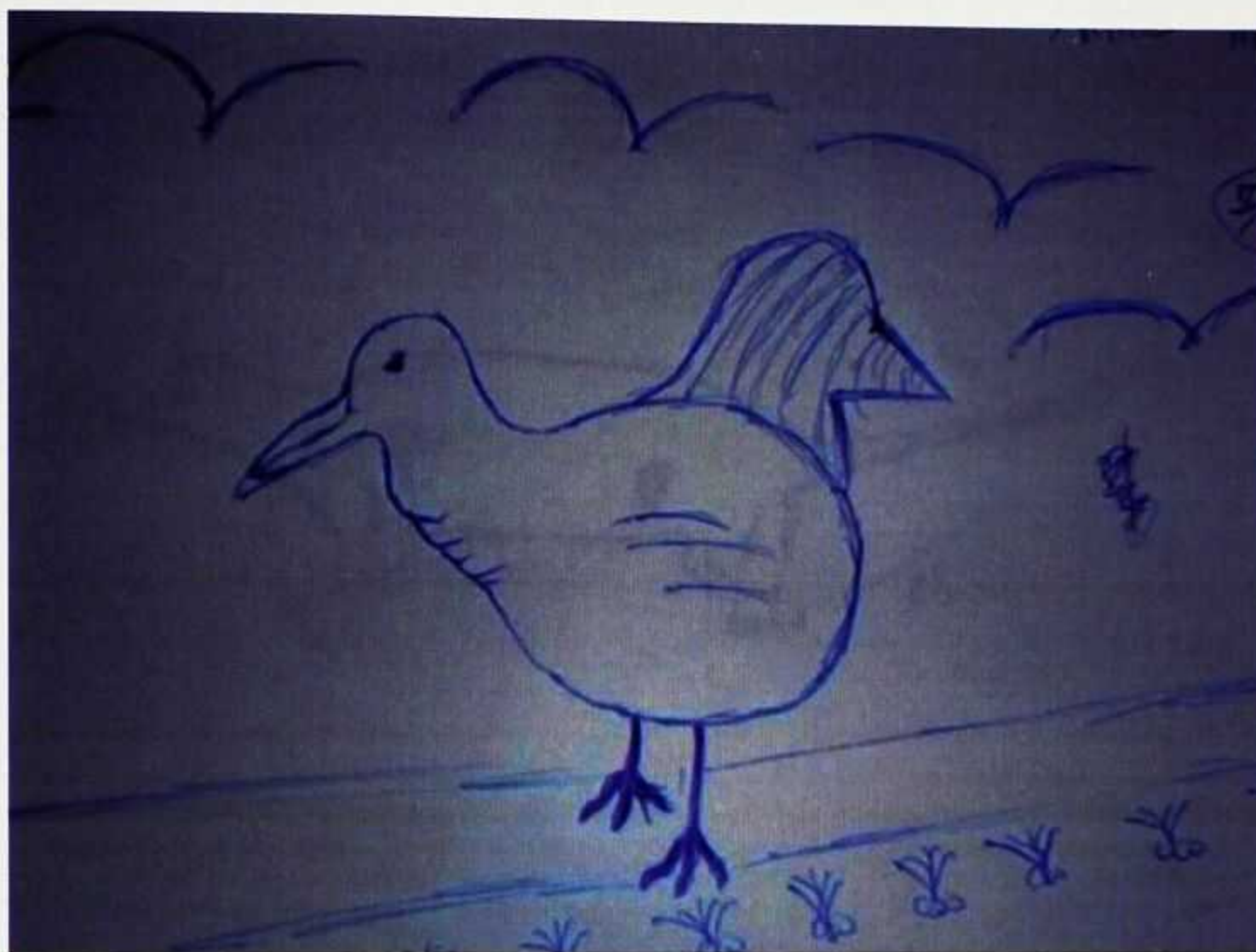


Fig. 11 Imaginative Drawing of a Bird by 2nd Year Student D at Anglican SHS

4.8 The following are samples of Still-Life Drawings by 2nd Year Students at Anglican SHS

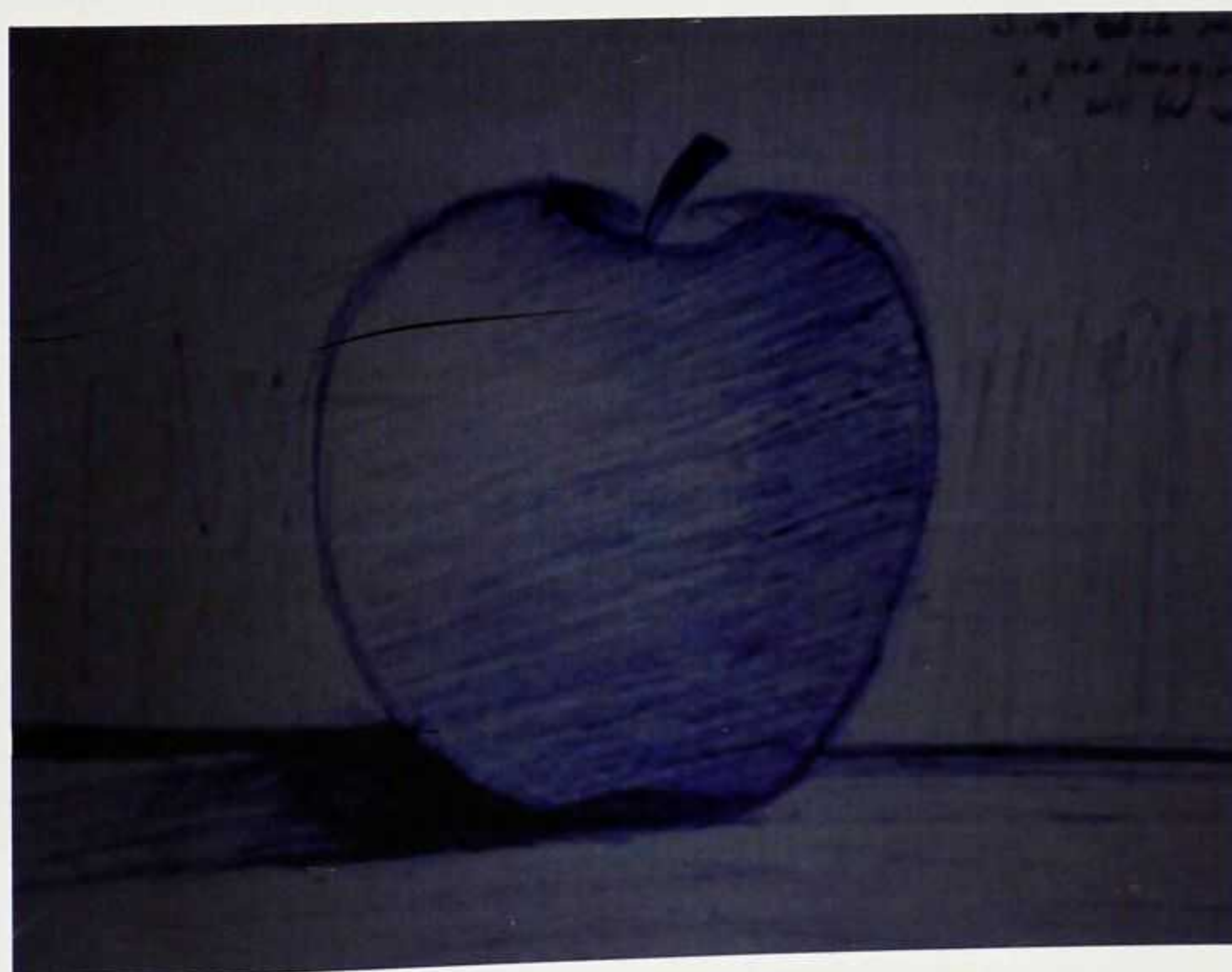


Fig. 12 Still-Life Drawing of an Apple by 2nd Year Student A at Anglican SHS

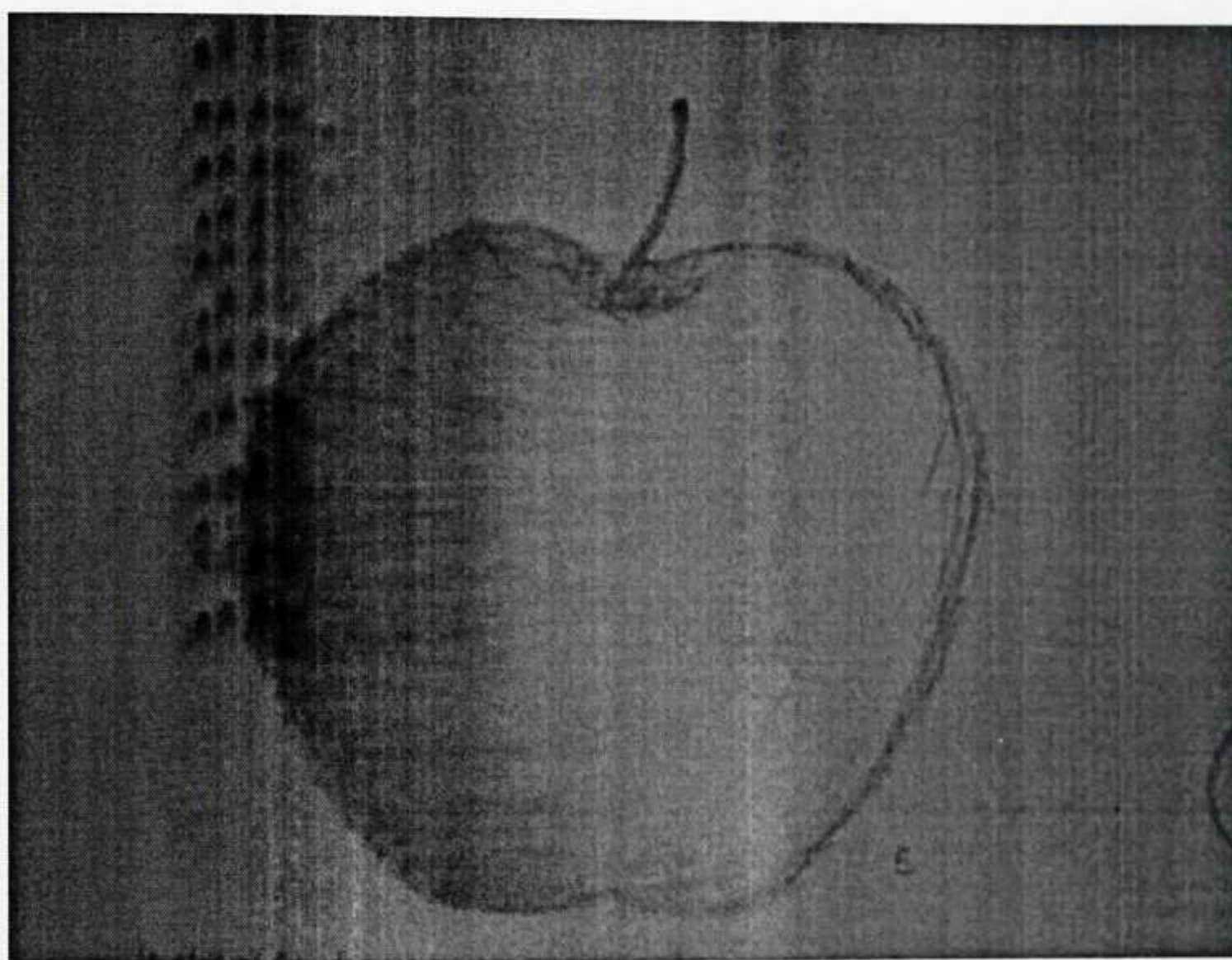


Fig. 13 Still-Life Drawing of an Apple by 2nd Year Student B at Anglican SHS

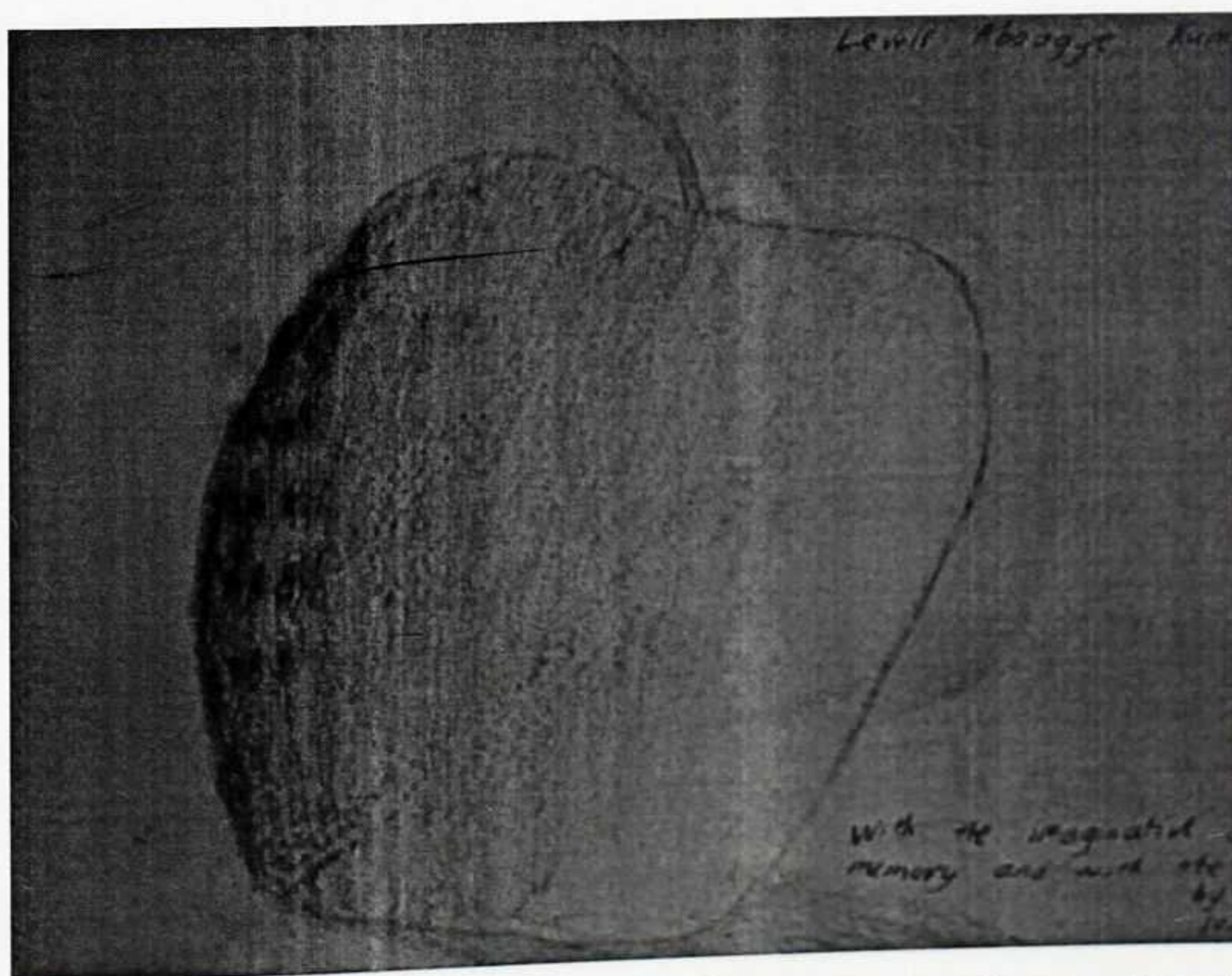


Fig. 14 Still-Life Drawing of an Apple by 2nd Year Student C at Anglican SHS

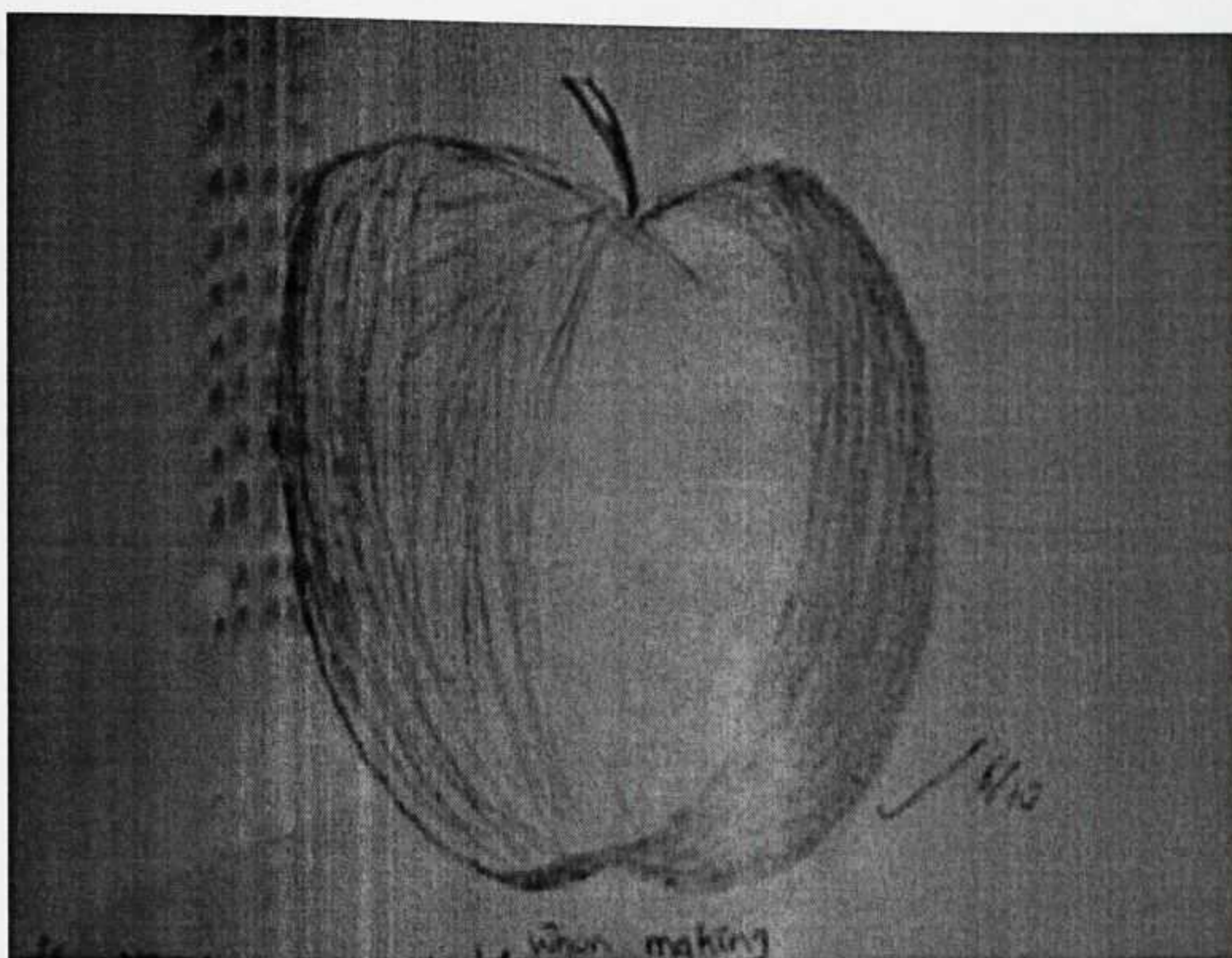


Fig. 15 Still-Life Drawing of an Apple by 2nd Year Student D at Anglican SHS

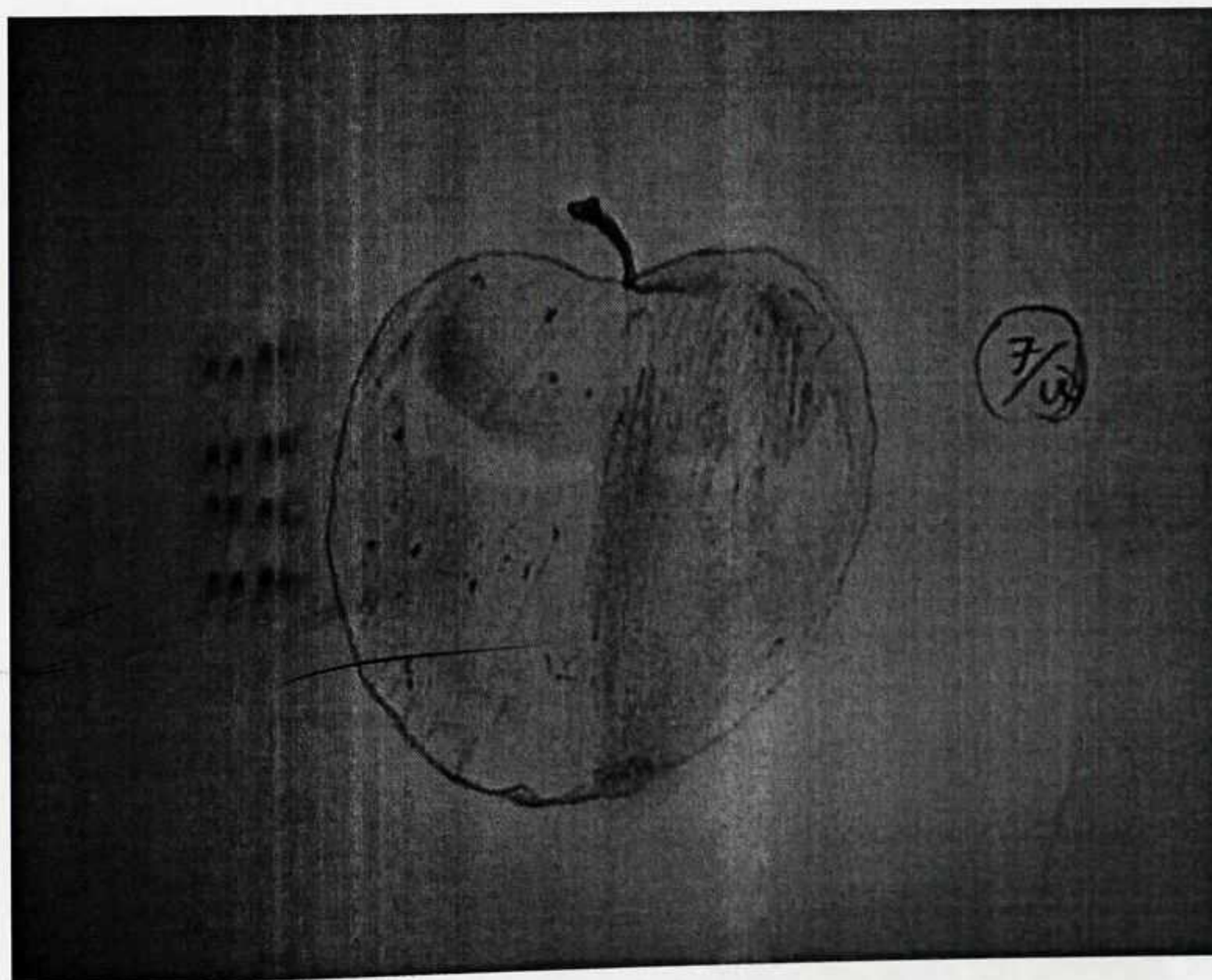


Fig. 16 Still-Life Drawing of an Apple by 2nd Year Student E at Anglican SHS

4.9 Below are also Samples of Figure Drawings of 2nd Year Students at Anglican SHS



Fig. 17 Figure Drawing by 2nd Year Student A at Anglican SHS



Fig. 18 Figure Drawing by 2nd Year Student B at Anglican SHS

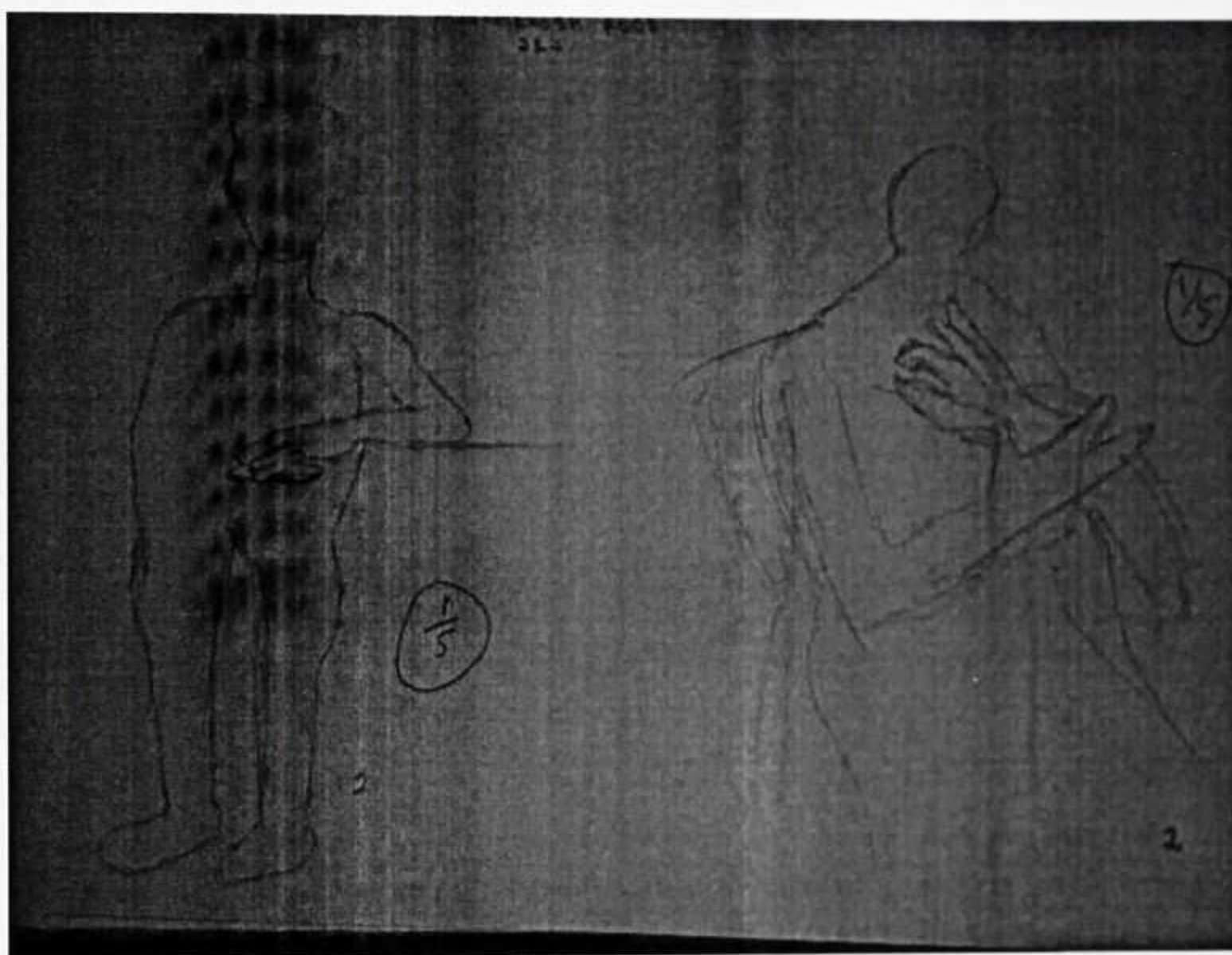


Fig. 19 Figure Drawing by 2nd Year Student C at Anglican SHS

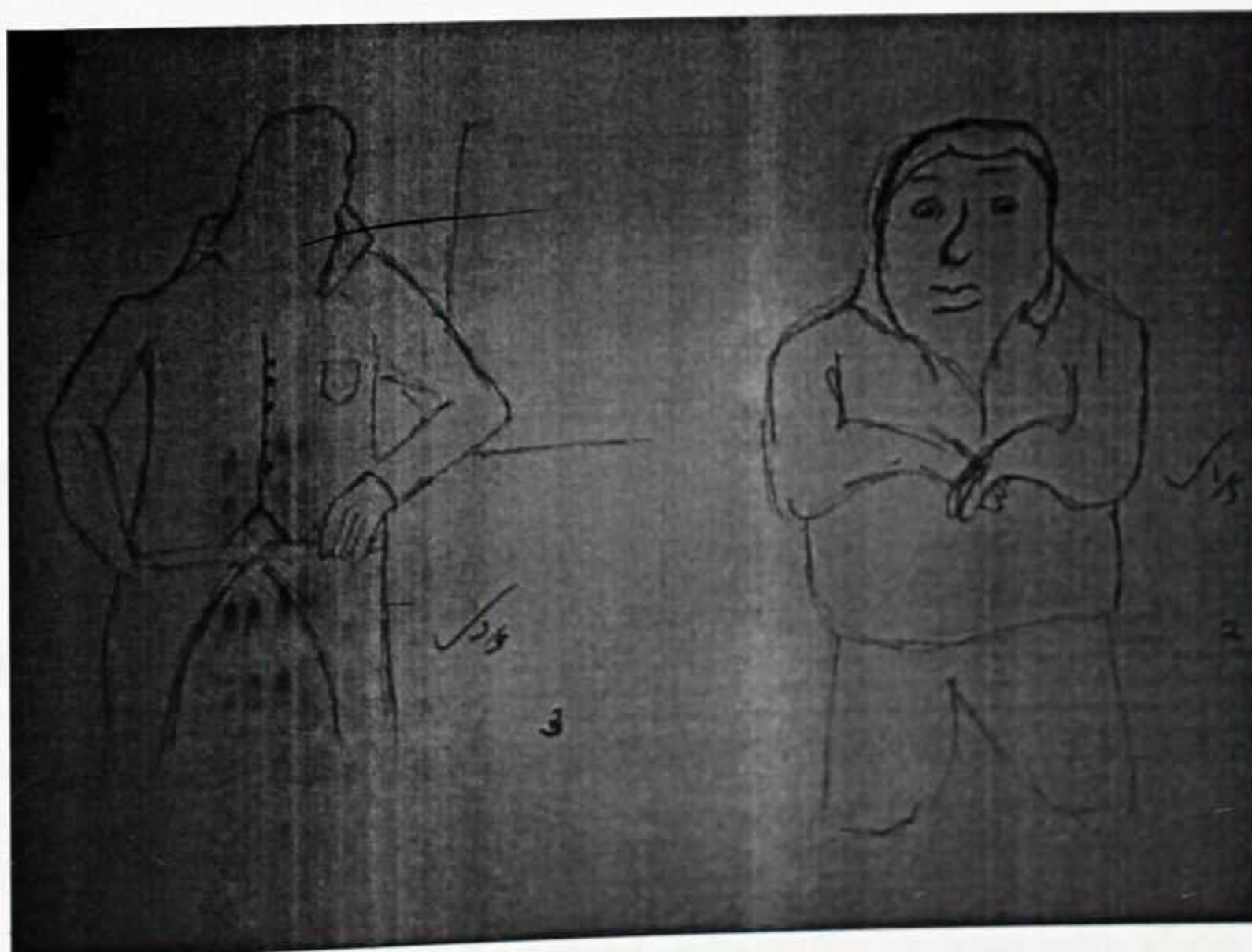


Fig. 20 Figure Drawing by 2nd Year Student D at Anglican SHS

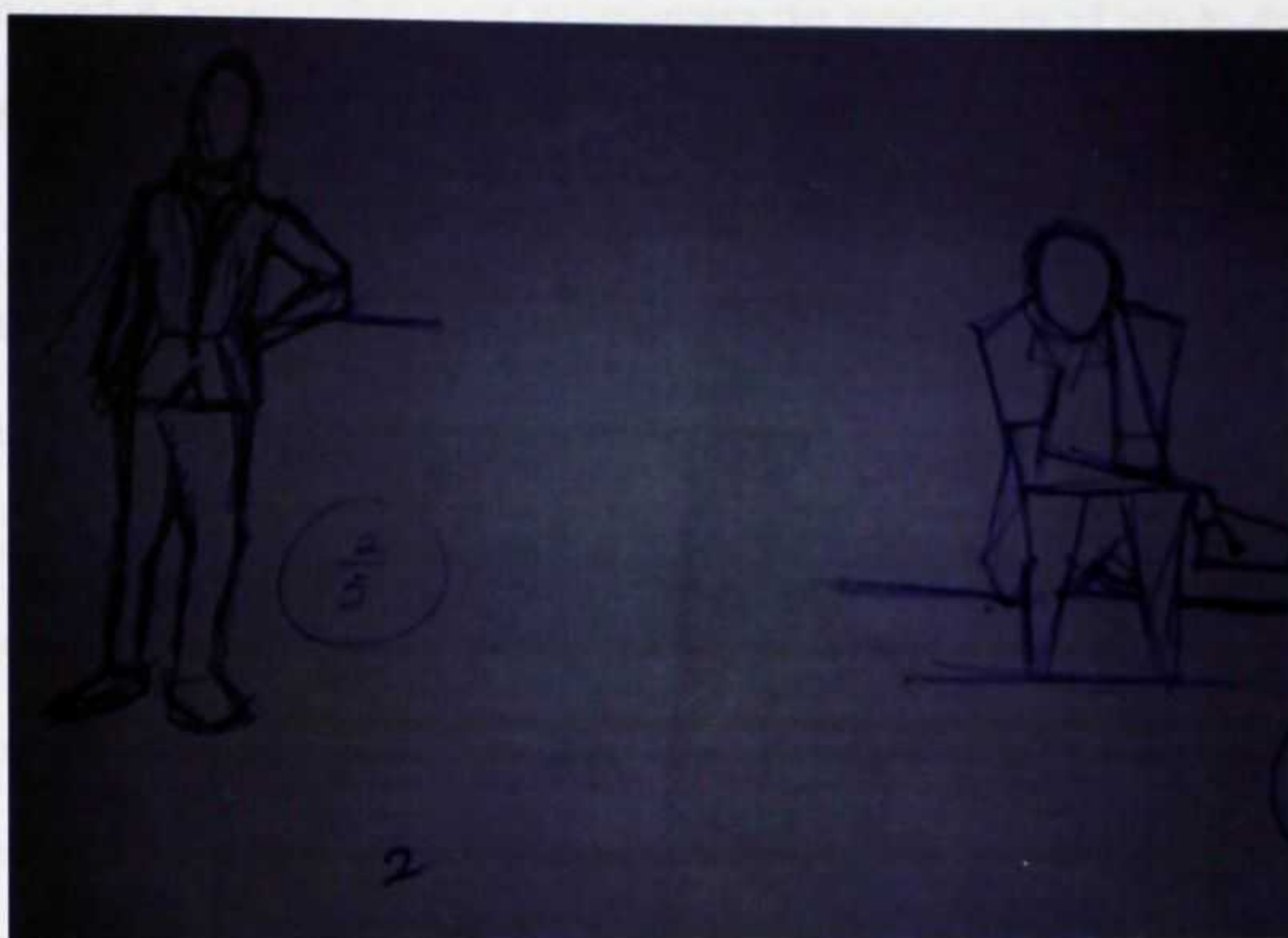


Fig. 21 Figure Drawing by 2nd Year Student E at Anglican SHS

4.10 Results of Observations Made at Anglican and Prince of Peace SHS during Drawing Exercises

It was observed that students wanted to draw to impress but the more they tried, the more they become pessimistic. This observation was made when students went through a series of exercises with the researcher.

During a practical class with 2nd Year Picture Making students at the Anglican Senior High School, students were made to draw a bird on cartridge paper from their imagination using pen as a drawing tool. This was a new experience for the students since they were used to drawing with pencil and an eraser. All the students started drawing feeling very nervous and too careful. Five of the students were afraid to start drawing because they were scared to make mistakes they cannot erase. Two students

also enjoyed it because they were experiencing the exploration of pen to draw for the first time.

When they were asked to start work, some students started thinking about the bird to draw even though they always see birds in their daily lives. It took between two to five minutes before all the students started drawing, even though, they had all seen birds before, they realized they had not observed birds critically. However, as time went by, it became an interesting task for them, especially, those who were not used to imaginative drawing and using pen as a tool for drawing. It was again observed that students gained more confidence after drawing with a pen. Students came out with interesting depiction of birds that exist in their minds. These drawings from students were original because it came out from their memory. After drawing the bird, the researcher asked students to assess themselves out of ten after which their class mates will also assess them, even though, it was not their responsibility to do so. This task was performed to test the level of confidence of students and also to find out how they view assessment.

Table representing 2nd Year Anglican Students grading themselves after drawing a bird from memory with a pen

Name of student	Grade from student Out of ten(10)	Grade from fellow student Out of ten(10)
Student A	8	8
Student B	8	8
Student C	5	3
Student D	9	7
Student E	4	5.5

Table 1 Assessment of Anglican 2nd Year Students' own work on Imaginative Drawing

Table 1 shows the grade students gave themselves and the grades they got from their fellow students after imaginative drawing. From the table, two students believed that they deserved more marks for their efforts than what their fellow students gave them. This means that artworks are very difficult to assess because every individual has a different way of how he or she perceives an art work.

One student also thought he deserved lower grade for his effort because he felt unsatisfied with his own work. On the other hand, his class mate gave him higher grade than the grade he gave himself. This shows how some students develop low self esteem because they believe they don't know how to draw well.

Table showing 2nd Year Anglican Students grading themselves after Still-Life Drawing Exercise

Name of student	Grade from student Out of ten (10)	Grade from fellow student Out of ten (10)
Student A	9	8
Student B	9	9
Student C	5	7
Student D	10	8
Student E	7	6.5

Table 2 Assessment of Anglican 2nd Year Students' own work on Still-Life Drawing

The next observation that the researcher made was to critically study students' drawing of Still Life objects. In the case of still-life drawing, students were at liberty to draw either with pen or a pencil. An apple was placed on a chair for them to draw. The researcher observed that all the students were comfortable when they were not limited to

use only pen. This shows that when students are given the chance to explore with different drawing tools and materials, they can gain mastery of it.

Students generally did not encounter a lot of challenges during the still-life drawing. All the students came out with very interesting works. They were then instructed to grade themselves out of ten by the researcher. After grading themselves, they were instructed to give their works to class mates to also grade their works. This assessment exercise was to understand students' knowledge and perception of assessment with regards to the effort they put into executing artworks. Students gave themselves very interesting results which gave the researcher a very fair idea of students' perceptions on art works.

From the table, Student C displayed low self confidence. She came out with a very interesting work, her technique for shading the apple was very amazing but she thought she deserved 5 out of 10 marks. Her fellow student gave her 7 out of 10 because he strongly believed that Student C deserved more than the grade she gave herself.

Student D on the other hand was very confident, he thought he deserved the best grade for his effort so he graded himself 10 marks out of a total of 10 marks. His fellow student also gave him 8 out of 10. This indicates that, people have different perceptions on art works. What you think is good for you may not be good enough to another person.

The researcher believes that art works are the most difficult things to assess because of the different perceptions people have about artworks. These perceptions cut across all walks of life. Lay persons as well as people very knowledgeable in the field all have their own way of perceiving art works. As a result of this, works of students should not be taken for granted by their teachers.

Table Representing the Assessment of 2nd Year Anglican Students after Figure Drawing Exercise

Name of student	Grade from student Out of ten (10)	Grade from fellow student Out of ten (10)
Student A	6	6
Student B	7	6
Student C	4	2
Student D	8	6
Student E	5	4

Table 3 Assessment of Anglican 2nd Year Students' own work on Figure Drawing

The researcher combined the marks of figure drawings done and graded by students each carrying 5 marks summing up to 10 marks.

Finally, the researcher took students through the task of figure drawing to observe how students will react to drawing a human figure. The exercise was to sketch a subject in five minutes. Fifteen students were excited when they were instructed to draw the human figure. Four students were also afraid of drawing the human figure so they were quite nervous during the figure drawing session.

Students were told to observe and draw what they see. In other words, students were encouraged to be themselves. After drawing, they were instructed to grade themselves. After grading themselves, they gave their works to their class mates to also grade them.

Subsequently, students were told to face each other and draw their full figure. This exercise was very exciting for students because they had not been given an exercise of

this kind before. They were challenged when they were drawing themselves. The researcher observed again that students are encouraged when they do something different from the normal things they do. After drawing, they were instructed to grade themselves and that of their class mates out of 5 marks.

4.11 Responses of 2nd Year Students after Still-Life and Imaginative Drawing Exercises

All the students said the drawing exercise became easier when the objects were placed in front of them. They expressed that they had full access to drawing materials which facilitated the drawing exercises. With still-life drawing, students were comfortable because objects were placed in front of them while imaginative drawing was difficult because you try to bring something out from your memory. All the students appreciated that in still-life drawing, the object is still thereby making it easier to draw and there is no thinking of any particular object but in imaginative drawing, the artist is to imagine the object before drawing. It can be deduced from the discussions above that students want the chance to explore their talents with ease. Students feel uncomfortable when they are forced to do something they don't enjoy or hinder their creative potentials.

It can also be deduced that each individual has a particular way of perceiving a human figure which is evident in the drawings students made. The Form One students enjoyed the drawing exercise because they were not limited as to the kind of tools to use. Students after the figure drawing exercise were told to grade themselves and that of their peers. There were mixed reactions because they were not given any marking scheme, and so they assessed based on their perception and how they feel toward one another.

4.12 Samples of Imaginative Drawings of 1st Year Students at Anglican SHS

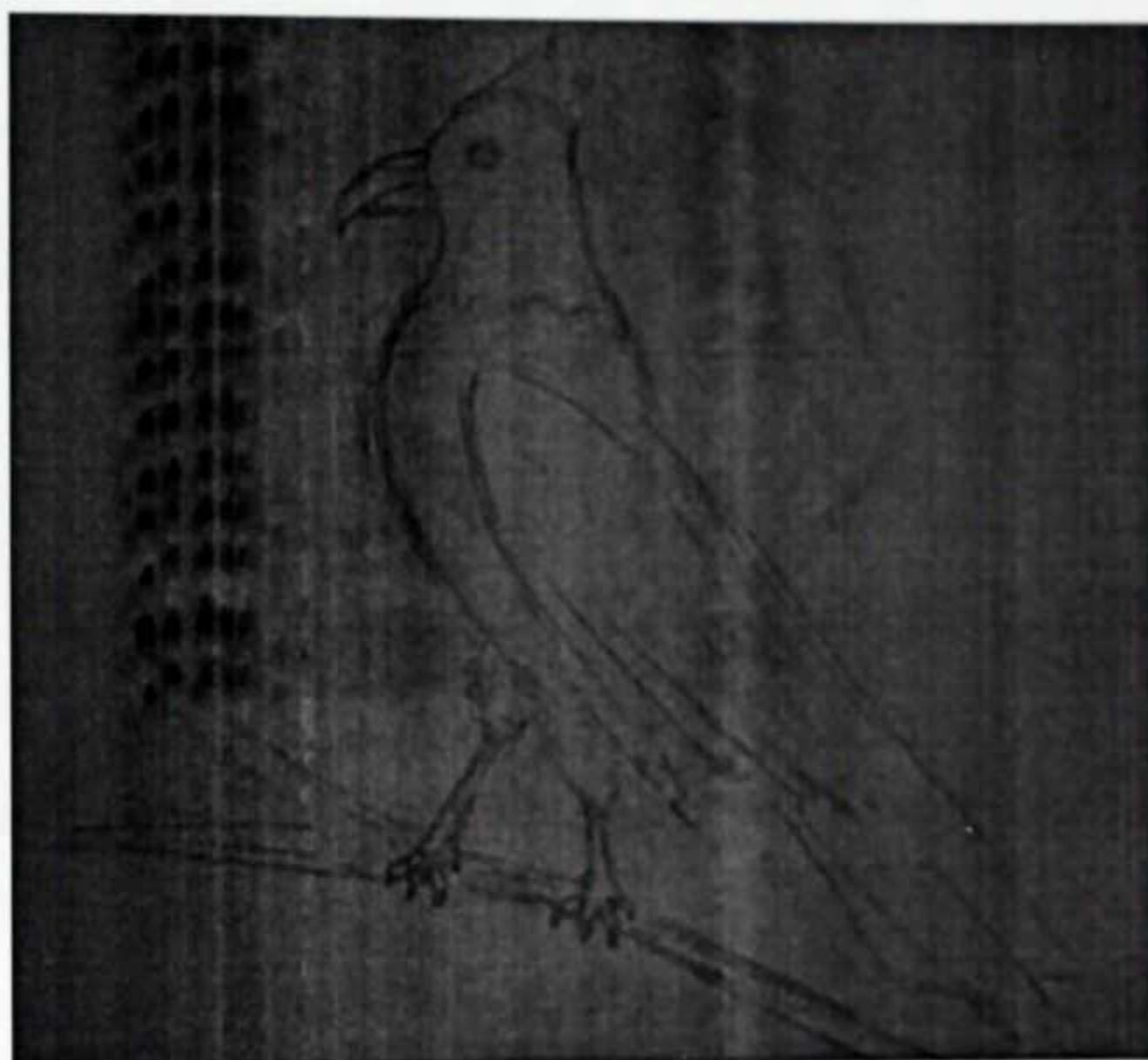


Fig. 22 Imaginative Drawing of a Bird by 1st Year Student A at Anglican SHS

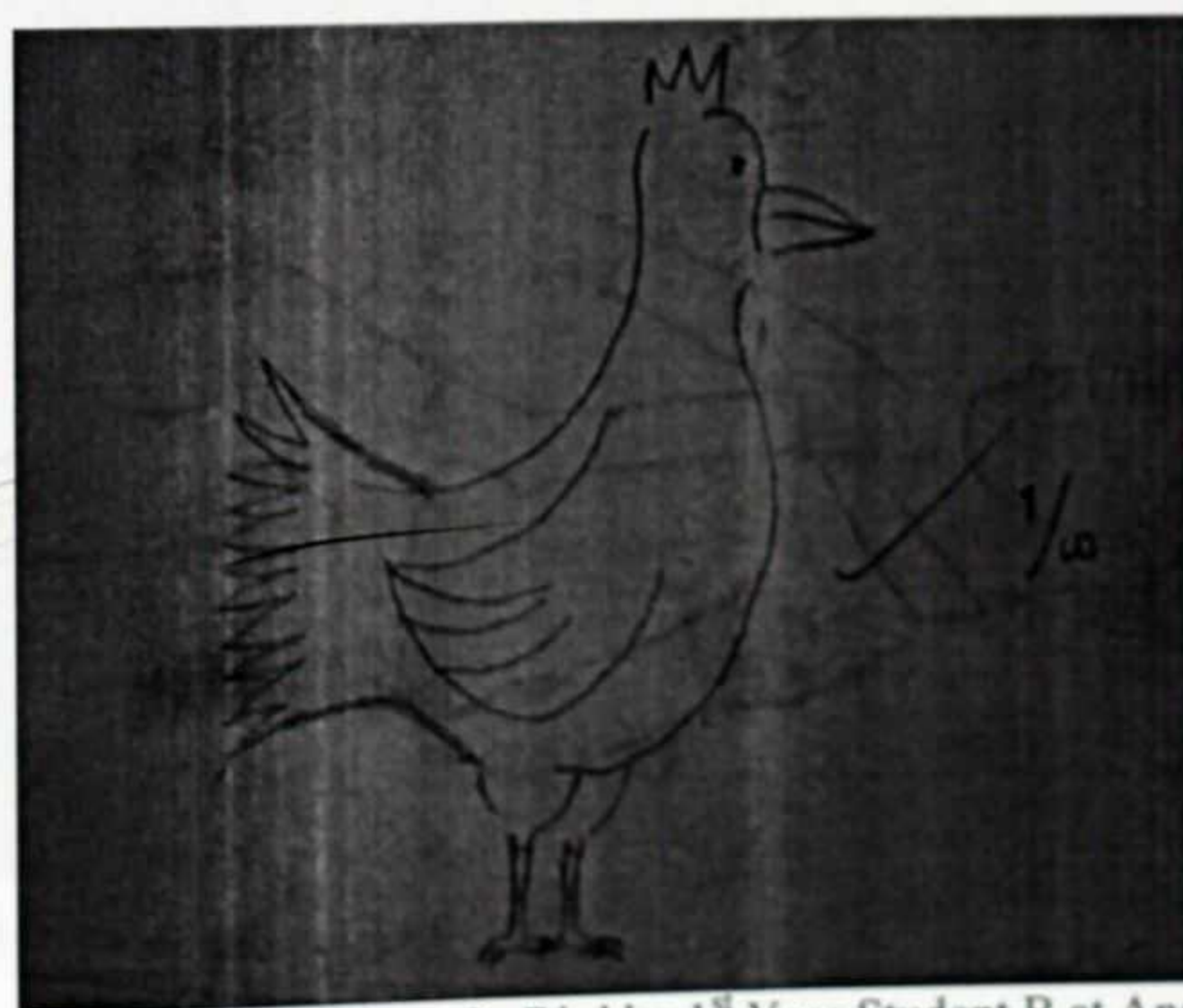


Fig. 23 Imaginative Drawing of a Bird by 1st Year Student B at Anglican SHS

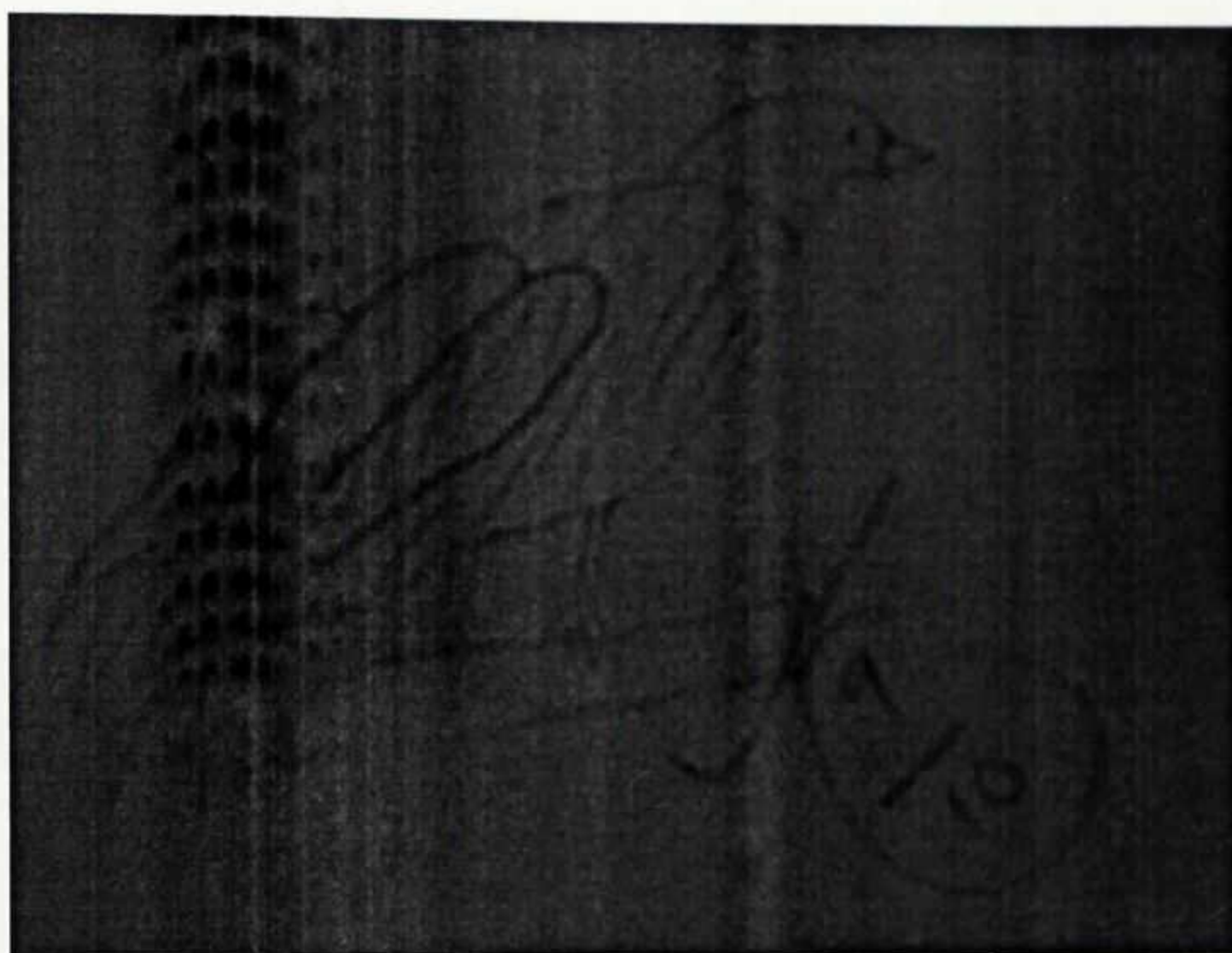


Fig. 24 Imaginative Drawing of a Bird by 1st Year Student C at Anglican SHS



Fig. 25 Imaginative Drawing of a Bird by 1st Year Student D at Anglican SHS

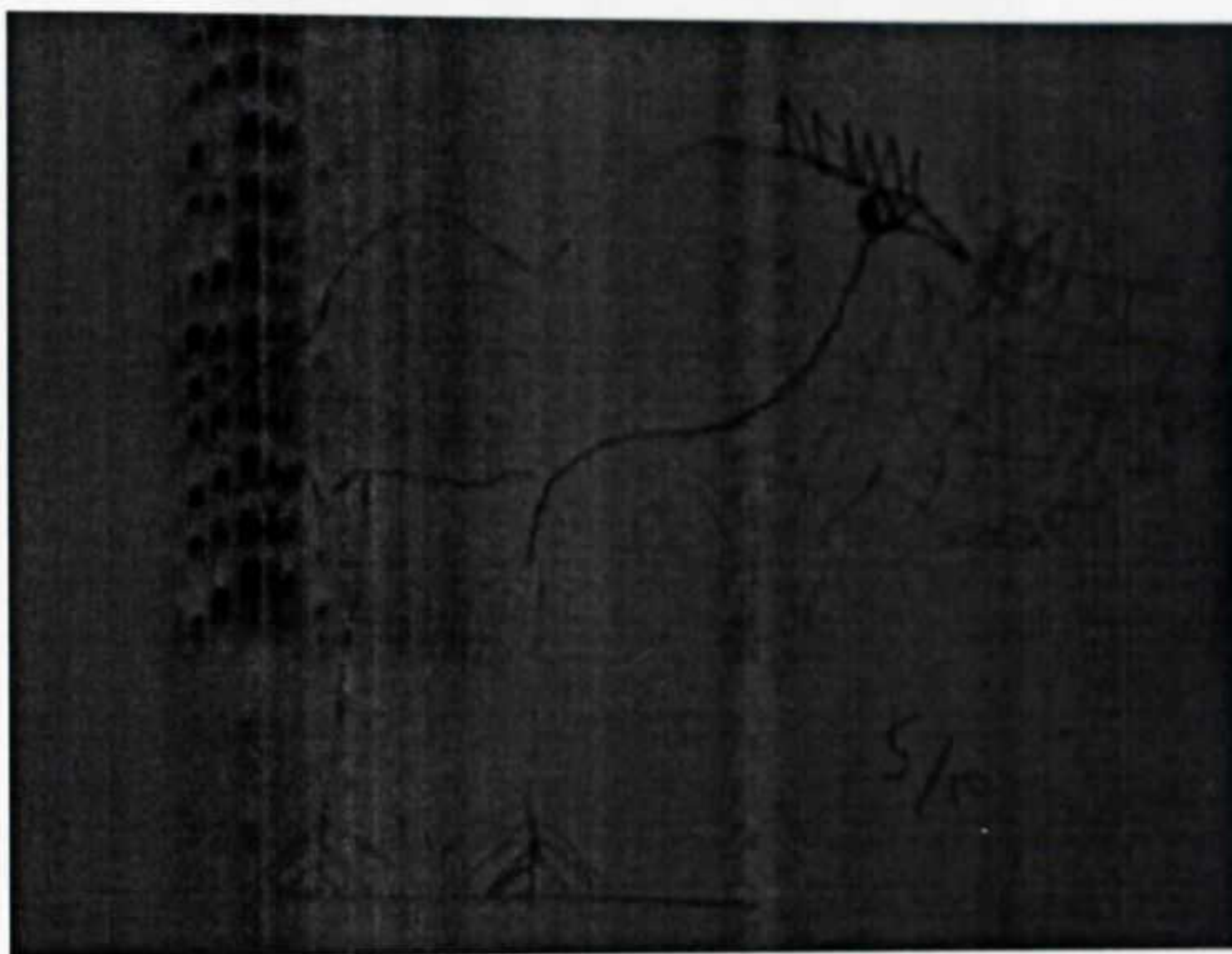


Fig. 26 Imaginative Drawing of a Bird by 1st Year Student E at Anglican SHS

4.13 Samples of Figure Drawings of 1st Year Students at Anglican SHS



Fig. 27 Figure Drawing by 1st Year Student A at Anglican SHS



Fig. 28 Figure Drawing by 1st Year Student B at Anglican SHS



Fig. 29 Figure Drawing by 1st Year Student C at Anglican SHS

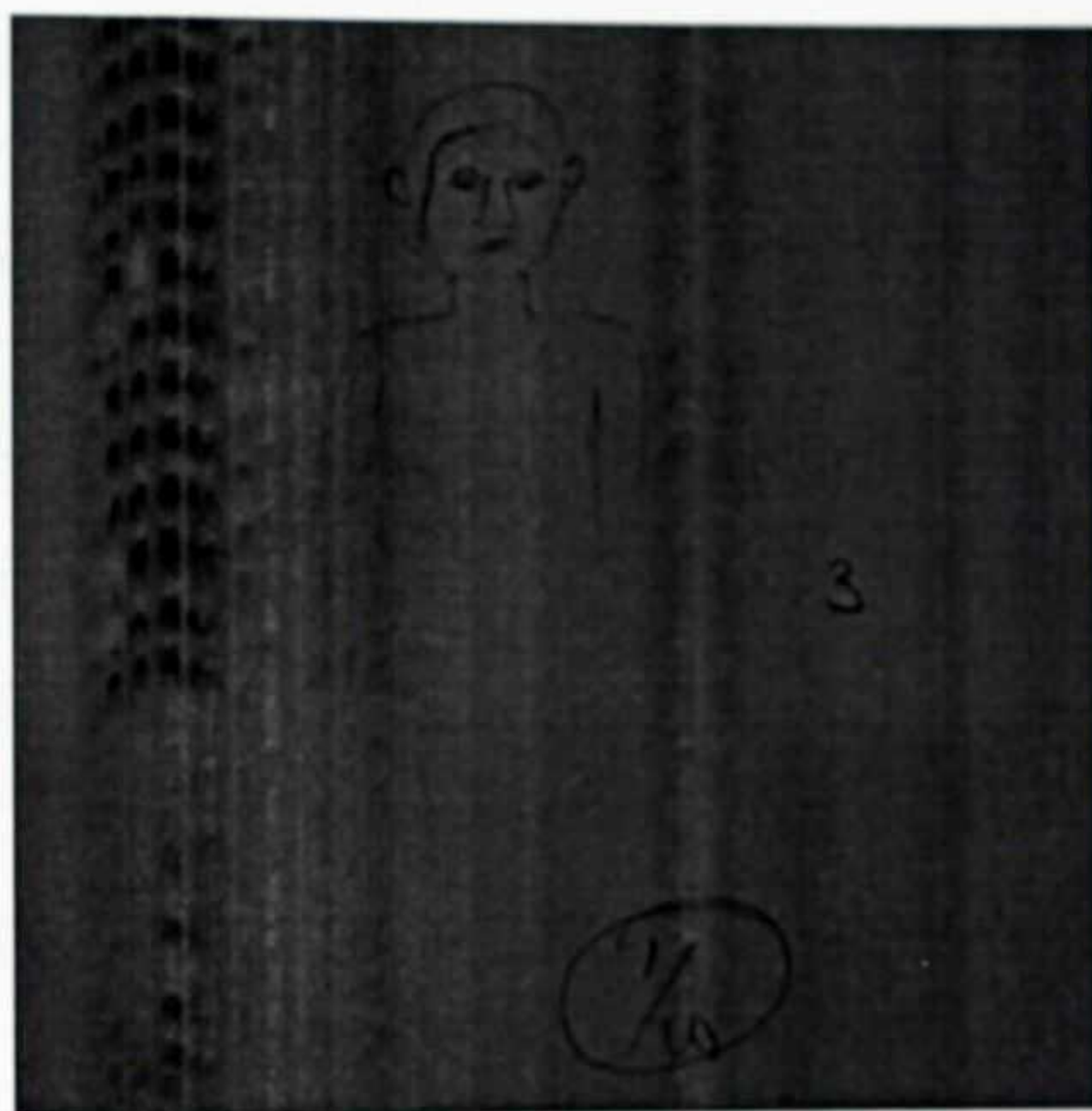


Fig. 30 Figure Drawing by 1st Year Student D at Anglican SHS



Fig. 31 Figure Drawing by 1st Year Student E at Anglican SHS

Table showing the Marks distribution of 1st Year Anglican students after Figure Drawing

Name of student	Grade from student Out of ten (10)	Grade from fellow student Out of ten (10)
1. Student A	10	9
2. Student B	4	5
3. Student C	8	7
4. Student D	3	1
5. Student E	5	2

Table 4 Assessment of Figure Drawing from 1st Year Anglican Students

Table showing the Marks distribution of 1st Year Anglican students after Imaginative Drawing

Name of student	Grade from student Out of ten (10)	Grade from fellow student Out of ten (10)
1. Student A	9	10
2. Student B	7	9
3. Student C	8	9
4. Student D	6	3
5. Student E	4	5

Table 5 Assessment of Anglican 1st Year Students' own work on Imaginative Drawing

From Table 5, student A awarded himself higher marks because he believes the works he executed merit those marks. This is so because of individual differences and how our views on drawing vary from person to person. He was given low marks by his class mate who thinks he deserved lower grades for his effort.

Student B had low self esteem and thought he deserved lower grades for his efforts but got higher marks from his class mates simply because he strongly believed his mate deserved higher marks for his effort.

4.14 Samples of Creative Drawings of 3rd Year Students at Prince of Peace Girls SHS

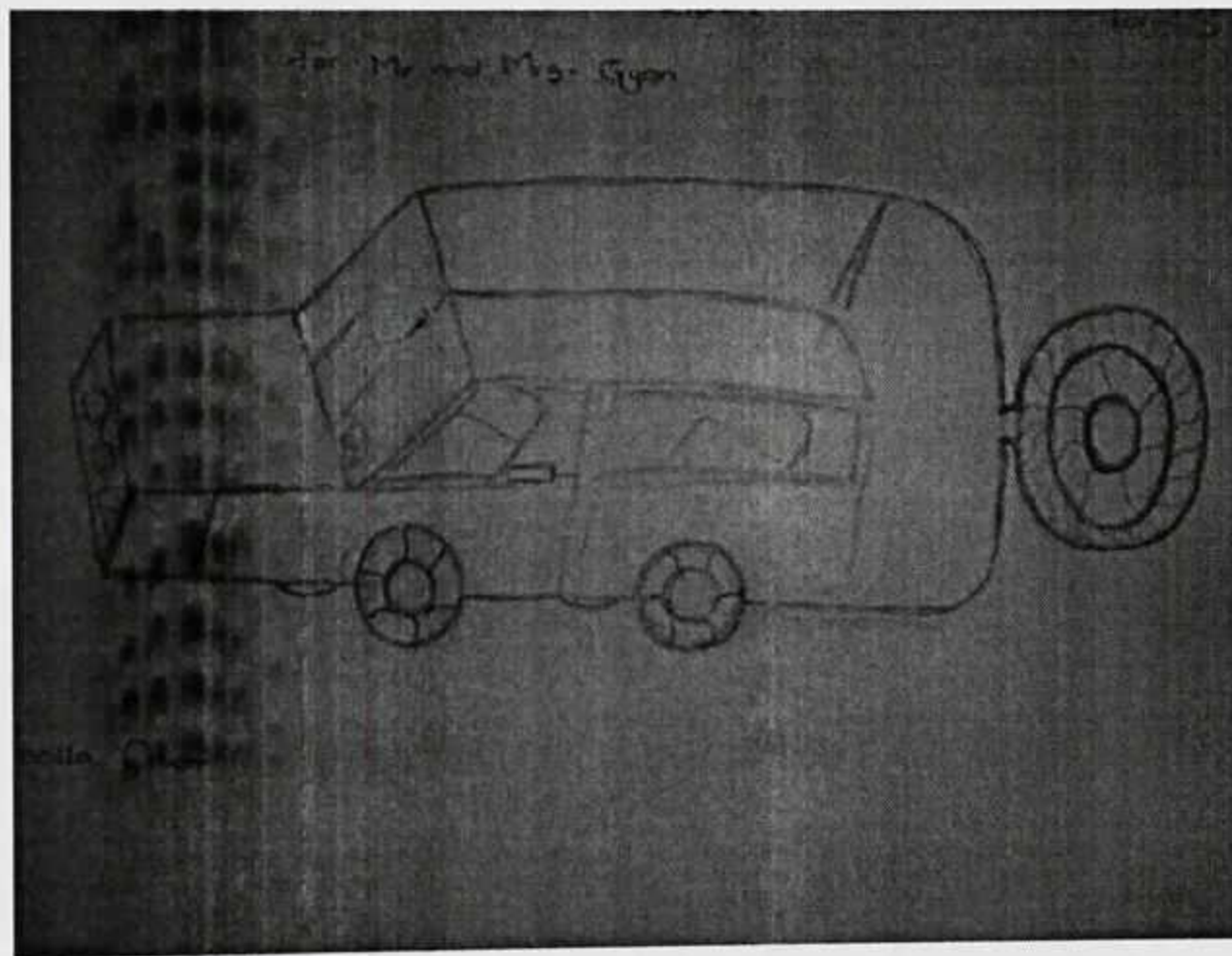


Fig. 32 Creative Drawing by 3rd Year Student A at Prince of Peace Girls SHS

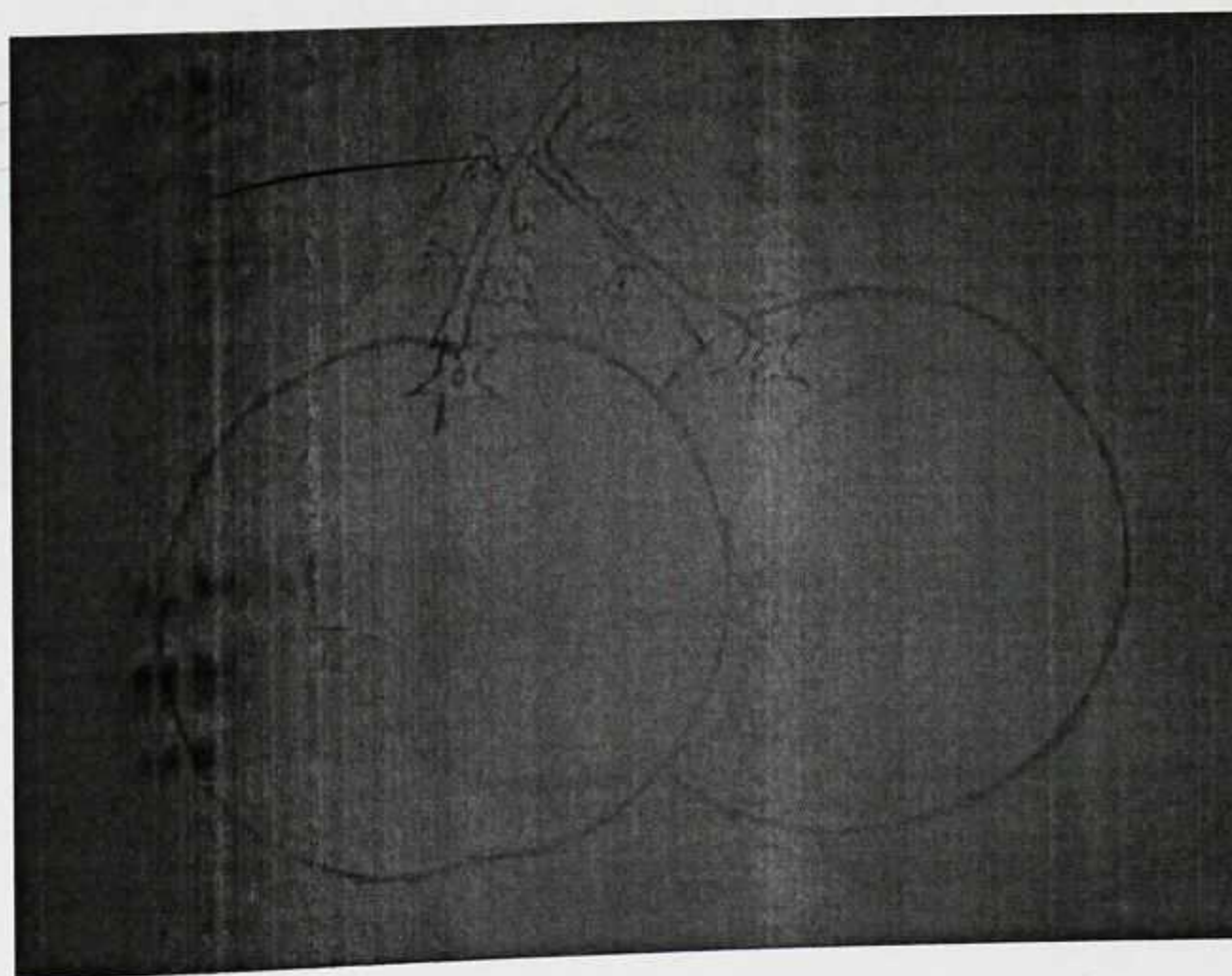


Fig. 33 Creative Drawing by 3rd Year Student B at Prince of Peace Girls SHS

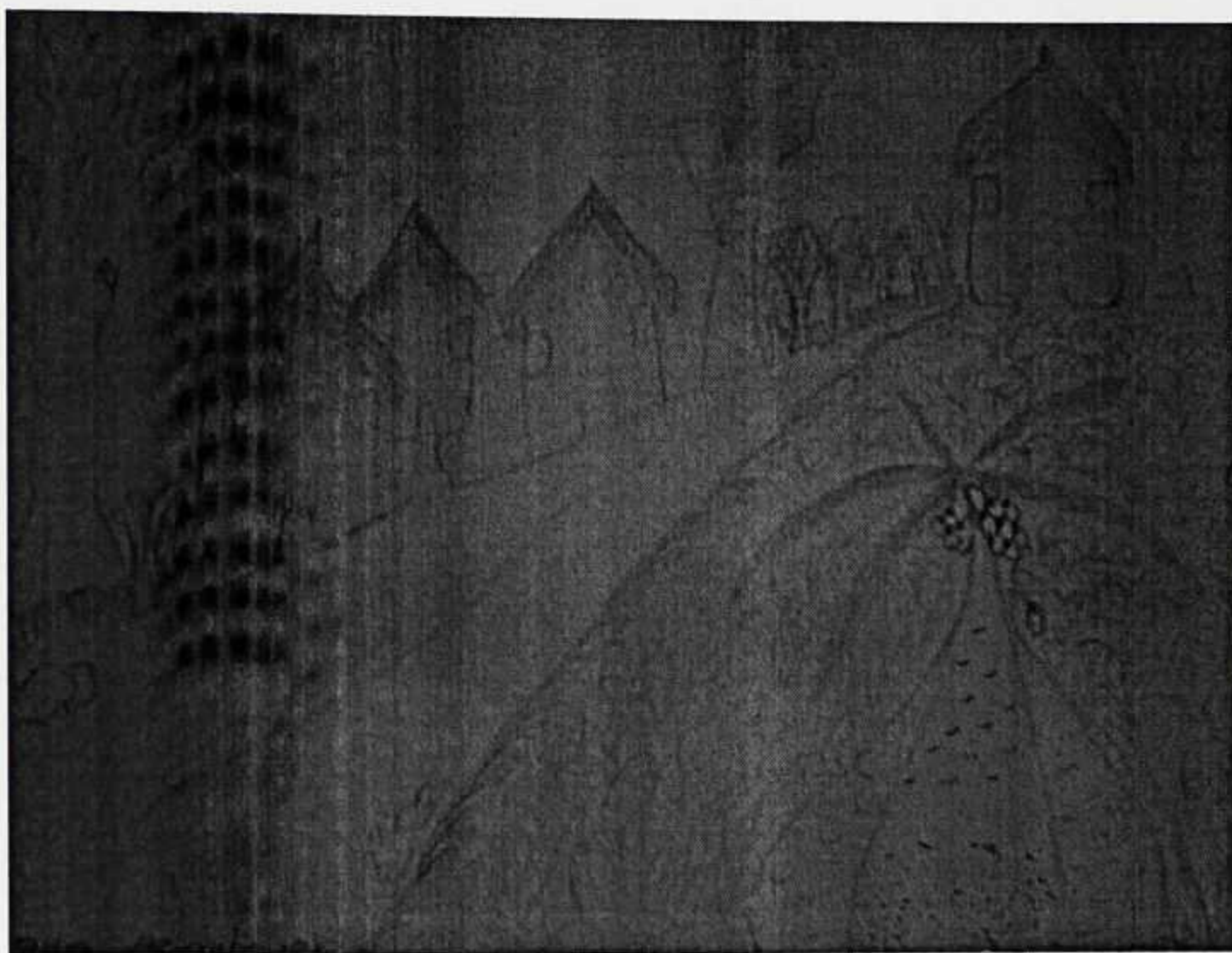


Fig. 34 Creative Drawing by 3rd Year Student C at Prince of Peace Girls SHS

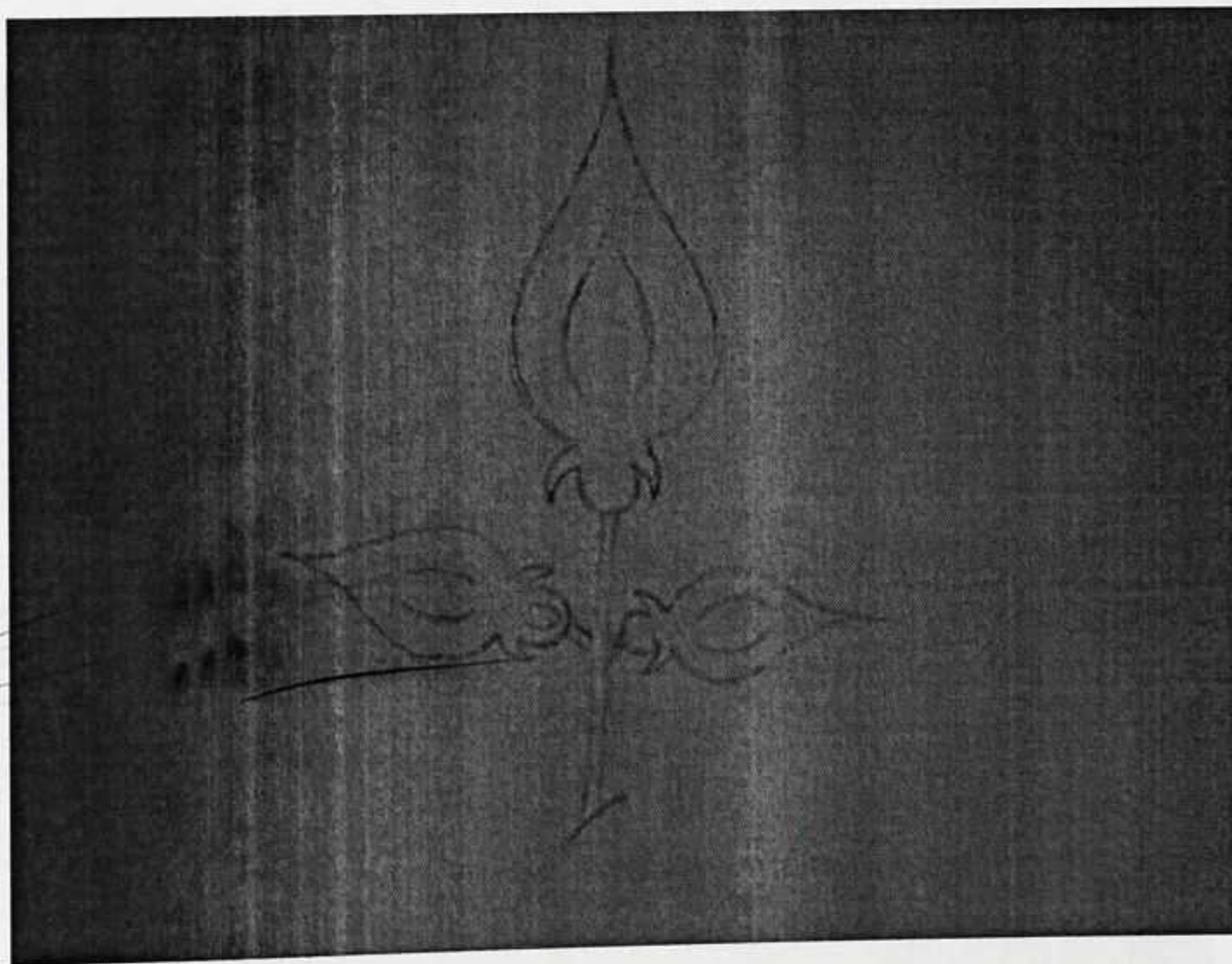


Fig. 35 Creative Drawing by 3rd Year Student D at Prince of Peace Girls SHS

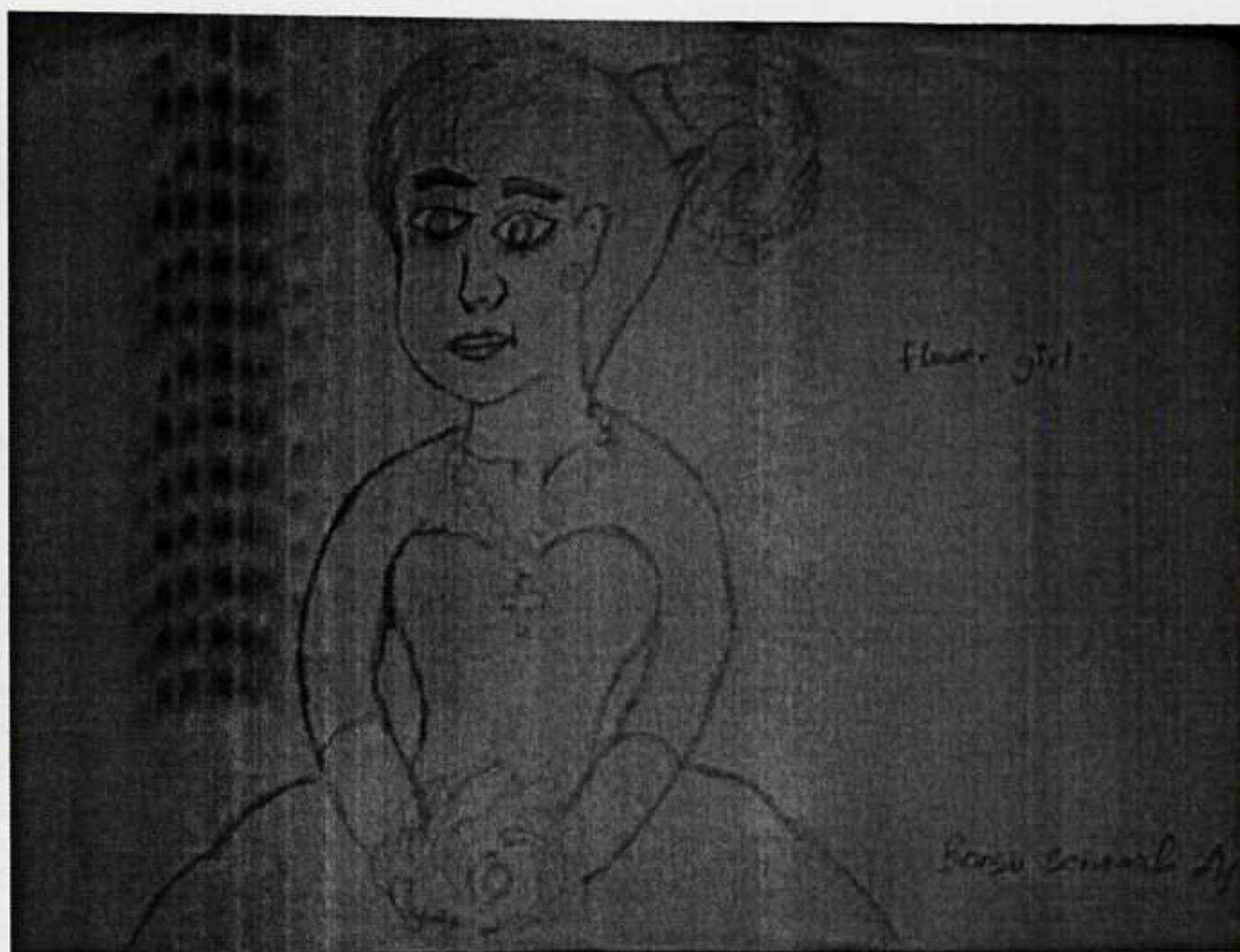


Fig. 36 Creative Drawing by 3rd Year Student E at Prince of Peace Girls SHS

4.15 Samples of Imaginative Drawings of 3rd Year Students at Prince of Peace Girls SHS

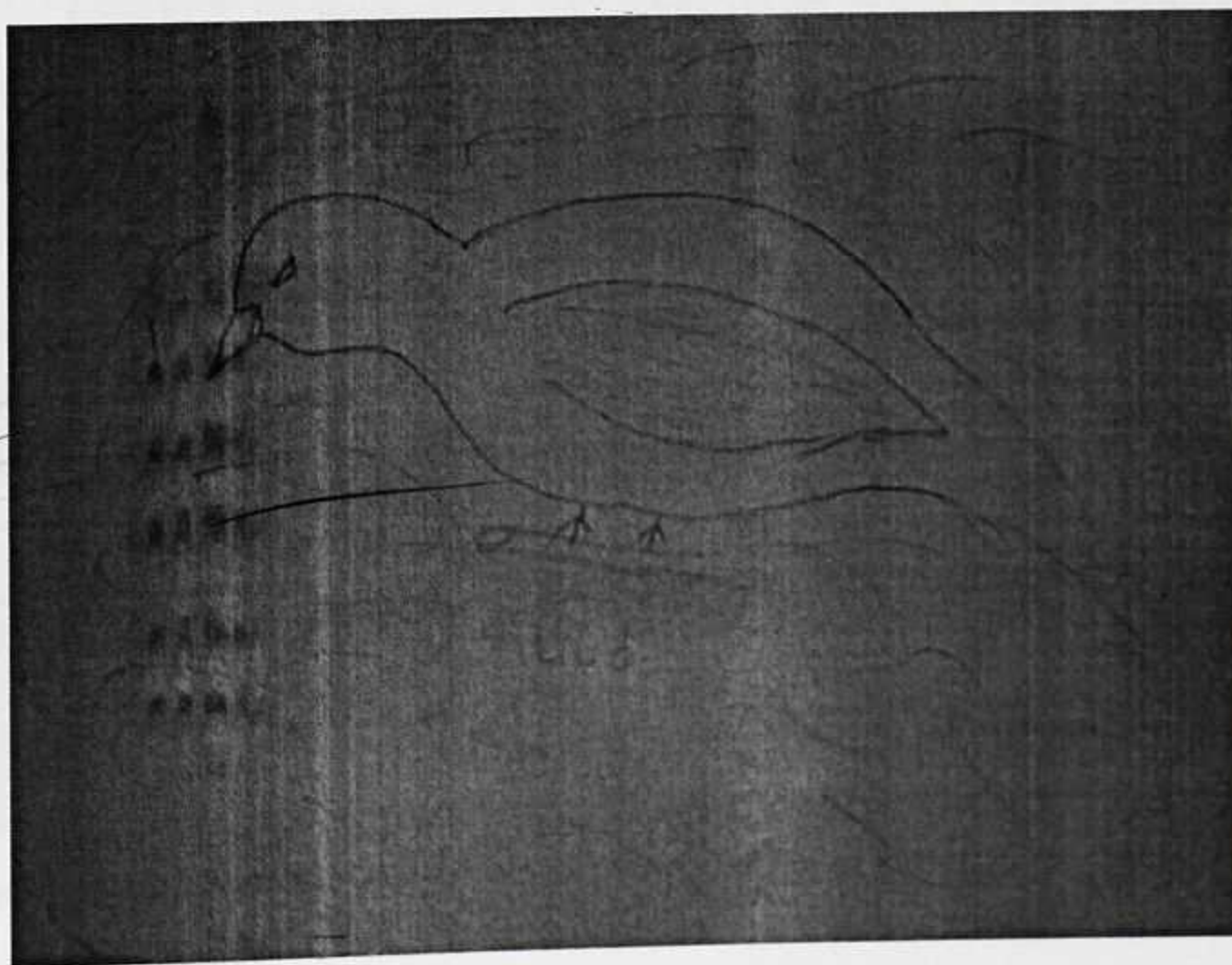


Fig. 37 Imaginative Drawing of a Bird by 3rd Year Student A at Prince of Peace Girls SHS

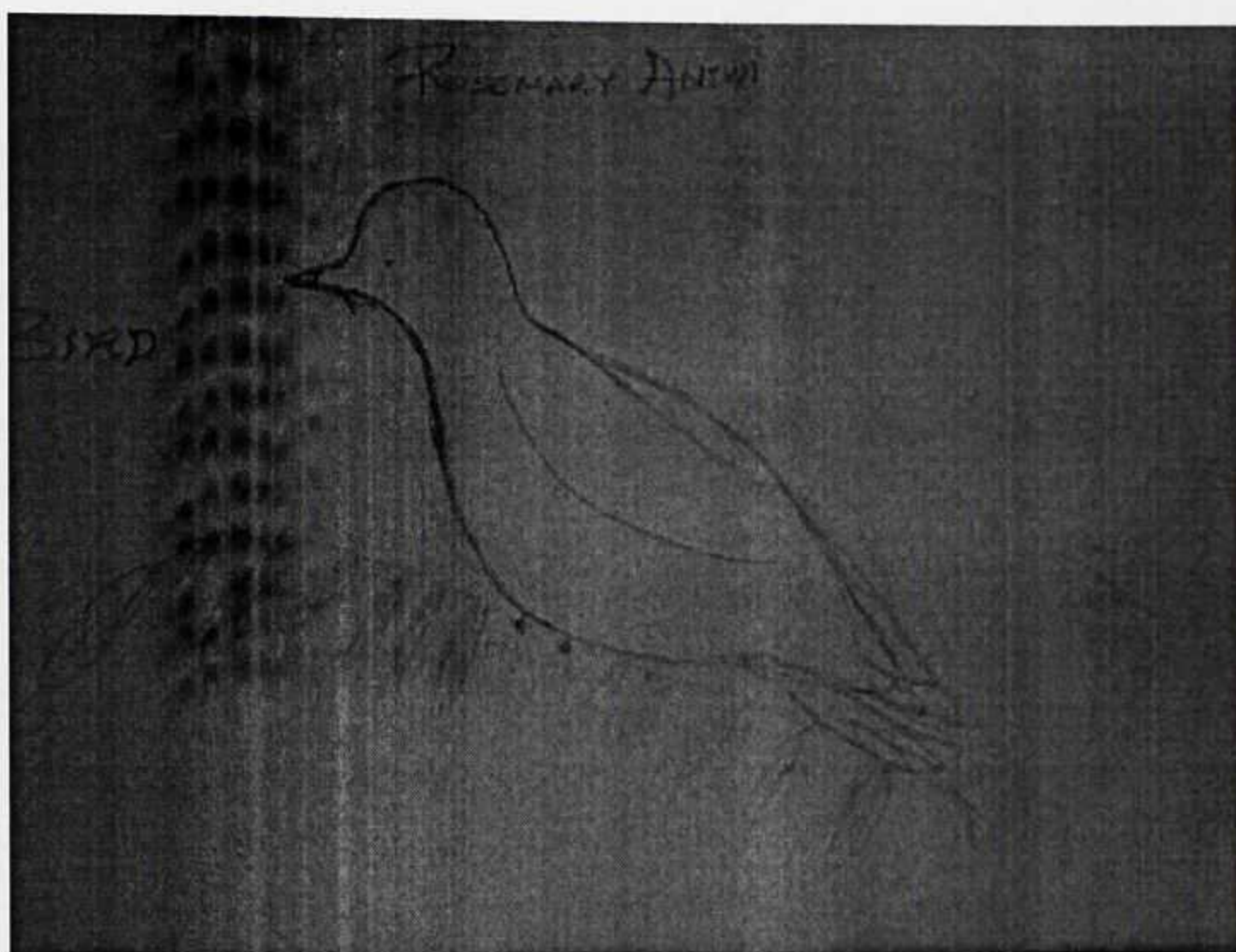


Fig. 38 Imaginative Drawing of a Bird by 3rd Year Student B at Prince of Peace Girls SHS

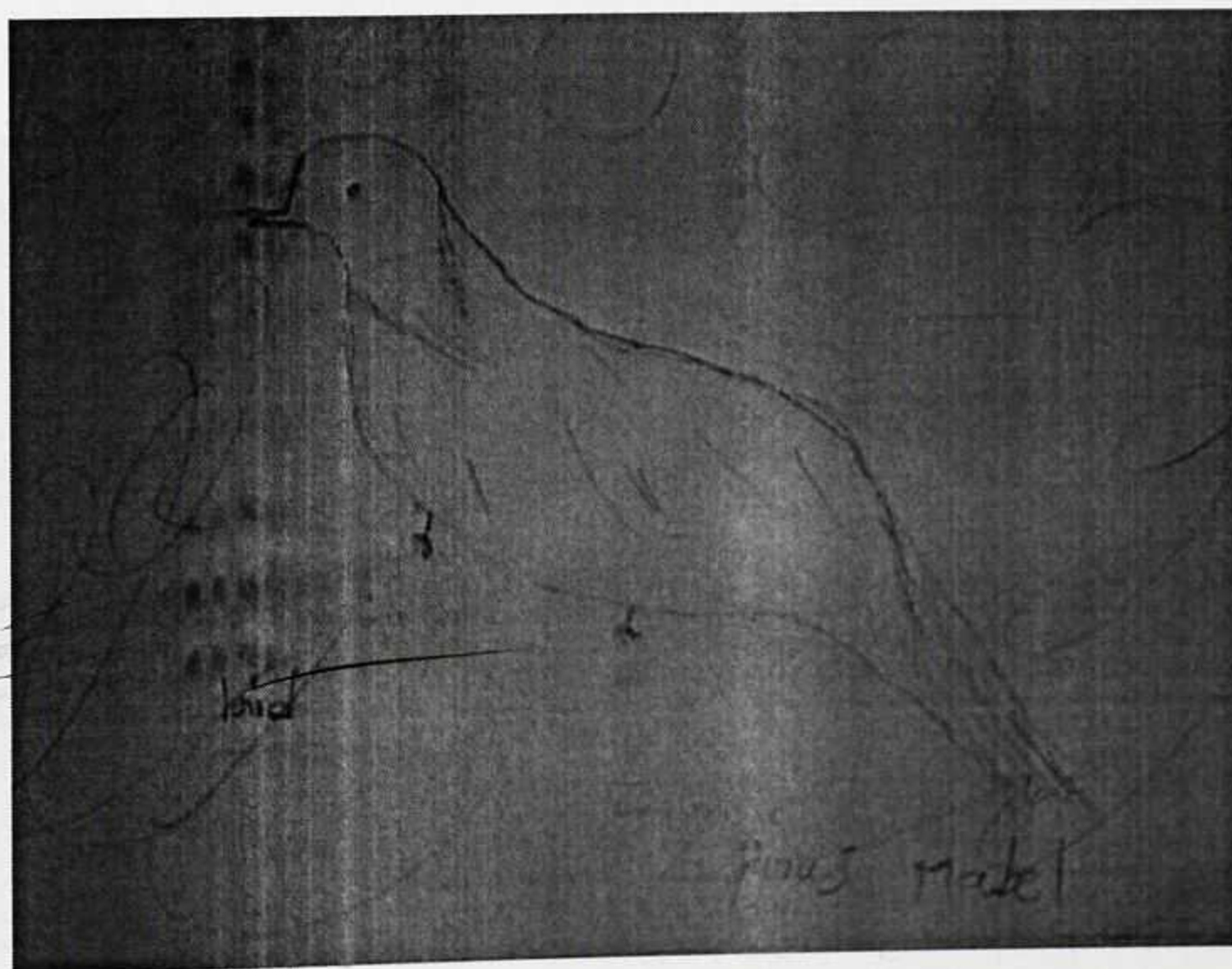


Fig. 39 Imaginative Drawing of a Bird by 3rd Year Student C at Prince of Peace Girls SHS

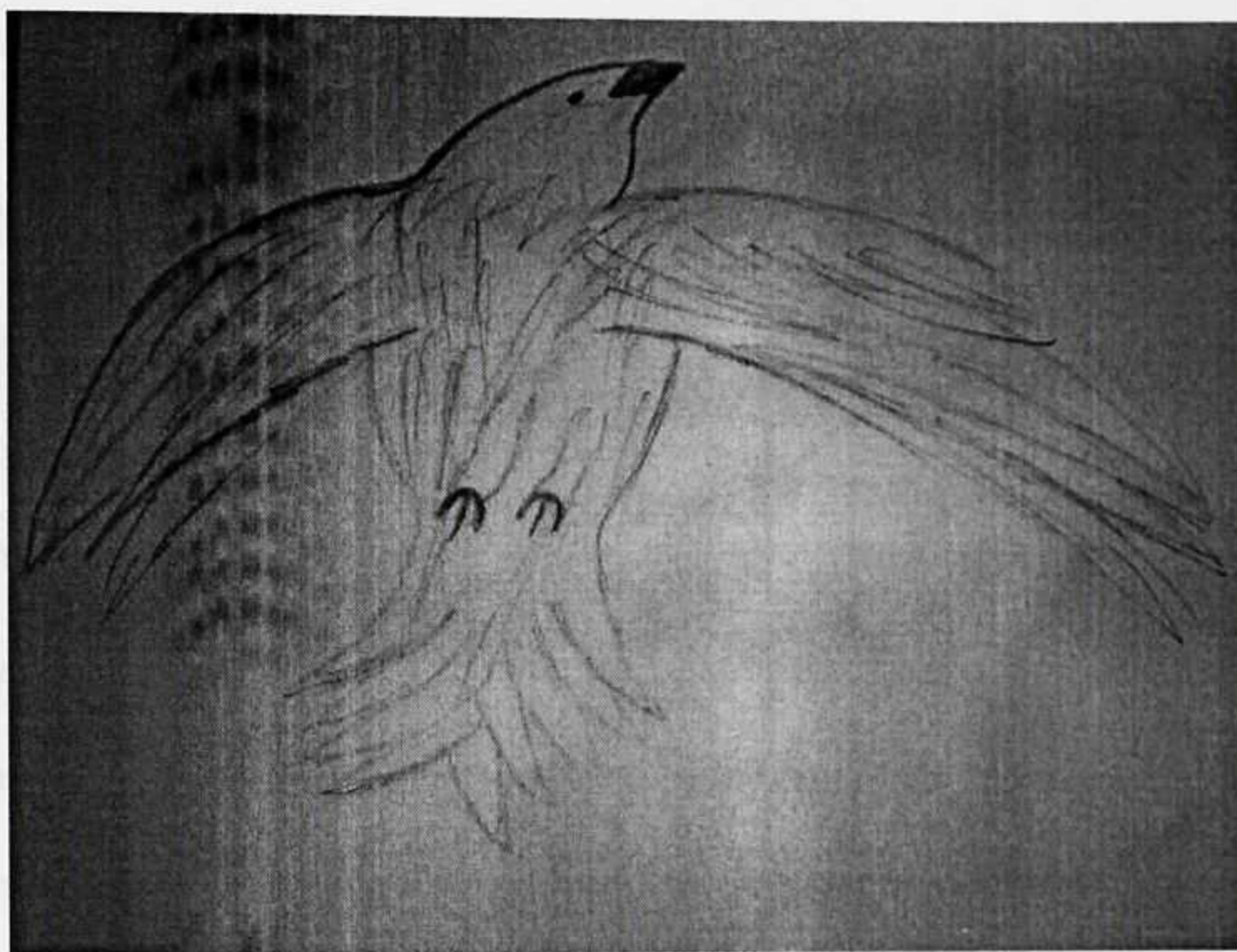


Fig. 40 Imaginative Drawing of a Bird by 3rd Year Student D at Prince of Peace Girls SHS

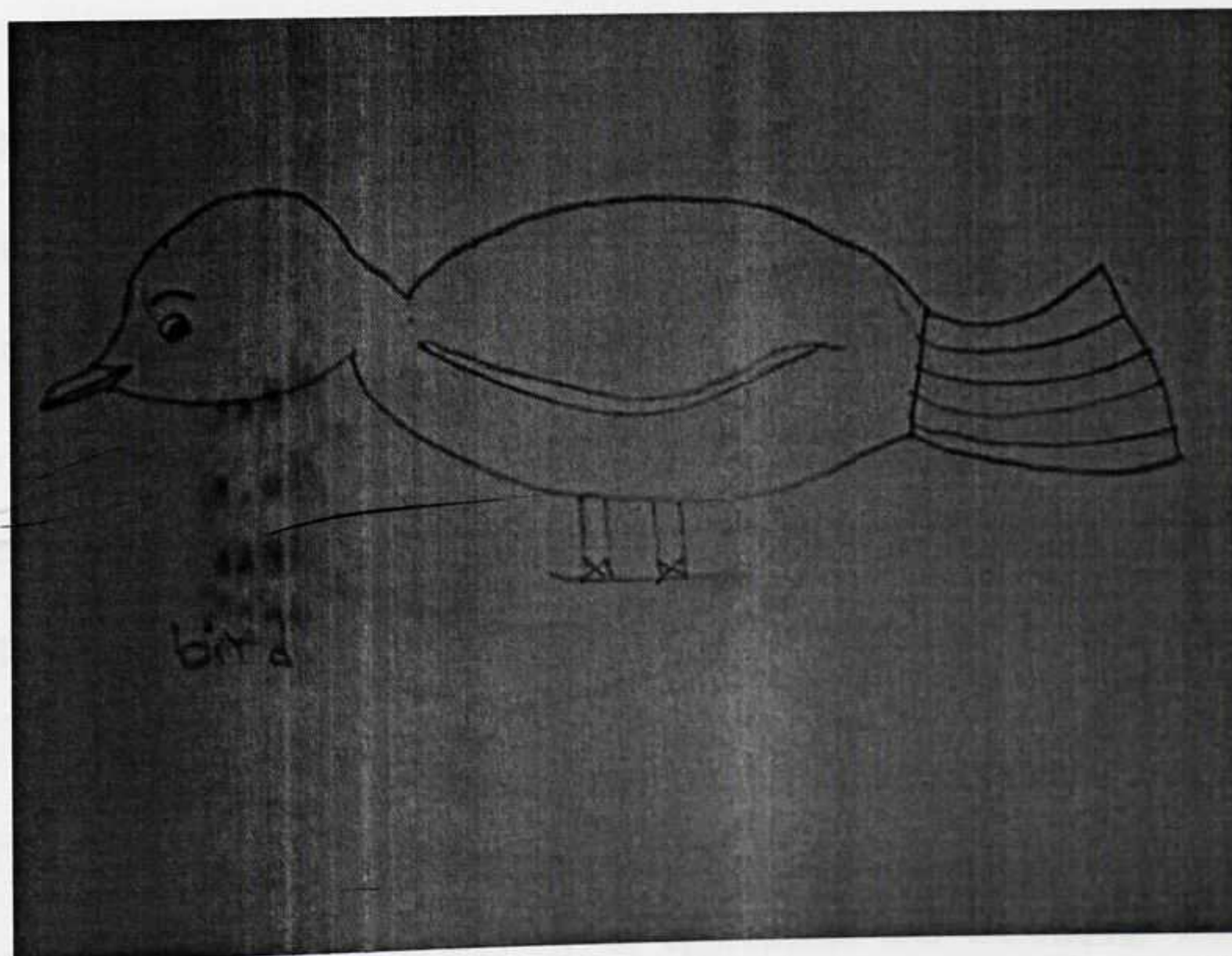


Fig. 41 Imaginative Drawing of a Bird by 3rd Year Student E at Prince of Peace Girls SHS

4.16 Works of 3rd Year Students at Prince of Peace Girls Senior High School

Above are some of the works executed by 3rd Year Picture Making students from the Prince of Peace Girls Senior High School. Students were instructed to do imaginative composition from anything. When these students were given an opportunity to explore, they were very enthusiastic and executed the works with so much zeal. The researcher observed that when students were executing the works, they were drawing with passion. This implies that when students are given the chance to explore their talents, the sky will not even be the limit for them. Teachers need to acknowledge individual differences and treat students as such. Chalmers (1995) reasoned that our brain and our conscious world pose some hard problems to us regarding the way we perceive art. Facing up to these problems will help us to understand the way others also perceive things.

Students were later told to execute imaginative drawing of a bird on their own. The researcher observed that, students were a little tensed because they were restricted to drawing a particular object. The researcher observed students closely during the exercise and realized that because some students were finding it difficult to draw a bird from their memory, they started copying ideas from their peers who had advanced in drawing the bird. The researcher realized that students were nervous when they were restricted on what to do. This is evident of the fact that students always want to express themselves.

4.17 The Nature of Works Executed By Students

It was revealing to see the various styles, approaches and techniques that students adopted in executing the various drawing exercises. There were individual displays of brilliance and originality. Though many people might think some of the works are not

beautiful, the fact is that each work has its own uniqueness which must be appreciated and not condemned. Some of the elements of design and the principles are displayed in each of those works. For instance balance and proportion are clearly manifested in most of the works. Instead of condemning these works, the import of the artist should be understood as well as the interpretation. The thematic representation of ideas could also be appreciated in these works. How many people react differently and shares different thoughts and ideas about the works all go a long way to make these works very interesting and unique in their own way.

Since our capabilities are not the same, there will always be differences in the works students execute. Kerr (2011) agrees that creative people tend to be reflective and inner-directed; they look to their own intuition rather than depend upon interaction with others to inform their attitudes and responses. Creative individuals seem to have a need to seek originality in their ability to be unique.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The purpose of this thesis was to investigate teachers' perceptions of drawings and their effects on students at Anglican and Prince of Peace Girls SHS. In carrying out this study, the researcher used the qualitative research methodology and employed the descriptive method. Purposive and convenience sampling techniques were used to select the accessible population for the study with observation and interview as tools for gathering data for this research.

The findings of the research discovered that teachers have great influence on their students. It was revealed that students are restricted to go beyond the horizon because the scheme of work and the syllabus designed and approved by the GES restricts and dictates to teachers and students. This action impedes students' ability to create, hence they become stereotypes. Again, it was revealed that creativity is individualism which should come from within the person but unfortunately, Picture Making teachers do not embrace individualism in students. On the issue of perception, the findings suggested that perception is the way something is viewed by an individual, that is, the way that a person views something in relation to artworks.

The findings also discovered that Picture Making students are not like robots that must always be fed with instructions and be forced to adopt techniques and styles used by teachers but unfortunately that is what teachers are training students to do. There is a lot of pressure on students as a result of the way students are assessed. The findings also

revealed that when GES and WAEC recognize these other aesthetics theories and integrate them in the syllabus and the marking scheme, it will transform the study of Picture Making in Ghana since this will help students to exhibit their creativity and talent. Individual differences and capabilities should also be a factor when assessing the works of students. It was established that, the other aesthetic theories like instrumentalism and contextualism must be encouraged because they are some of the root cause of all the problems picture making students face. Aesthetics should be taught in the first year to help students to know that art goes beyond realistic drawing which will help the students to take decisions on where to specialize. Teachers should also be updated on new approaches and methods of unleashing talents in students. Students should be encouraged to do what they love to do all the time.

5.2 Conclusions

Based on the findings of the study, the following conclusions are made:

The first objective was to find out how Picture Making teachers understand creativity in their students' drawings at the Senior High Schools.

Picture Making teachers see creativity as coming out with something new, or being original in thinking and execution of art works. They are aware of the growing trend of the Ghana Education Service doing very little to embrace creativity so far as teaching Picture Making is concerned. Some Picture Making teachers feel troubled about the situation but they can do very little because the Ghana Education Service had already set the standards for them.

Teachers teaching Picture Making think the more one come out with something new to embrace and enhance creativity and originality of students, the more harm they do to the students since WAEC and the Ghana Education Service go strictly according to the marking scheme. GES does not have the time to examine individual capabilities of students to know what they are worth and their approach to drawing before they grade students.

It is as a result of this that many students of Picture Making have been trained to become stereotypes. In other words students have been reduced to a simplified category without taking into account how exceptional those individual students can be. The success of every artist is how creative and original that person can be. It is therefore important to allow students exhibit to improve their talents without much restrictions.

The second objective was to find out how Picture Making teachers and students understand aesthetics.

Picture Making teachers understand aesthetics to be the study of signs and beauty in something. Many of them are not aware of the other aesthetic theories. It is only a few who are aware that aesthetics also deals with the ugliness and the sublime of something and this surprised some Picture Making teachers. Picture Making students cannot be motivated to do more when their instructors or teachers do not embrace the other aesthetic theories apart from imitationalism. When teachers come to appreciate the other aesthetic theories like formalism, instrumentalism and contextualism, they will revolutionize the teaching of picture making and their students will benefit immensely from it. Picture Making students were also not aware of the other aesthetic theories, they

only know of imitationalism from their favorite definition of aesthetics that is the study of the theory of signs and beauty. Students were stunned to hear from the researcher that aesthetics also deals with the ugliness and the sublime of something.

Many Picture Making students think that if one draws objects to look real, then he/she stand the chance of becoming a great artist in future. They never made mention of the fact that, if you are original and very creative with executing works of art, you stand a great chance of succeeding as a great artist.

The third objective was to find out how Picture Making teachers assess students' drawings and the problems Picture Making students face with assessment in relation to their creativity and style.

The study established that Picture Making teachers would have wished to assess students based on their creativity, individual capabilities and style of executing art works, but they don't have a choice than to go strictly by what GES has approved for them. The existing marking scheme has allocated 20% to creativity out of 100% so that is what they use. Some teachers, however, look at the creativity of students as far as some topics like thematic composition and abstract drawing are concerned. Picture Making teachers also consider individual capability of students when assessing their students but not all the time. Some teachers believe that, it is better to teach the student how to do the right thing than to allow them to express their talents now and suffer later when their final external exams are being assessed by WAEC examiners.

Finally the study sought to identify the problems Picture Making students face with assessment.

From the study, some Picture Making students work with so much pressure to keep up with fellow students and to satisfy the instructions given by the teacher. Some students feel so uncomfortable during practical class like drawing and painting. Since some students believe that their fellow students draw better than them, they end up copying ideas and techniques from their peers. As a result of this, many Picture Making students end up produce similar works in terms of techniques and styles.

Again, students are very conscious and very rigid because of how they are assessed. Students who do not have the natural ability to draw objects to look real feel bad about themselves, not because they don't know how to draw objects to look real but more because they are often not appreciated and encouraged that they can do better. The researcher, however, observed that students are comfortable when they are encouraged to express themselves creatively.

Moreover, students face a lot of pressure during assessment of their works. They are unable to express themselves creatively and independently because they might not get the grades they want for that effort. Students always work to satisfy the requirement of their teachers. If they fail to do that, they will attain low grades.

It was also realized that some students feel intimidated by the works of their peers who are labeled as the best art students in terms of drawing and painting. They always use their works as a yardstick to measure their works.

Another challenge students face with assessment is that, they are not assessed based on their individual styles and capabilities but by the works of other students who are considered very good in class in terms of drawing and painting. Students feel tensed and nervous during assessment because they don't often believe in themselves. The researcher believes that Picture Making students will be very happy to express their

creativity and talents to the maximum when they are given enough room to operate and explore on their own ideas and themes.

5.3 Recommendations

The researcher is of the view that, the nature of art is such that there cannot be a definite pattern or method to use in the Senior High Schools. When this happens, the students become very rigid in their thinking and their approach to drawing. This limits the wonderful plans and ideas they have as individuals who are studying art. Picture Making cannot have the impact it needs if our curriculum fails to harness or embrace creativity. Teachers may be doing their part as teachers who are trained to take up the mantle as picture making teachers. Granted, but they could do more to help their students to practice their individual God given talents. We must appreciate the fact that we are not equal. No two persons are the same not even identical twins. Our perceptions vary or are different.

If we are training art students to satisfy the marking scheme and the way we think, where are we heading then as a country? Our curriculum planners and implementers need to do something about this. Art is not only about having the ability to draw something to look real. It cuts across that because of the other aesthetic theories. There are many successful painters who did not practice imitationalism or realistic drawing. Those we are not aware of or the other aspects of art we disregard are what the researcher wants to draw attention to.

Based on the conclusions drawn from the findings, the researcher recommends that:

Firstly, enough attention should be given to the creativity and the capabilities of each individual since no two persons are the same.

Secondly, assessment could also be based on the individual abilities and not how realistic artworks are executed.

Also, the other aesthetic theories should also be encouraged in all Senior High Schools. That is, Picture Making teachers require workshops to attain insight into the other aesthetic theories.

Again, new approaches and methods could be established to enhance the teaching of Picture Making in the Senior High Schools.

To add to this, the GES and WAEC should revise the criteria and the marking scheme for assessing the students' works. For instance, Picture Making teachers should be given the opportunity to come out with more innovative ways of teaching Picture Making to embrace the creativity of all students in order to achieve effective teaching and learning of art since the teaching of Picture Making is not like mathematics, where standardized formulas regulate the teaching of the subject. That is to say that, Picture making as a subject should not have 'a one way' or a rigid methodology for teaching since this tends to favour some students and deprives other students from exhibiting and improving their creativity and passion. Students must be encouraged to do more rather than criticizing them vehemently which will do more harm to them than good. When students are criticized constructively, it boosts their self confidence which will propel them to do great things in future. It is a fact is that not all students can draw realistically. No matter how students execute works, there can always be something we can appreciate from

their works. If only realistic works and more detailed works were what it takes to succeed as artists, Pablo Picasso, Claude Monet, Jackson Pollock, Prof. Ablade Glover, etc. wouldn't have succeeded during their time as semi-abstract and abstract painters.

REFERENCES

- Adams, S. L. (1999). *Art Across Time: The Values of Art* (Vol 1). London: Calmann and King Ltd.
- Akoto, S. A. (2000). *Understanding Visual Art: A History and Appreciation of Art for Beginners*. Kumasi: Classic Publication.
- Alva, N. (2006). Perception. In: Sahotra Sarkar. Jessica Pfeifer (Eds.). *The Philosophy of Science*. An Encyclopedia. New York: Routledge. pp. 545–550, here p. 546 ff. Retrieved February 14, 2011, from http://www.tutorgigpedia.com/ed/Philosophy_of_perception
- Amenuke, S. K., Dogbe, B. K., Asare F. D. K., Ayiku, R. K. & Baffoe, A. (1991). *General Knowledge in Art for Senior Secondary Schools*. London: Evans Brothers Ltd.
- Atalay, M. (2007). Kant's Aesthetic Theory: *Subjectivity vs. Universal Validity*. Retrieved November 11, 2012, from http://www.personal.ceu.hu/percipi/archive/200701/05_atalay.pdf
- Blake, R. & Shiffrar, M. (2007). Perception of Human Motion. Retrieved September 06, 2012, from http://www.cs.princeton.edu/courses/archive/spring08/cos598B/Readings/BlakeShiffrar_2007.pdf
- BonJour, L. (2007). Epistemological Problems of Perception. *Stanford Encyclopedia of Philosophy*. Retrieved January 09, 2010, from [http://en.wikipedia.org/wiki/Perception_\(philosophy\)](http://en.wikipedia.org/wiki/Perception_(philosophy))
- Burge, T. (1991). *Vision and Intentional Content*, in LePore, E. & R. Gulick, R. V (eds.) *John Searle and his Critics*. Oxford: Blackwell.
- Cernuschi, C. (2009). Jackson Pollock. Microsoft Encarta 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Chalmers, D. J., French, R. M. & Hofstadter, D. R. (1991). High-Level Perception, Representation, and Analogy: *A Critique of Artificial Intelligence Methodology*. Retrieved September 06, 2012, from <http://consc.net/papers/highlevel.pdf>

- Chalmers, D. J. (1995). Facing up to the hard problem of consciousness. *Journal of Consciousness Studies* 2(3), 200-219. Retrieved February 14, 2011, from http://www.sas.upenn.edu/~sls/documents/LOTcompanion9.9.07_000.doc
- Crane, T. (2005). The Problem of Perception. *Stanford Encyclopedia of Philosophy*.
- Danto, A. C. (2009). Aesthetics. Microsoft Encarta 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Debner, J.A. & Jacoby, L. L. (1994). Unconscious Perception: Attention, Awareness, and Control. Retrieved September 06, 2012, from <http://homepage.psy.utexas.edu/homepage/class/Psy355/Gilden/jacoby.pdf>
- Dember, W. N. (2011). Encyclopedia Britannica; *Encyclopedia Britannica Ultimate Reference Suite*. Chicago: Encyclopedia Britannica.
- Derek, B. (2009). Teaching with Classroom Response System: *Creative Active Learning*. Retrieved March 18, 2011, from <http://www.cmu.edu/teaching/teaching/principles/index>
- Edwards J. C. (2008). Are our Spaces made of Words? *Journal of Consciousness Studies* 15(1), 63-83. Retrieved February 14, 2011, from http://en.wikipedia.org/wiki/Philosophy_of_perception
- Fenner, D. E. W. (2003). Aesthetic Experience and Aesthetic Analysis. *The Journal of Aesthetic Education*. Retrieved September 06, 2012, from <http://muse.jhu.edu/journals/jae/summary/v037/37.1fenner.html>
- Foley, H. J. (2009). Perception (Psychology). *Microsoft Student 2008 [DVD]*. Redmond, WA: Microsoft Corporation.
- Fraenkel, J. R. & Wallen N. E. (2000). *How to Design and Evaluate Research in Education (4th ed.)*. U.S.A: The McGraw-Hill Companies, Inc.
- Gale, R. A. & Bond, L. (2007). Assessing the art of craft. Retrieved November 06, 2012, from <http://www.angelamaiers.com/images/2011/01/ArtsAssessments.pdf>
- Gaut, B. & Lopes, D. M. (2001). *The Routledge Companion to Aesthetics*. London: Routledge.
- Gay, L. R. (1992). *Educational Research: Competencies for Analysis and Application*. New York: Macmillan Publishing Company.

- Given, M. L. (2008). *The Sage Encyclopedia of Qualitative Research Methods (Vol. 1&2)*. London: Sage Publication.
- Graham, G. (1997). *Philosophy of the Arts; an introduction to Aesthetics*. London: Routledge.
- Gregory, R. L. (1997). Knowledge in perception and illusion. Retrieved September 06, 2012, from http://www.richardgregory.org/papers/knowl_illusion/knowledge-in-perception.pdf
- Guest, S. (2002). The Value of Art. *Antiquity and Law*, 7(4), 305-316. Retrieved October 04, 2012, from http://www.ucl.ac.uk/~uctlsfd/papers/the_value_of_art.pdf
- Hagaman, S. (2008). Philosophical Aesthetics in Art Education: *A Further Look toward Implementation*. Retrieved September 06, 2012, from <http://links.jstor.org/sici?sici=0004-3125%28199007%2943%3A4%3C22%3APAIAEA%3E2.0.CO%3B2-X>
- Hagtvedt, H., Hagtvedt, R. & Patrick, V. M. (2008). The Perception and Evaluation of Visual Art. Retrieved September 06, 2012, from <http://content.imamu.edu.sa/Scholars/it/VisualBasic/The%20Perception%20and%20Evaluation%20of%20Visual%20Art%20PUBLISHED.pdf>
- Haynes, F. (1999). Aesthetic Education. *Encyclopaedia of Philosophy of Education*. Retrieved September 06, 2012, from <http://www.ffst.hr/ENCYCLOPAEDIA>
- Jen, L. L. & Cai, D. (n. d.). Assessing Drawing Ability with Stability of Hand Movements. Retrieved November 06, 2012, from http://www.idemployee.id.tue.nl/g.w.m.rauterberg/conferences/CD_doNotOpen/ADC/final_paper/253.pdf
- Karanika, M. (n. d.). Visual Perception: *A Cognitive Process*. Retrieved October 04, 2012, from <http://www.doc.gold.ac.uk/~ma701mk/frederic/VisualPerception.pdf>
- Katz-Buonincontro, J. (2011). How might aesthetic knowing relate to leadership? A Review of the Literature. *International Journal of Education & the Arts*, 12(SI 1.3). Retrieved September 06, 2012, from <http://www.ijea.org/v12si1/>
- Kelly, M. (1998). *Encyclopedia of Aesthetics*. Oxford: Oxford University Press.
- Kerr, B. (2011). Encyclopædia Britannica. *Encyclopædia Britannica Ultimate Reference Suite*. Chicago: Encyclopædia Britannica.

- McCreery, C. (2006). *Perception and Hallucination: the Case for Continuity*. Philosophical Paper No. 2006-1. Oxford: Oxford Forum. Retrieved February 14, 2011, from <http://www.celiagreen.com/charlesmccreery/perception.pdf>
- Ministry of Education Science and Sports: Curriculum Research and Development Division (CRDD), September 2008, Accra, Ghana.
- Munro, T. (2011). Encyclopedia Britannica. *Encyclopedia Britannica Ultimate Reference Suite*. Chicago: Encyclopedia Britannica.
- October Gallery. (2009). Ablade Glover. Retrieved February 24, 2012, from <http://www.octobergallery.co.uk/artists/glover/index.shtml>
- Peters, G. (2000). Theories of Three-Dimensional Object Perception - *A Survey, Recent Research Developments in Pattern Recognition, Transworld Research Network*. Retrieved February 20, 2011, from <http://citeseer.uark.edu:8080/citeseerx/showciting;jsessionid=17BE987D8883D49EA3019E593154D7EF?cid=133120>
- Prinz, J. (2007). Emotion and Aesthetic Value. Retrieved November 06, 2012, from <http://subcortex.com/EmotionAndAestheticValuePrinz.pdf>
- Ritter, D. (2008). "The Ethics of Aesthetics." eds. R. Adams, S. Gibson, S. Muller Arisona, *Transdisciplinary Digital Art*, Berlin: Springer, pp. 5-14. Retrieved November 06, 2012, from <http://aesthetic-machinery.com>
- Santella, A. (2005). *The Art of Seeing: Visual Perception in Design and Evaluation of Non-Photorealistic Rendering*. Retrieved September 06, 2012, from <http://www.research.rutgers.edu/~asantell/thesis.pdf>
- Scruton, R. (2011). Encyclopedia Britannica. *Encyclopedia Britannica Ultimate Reference Suite*. Chicago: Encyclopedia Britannica.
- Sellars, W. (1997). "Empiricism and the Philosophy of Mind," reprinted in R. Brandom, *Study Guide to Empiricism and the Philosophy of Mind*, Cambridge, Mass.: Harvard University Press.
- Siegel, S. (2005). *The Contents of Perception*, *The Stanford Encyclopedia of Philosophy*, Edward Zalta (ed.). Retrieved February 20, 2011, from <http://www.people.fas.harvard.edu/~ssiegel/papers/handbookJuly11.pdf>

- Smith, A. D. (2002). *The Problem of Perception*, Cambridge, MA: Harvard University Press.
- Speed, H. (2004). The Practice and Science Of Drawing. Retrieved November 06, 2012, from <http://www.freeinfosociety.com/media/pdf/4625.pdf>
- Thomson, B. (2009). "Claude Monet." Microsoft Encarta 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Tong, F. (2003). *Primary Visual Cortex and Visual Awareness*, Nature Reviews, Neuroscience, Vol 4, 219. Retrieved February 24, 2011, from http://cognitrn.psych.indiana.edu/busey/q551/PDFs/Tong_NRN2003_aware.pdf
- Tye, M. (2000). *Consciousness, Color and Content*. Cambridge: MIT Press.
- Ulrich, K. T. (2007). Aesthetics in Design, *Design: Creation of Artifacts in Society*, Pontifica Press. Retrieved November 06, 2012, from <http://creativecommons.org/licenses/by-nd/2.5/>
- UNESCO Regional Conference on Art Education in Africa (2001), Port Elizabeth, South Africa.
- Varela, F., Thompson, E. & Rosch, E. (1991). *The Embodied Mind: Cognitive Science and Human Experience*. MIT Press
- West, L. J. (2011). Encyclopedia Britannica. *Encyclopedia Britannica Ultimate Reference Suite*. Chicago: Encyclopedia Britannica.
- Wolff, J. (1993), *Aesthetics and the Sociology of Art*, 2nd ed, University of Michigan Press, Ann Arbor.
- Wright, P., Wallace, J. & McCarthy, J. (2008). Aesthetics and experience-centered design. *ACM Trans. Comput.-Hum. Interact.* Retrieved November 06, 2012, from http://www.digitaljewellery.com/jaynewallace/abstract_aesthetics_files/Aesthetics_Experience_Tochi.pdf

APPENDICES

Appendix A

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ART AND SOCIAL SCIENCES
DEPARTMENT OF GENERAL ART STUDIES

INTERVIEW GUIDE FOR PICTURE MAKING TEACHERS ON PERCEPTION, AESTHETICS AND ASSESSMENT

1. How would you explain aesthetics?
2. Do you know of any aesthetic theory?
3. Kindly explain any if you have an idea?
4. How do you perceive creativity in art?
5. How would you explain perception in art?
6. Does the curriculum allow individual students to express the way they feel or perceive art?
7. Do you know imitationalism as one of the aesthetic theories?
8. Does the curriculum give room for the other aesthetic theories for students and teachers to explore?
9. How do you react if students don't execute works exactly as you instructed them to do?
10. Do you consider individual differences when assessing the works of students?
11. What are some of the things you require of students during still-life drawing?
12. What are some of the things you require of students during imaginative drawing?
13. What are some of the things you require of students during abstract or thematic composition?
14. How do you react to the individual works of students?
15. Are you sometimes swayed or influenced by the works of some students when assessing their works because your way of perceiving art is in line with theirs?
16. Do you sometimes feel bias with the way you assess the works of your students?
17. Do you think picture making students are given enough chance to think outside the box?
18. Do you in any way influence students on how they should draw and paint?
19. Do some students feel left out because they cannot meet the standard you set for them as a teacher?
20. Do some students feel rejected because they cannot draw objects to look real?
21. What do you think should be done to help picture making students harness their full creative potentials and talents?
22. Do you think students should be given the chance to explore the other aesthetic theories?

23. Can the creative potentials of students be unveiled if the curriculum sticks to only imitationalism which is just one of the aesthetic theories?
24. What factors do you consider when assessing the works of students?
25. Do you consider individual difference and capabilities as a factor when assessing the works of students?

Appendix B

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ART AND SOCIAL SCIENCES
DEPARTMENT OF GENERAL ART STUDIES

OBSERVATION CHECKLIST

PROCEDURE FOR OBSERVING STUDENTS AT ANGLICAN AND PRINCE OF PEACE GIRLS SENIOR HIGH SCHOOLS

SECTION A

1. Ask students what they know about aesthetics and perception in art
2. Instruct students to draw a bird from their memory.
3. Ask them to grade themselves and that of their peers.
4. The researcher will then grade students to find out how they will react.

SECTION B

1. Arrange objects for students to draw. In other words, instruct students to do still-life drawing.
2. Observe the approach students will employ in executing the still-life drawing.
3. Find out how some students will react in drawing the objects.
4. Find out the similarities and differences between the various drawings and the technique they used in shading the objects.
5. Instruct students to grade themselves and find out from students what triggered them to come out with such drawings.

SECTION C

1. Instruct students to make realistic drawings, abstract and thematic composition.
2. Observe their struggles during the execution of such drawings.
3. Observe the aspect of drawing that made students very happy and expressive during execution and the one they exhibited their creativity and passion.
4. Ask individual students how they want to execute works of art in their own way.
5. Ask students what they feel about the various works they have executed.
6. Ask students the problems they face with assessment from their teachers.
7. Ask students if the curriculum allows them to fully exercise their God given talents and creativity.
8. Ask students what they feel should be included in the curriculum which they think will help them to exercise their full potentials with regard to their creativity and passion.