

**AN INVESTIGATION INTO THE STANDARD OF DRAWING IN
SELECTED SENIOR HIGH SCHOOLS IN BEKWAI MUNICIPALITY,
ASHANTI REGION**

By

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DECLARATION

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

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ABSTRACT

Drawing is one of the topics that runs through the Visual Arts programmes outlined in the Senior High School syllabus. The approach of teaching drawing in our second cycle schools needs to be carefully looked at, as most teachers seem not to teach the students how to draw. Students cannot look at certain objects and draw them as they should be. This means that the “look and draw” approach as it is expected in observational drawing is gradually fading out in our schools. This creates a big challenge in the art profession. It is in this regard that the researcher deems it appropriate to investigate the standard of drawing in selected high schools to ascertain the core issues affecting drawing and suggest remedy to them. Some amount of literature relevant to the research was reviewed in relation to how other scholars expressed their views on the drawing problems. Relevant data on drawing were gathered by the use of descriptive and action methods of qualitative research mainly through observation, test, questionnaire, interviews by the researcher himself on students and teachers. Major findings were reviewed resulting from both positive and negative responses. These are: students’ inability to hold the tools appropriately in order to yield their full impact. Due to this, students found it difficult even to register their first marks or strokes. Also, students could not look at objects and draw them to perfection; again, shading was a major problem as students shaded without checking the effect of light on the object of their drawing. Finally Composition, perspective, and foreshortening posed a big challenge for students. With regards to the benefits that this innovation would bring to the development of manpower and the nation as a whole, the following recommendations are outlined for consideration: The issue

about learning how to draw as an area under drawing must be given further attention. Curriculum planners or designers must concentrate on how to draw so as to ease the challenges in this area of study. Drawing teachers must adopt and use the findings of this study to improve the standard drawing in our schools. Also, Visual Arts students must welcome this study and practice unceasingly to improve their skills since drawing forms the basis of all visual arts activities.

R.A.M

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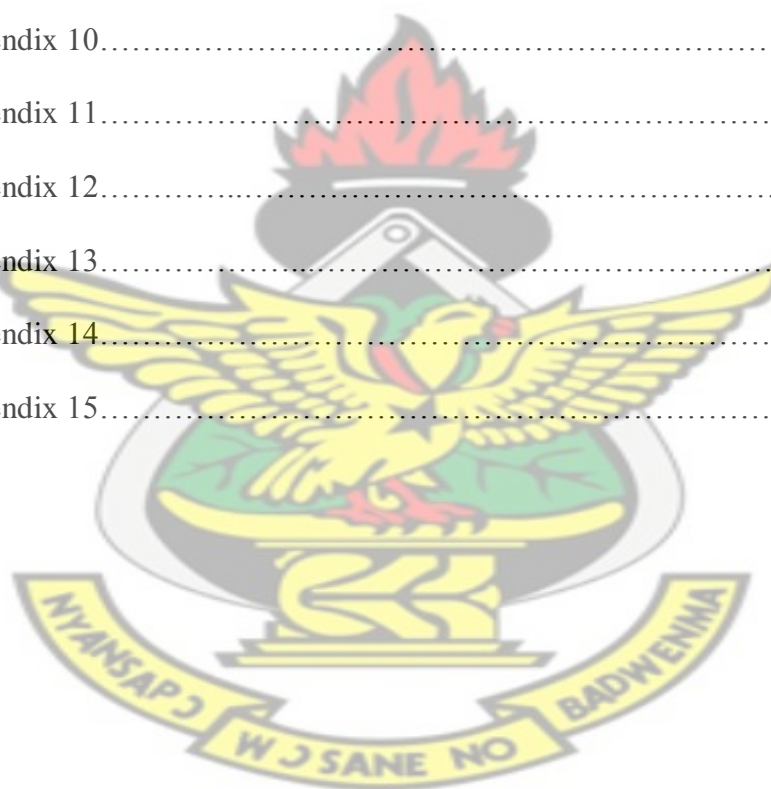
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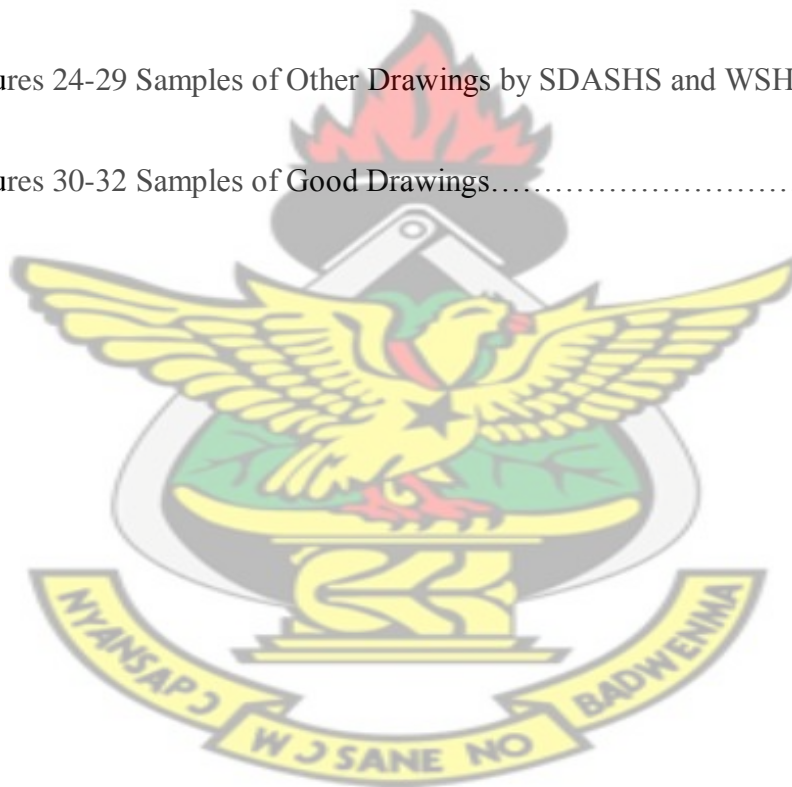
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CHAPTER ONE

1.0: Overview

This chapter provides the basic framework of the whole thesis. It embodies the background to the study, statement of the problem, objectives of the research, research questions, delimitations, abbreviations, importance of the study and the organisation of text.

1.1: Background to the Study

Drawing was the first means of expression and representation invented by man, when he drew on walls of prehistoric caves and it is still extremely valid both as an artistic representation of reality and as a means of expressing pure imagination. To be able to draw means above all, to be able to 'see', to understand rationally, to feel emotions and to master the techniques which fully allow us to express our thoughts and moods.

Drawing as a means of expression has evolved over the centuries since those discoveries were made. Gilbert (1998) identified the discoveries of these two caves, Chauvet about 30,000 BCE and Lascaux about 17,000 BCE earlier as important landmarks in the history of drawing. Among many fascinating aspect of the Chauvet cave is the fact that, although the paintings were done some 17,000 years before those at Lascaux, they do not seem cruder or more "primitive". In fact, some images of Chauvet show a greater drawing sophistication than the much later Lascaux paintings. Drawing was first considered as art during the renaissance and the name has come to stay as it is frequently used to express ideas. Drawing is a universal language and is usually understood wherever one goes. The quality of drawing especially from the pre-historic era through to the

renaissance to the present has drastically gone down and if adequate measures are not put in place to curb this, the effect will be disastrous for this dear country of ours.

The quality of drawing in Ghanaian schools today especially at the Senior High School level is generally low. The West African Examination Council (WAEC) attests to the fact that the drawings are poor. The Chief Examiners' Report released by WAEC in November/December 1999 for Senior Secondary School Certificate Examination (SSCE) p.286 indicates that "drawings were poor". The May/June 2006 edition for the West African Senior School Certificate Examination (WASSCE), p.179 also indicates that there were poor drawings. Research has also proved as cited by Sakyi E. (2000) that "there is evidence that the quality of drawing is generally low". This suggests that there are problems associated with the teaching and learning of drawing. Authorities concerned have not done much to address this issue and it keeps on recurring.

1.2: Statement of the Problem

There are numerous problems associated with drawing that are quite common to Senior High Schools in and around Bekwai Municipality. Students these days are facing numerous challenges in drawing especially the General Knowledge in Art WASSCE drawing exams. Students can hardly look at an object and draw it to its resemblance. Objects are drawn anyhow as if imaginative drawing is being done.

Preliminary investigation carried out by the researcher in the two schools, a month before the study shows that, drawing is taught without teaching the students how

to draw. The researcher is of the view that, if students are taught how to draw, that is how to look and draw then they can draw everything effectively. There seems to be enough literature on the techniques of drawing which in the researcher's opinion are quite secondary. Teachers spend several contact hours in the classroom or studio teaching students the techniques for shading, rather, if emphasis could be laid on how to look at objects and draw and the techniques for shading introduced after, it will go a long way to help alleviate some the numerous challenges associated with student's drawing in the WASSCE examination. Based on this, the researcher will critically examine the causes and outline possible solutions to them.

1.3: Objectives of the Research

The research seeks to:

- find out the causes of students' inability in drawing well.
- examine some possible solutions to students' inability in drawing well.

1.4: Research Questions

- What are some of the causes of students' inability in drawing well?
- What are some of the possible solutions to students' inability to draw well?

1.5: Delimitation

The study focused on how drawing was taught in the selected senior high schools.

The scope of drawing was limited to observational drawing on some selected still

life objects. The selected students were 48 in number, comprising both boys and girls. Four male teachers handling drawing also took part.

1.6: Limitations

The main difficulty was that, almost all the students wanted to take part in the study, though the researcher had initially planned of a sample size of 24 students per school. Most of them were then turned off because the researcher had to keep to the sample size. Also, there were periods or time in which researcher visited the schools and found other teachers engaging the students. Lack of tools and materials for drawing posed a challenge. The researcher had to bear the cost of such tools and materials.

1.7: Abbreviations

BCE: Before the Common Era

BECE: Basic Education Certificate Examination

CRDD: Curriculum Research and Development Division

GES: Ghana Education Service

JHS: Junior High School

WAEC: West African Examination Council

WASSCE: West African Senior School Certificate Examination

SHS: Senior High School

SDASHS: Seventh-Day Adventist Senior High School

WSHS: Wesley Senior High School

1.8: Importance of the Study

- The research will help teachers to improve on their teaching methods. Teachers who are found of teaching their students how to draw rather than concentrating on the techniques of drawing stands a higher chance of seeing a remarkable improvements in their students drawing abilities.
- The study will also serve as a source of reference materials for further studies to future researchers and artist in general.
- It will add to existing knowledge on drawing in the Visual programme in Bekwai Municipality.
- It will also help enlighten the Government and the Ghana Education Service on problems artists generally face.

1.9: Organisation of rest of theText

Chapter two embodies the review of related literature on the topic. Under this chapter, the thesis title was further broken down into subtopics which are as follows: concepts of drawing, reasons for drawing, functions of drawing, teaching, maxims of teaching, methods of teaching drawing, sequential teaching of drawing, the rest are, observation in drawing, drawing techniques, placement of images in drawing, shading in drawing, standard of drawing, and standards and assessment in drawing. These were then reviewed to serve as the theoretical basis of the thesis. Chapter three covers the methodology which is the research design, comprising research method used, libraries visited, population studied and the instruments for collecting them. Chapter four covers the results and their discussion. Under this, the following were considered; assembling the data, analyzing the data, interpreting data, confirmation of knowledge and challenges

faced. Chapter five focuses on the summary of study, conclusions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0: Overview

In accomplishing an effective realization of this study, it was prudent to review some literature that relate to it. The sub-topics taken into consideration were: Concepts of Drawing, Reasons for Drawing, Functions of Drawing, Teaching, Maxims of Teaching, Methods of Teaching Drawing, Sequential Teaching and Learning of Drawing, Observation in Drawing, Drawing Techniques, Placement of Images in Drawing, Shading in Drawing, Standard of drawing and Standards and Assessments.

2.1: Concepts of Drawing

Drawing is more or less as old as mankind, dating back from the Prehistoric Era through to the Middle Ages to today. Drawing has been defined and discussed in many ways by different authors and some are follows: According to the Longman Dictionary of Contemporary English (2007), drawing is “the art or skill of making pictures, plans etc. with a pen or pencil or a picture that you draw with a pencil, pen, etc.” The New Encyclopedia Britannica Macropedia (2003) describes drawing as a formal artistic creation which serves as a means of visualising ideas,

a production of a successful planning as well as an interactive tool between draftsmen and their environment.

This study supports the view that in drawing, an artist generates ideas and produces impressions on a support to depict what is seen in the environment using a variety of tools and techniques. Relating what has been discussed so far, the Senior High school drawing programme amounts to the same thing, except that students have limited knowledge as to the various drawing tools, materials and supports that are available for exploring, so they are stuck to the same way of drawing with pencils, as drawing tools with cartridge and bond sheet as their main supports. Meanwhile, students can choose from drawing tools such as charcoal, brushes, markers, to mention a few. Again, they can make use of drawing materials such as crayons, water colour and chalks plus drawing supports like leather, gourds and canvases. Students from S.H.S 1-4 as well find it difficult to draw taking into consideration accuracy, and details when drawing. This makes the level of students' drawing very low.

2.2: Reasons for Drawing

Artists draw for varied reasons best known to them. Some artists see drawing as extra way to articulate their thoughts and emotions while others have the compassion to draw on their own merit or get infected when others are drawing. Again, people make drawings as relief from dullness by telling stories about themselves or society. In opposition, some develop expressive skill to negatively influence the world. Some drawings are made for economic gains while others see it as a form of employment or a means to educate, impress or make something

beautiful. The implication is that artist draw to express views, feelings, liven up their spirits or as a source of livelihood.

2.3: Functions of Drawing

The principal understanding of drawing as a way of recording what artists see about them and their environment is widely held. Wilson, Hurtwitz & Wilson (1987) explains that drawings serve many natural purposes such as teaching aids to intercede between “apprentices” or “students” conceptions and a master’s finished works and as a means to probe the realization of creative ideas. The authors also perceive drawing as a vital part of the total creative processes. They are of the view that drawing is meant to achieve an imitation of existing references in nature, to track down the illusion of visual experience of the material world and as communication of multifaceted intellectual and spiritual significance. In this context, the teaching of drawing should provide opportunity for students to see demonstrations of good drawing and have their individual artistic potentials nurtured through experimentation and independent self expression during drawing lessons. This implies the freedom for students to explore drawing using various techniques, tools and materials. Only a clearly defined curriculum and systematic approach to teaching drawing will help the students to gain such skills.

2.4: Teaching

Education, which is a means of producing desired changes in the behaviour of people primarily, involves the process of teaching people to learn what is designed for them. Education occurs in the formal system like senior high schools

where knowledge and understanding of particular subjects are provided (Cambridge International Dictionary of English, 1996). This means that ‘teaching’ is one of the most essential facets of formal education. Teaching therefore plays an indispensable role in education because it serves as a medium for transferring knowledge from generation to generation.

Teaching as described by the World Book Encyclopedia (2001) is “helping other people learn” while the Cambridge International Dictionary of English (2003) states that “teaching” is a practice of giving knowledge, to instruct or to train people. Teaching is therefore discussed by two sources as a way of establishing by allowing people to relate to one another to the extent that knowledge and skills are shared to enable them live useful and worthy lives as well as make them responsible citizens. According to Kochhar (1985), teaching is an art whereby teachers deal with children as raw materials. Kochhar further explains that as children are assigned to teachers, they unconsciously design the children on purpose and transform them accordingly. Curzon (1996:18) also says that teaching is “causing a person to learn or acquire knowledge or skill”. What this means is that, it is very difficult to separate the teacher from teaching, therefore, the teachers see themselves in the children as they grow their plastic minds for children to take after the teachers.

As said by Agun and Imogie (1988), teaching ability of somebody is to exert interpersonal influences on people which change the ways and behaviour of the said individuals. Brunner (1994) also propounds teaching as the skill to transfer knowledge onto a group of people. That is to say that, teaching deals with the

activity of facilitating learning, therefore, quality of learning is triggered by the importance of unquestionable knowledge that is transferred.

2.5: Maxims of Teaching

There are some recognized brief statements of general truth that any good teacher should be familiar with so as to enable him or her become an effective teacher. A number of these maxims are discussed below

a) Teaching must advance from the known to the unknown

Teachers must identify and know some past experiences of learners so that fresh knowledge can be comprehended and understood. It is said by Kochhar (1985:32) that “old knowledge serves as a hook from which the new can be hanged so that the new knowledge may be acceptable. In this case, teachers should be able to remind learners make out what they already know so that new ideas can be imparted to learners. However, teachers must be able to search for the most relevant past experiences.

a) Teaching must progress from analysis to synthesis

This wise saying as explained by Kochhar is that knowledge of children is incomplete, indefinite and imperfect whenever they come to the classroom, thus teachers are suppose to start by analyzing, by making and organizing the undeveloped teachings of everyday experience to synthesised. Kochhar agrees that analysis makes things easy to understand.

b) Teaching must progress from the simple to the complex

Teachers should be able to understand simplicity and complexities from learner's point of view. In this case, teachers should begin to teach simpler materials and

advance to complex and more complex substance. This will attract the learner's interest to make teaching learning and effective. It will therefore be suitable to introduce such drawing lessons with simple geometrical shapes for students to get the concept, after which complex objects can gradually be introduced.

c) Teaching must progress from concrete to abstract

Teachers should have the ability to use concrete things, activities as well as examples to reach out to students as imaginations are significantly aided by concrete items, hence; it is very important for learners to be able to abstract things.

d) Teaching must progress from the particular to the general

Learners should know the general rules and principles after they have understood specific facts since it makes it easier and simple for them to follow. Therefore, teachers should understand that students are able to easily follow by understanding the process of introduction to the process of conclusion. In reality, the student should be able to arrive at general rules and principles when they have been started from exact facts.

e) Teaching should start from psychological to logical

Teachers should ensure to start effective teaching by taking into consideration learners interests, desires, reaction and mental make-up. This will allow teachers to present substances in a coherent manner by picking on a matter, followed by logical approach to organize substances in the right order.

The above discussion suggests a basis of effectiveness and so teachers who wish to attain this height ought to identify, understand as well as use the maxims to guide them so that learners will be able to understand what teachers teach. Farrant (1996) claims teachers have to adopt and guide their teachings with the above maxims of teaching to ensure effective teaching at all the levels of education. The researcher is of the view that these maxims are quite applicable in every field of study and drawing is no exception.

2.6: Methods of Teaching Drawing

There are different teaching methods that one can use to teach drawing. Hall (2007) says that there are different ways from which people learn. Hall refers to Edgar Dale's Cone of Experience which states that about 10% of learners preserve information from what they read, 20% from what they hear and read, 30% from what they see only and 50% from what is seen and heard. It goes further to say that learners who read, hear or gain practical skills have higher chances of retaining information than otherwise. Hall, therefore, proposes the lecture, demonstration, discussion, role playing and hands on (experiential) methods as appropriate method of teaching but also suggests that the lecture method is more convenient for listening learners (auditory learners) since it grants a two way communication for both learners and teachers. The demonstration method is recommended for practical courses such as drawing. This means that, the demonstration method suits students who wish to acquire skills, because learners are able to see the tools, materials, supports, equipment that are needed for the task as well as observe their use and partake in doing the tasks associated with them. All in all, the demonstration method allows learners to be creative and grow

at their own pace given that they will be assigned works to do on their own after being shown how to do them.

The skill lesson deals with the coordination of perceptual and motor processes through activities that are directed at motor skills acquisition. This focuses on effective coordination of mind and muscle, which culminates in the production of swift and meaningful patterns of movement. Kochhar (85:200) buttresses this point about the skills lesson by stating that “No impression without expression clearly speaks of the value of skills.

Grover (1995) also stipulates that one effective method of teaching drawing is the employment of “Dictation Drawing”. He explains it as a process whereby students are made to listen to a verbal description of an object or a situation and then asked to create an image to that effect. For instance, when a teacher asks students to draw a pig wearing sunglasses, shoes, smokes cigarette and reads newspapers, the students will put the spoken description of the pig into creative rendering on a surface. In Dictation Drawing, the author further explains that when the verbal speech is made once, the students listen well and this will help bring out a competitive spirit in student to be the best among his/her group and creates fun and motivation for students to take up drawing.

The researcher believes that even though there are a lot of teaching methods available such as lecture, field trip or discussion and projects that teachers can adopt. The demonstration or hands on approach is the most suitable means for teaching drawing as it involves the act of doing. The direct demonstration

method, in this instance, is a step-by-step procedure for a job task with the purpose of strengthening the teaching and learning process and helping students to become imaginative, inventive, innovative and creative. It also grants learners the opportunity to repeat a procedure. It is a good means to assist slow and average learners to achieve a measure of success while also enabling them to capture or acquire the skill of drawing.

2.7: Sequential Teaching and Learning of Drawing

Learning to draw depends greatly on a gradual laid down process of teaching (Lee, 2000). He explains that with the absence of a procedural method, students' futures are not bright; therefore, it is very important to make students acquire the basic foundation before learners slowly and consciously build on them to acquire the necessary skills and knowledge to draw accurately. The researcher agrees with Lee that for one to learn how to draw well, one must go through certain systematic steps to enable him acquaints himself with the rudiments so as to face the future with hope. Teachers must therefore, adopt content suitable to the caliber of learners they teach and also use student-centered lesson presentation methods that are in agreement with the aims of the lesson. Above all, teaching and learning of drawing should be activity- oriented. By implication, the teaching of drawing should follow the different levels of students. Teaching should necessarily follow a logical sequence to enable all students learn the designed knowledge and skill for drawing very well.

2.8: Observation in Drawing- Learning to See

The researcher totally agrees with the author Brommer when he made a statement that “learning to draw is based on learning to see” (Brommer 1998, 1). The above statement clearly shows that every beginner must take observation very serious. That is one must learn how to see. It is only through good observation that one can represent things from his environment that is why Brommer further stated that in learning to see, the first step in any kind of art is awareness, seeing, sensing and reacting to what is around you.

Paraphrasing Reyna (1988, 9) for one to draw realistically, one must learn to observe the basic structure of an object. Regardless of how complex and obscured the details may be, one must therefore train not only the hands but also the eyes as well. Both Reyna (1988) and Unsworth (1992, 6) agrees to some extent for one to draw well or realistically, one must be groomed through series of visual exercises so that he or she can really see. Unsworth said “here is the secret of how to draw, first you have to really look”. He continues by saying that “being an artist starts with looking, really looking” the artist is of the view that everything around us is made up of stuffs of arts and that one must turn on his senses to discover the art in the world.

Observation involves the act of noticing, or seeing something carefully (Encarta World English Dictionary, 2002). To the Free Dictionary (2007), observation is the urgency or need to train a draftsman’s eyes to observe detail in order to produce something that is honest or compelling for the viewer. According to Murphy (2007), critical observation is highly needed to be able to draw accurate realistic and abstract drawings. This description of observation however, does not explain the connection of observation with the six human senses. In this context,

observation can be explained because the same principles are used as painstakingly paying attention and critically scrutinizing an object, event or phenomenon in order to record what is happening accurately.

In drawing, whether realistic or abstract, critical observation is vital to enable an artist capture all the details on an object in order to produce an accurate work. It is essential to state that the act of observation must involve all the six human senses of sight, touch, taste, hearing, smell and kinesthesia. Artists observe an object through the eye to register the size, shape, colour, lines and texture. DrawingCoach.com. (2008) confirms this by stating that in times of drawing, the function of a draftsman's eyes is more critical than what one's hand does on the paper with the drawing tool. While the ear records sound and rhythm (arrangement of pattern on objects), smells are recorded via the nose to indicate the strong, mild scent or good/bad odour of an object(s). The sense of taste enables recording of bitter/sweet sensation via the tongue or perceive the bitterness or sweetness of an object(s) if edible. The hand to touch or feel texture; that is feel the smoothness/roughness or hotness or coldness or the hardness or softness of object(s) and lastly, the sense of kinesthesia which involves perceiving with the muscles to understand and register the heaviness or lightness of objects. This means that students must understand whatever object they are drawing before and during drawing. In this regard, any course in drawing must train students' eyes to observe in much detail to enable them produce drawings that are honest or compelling as representation of what was to be drawn. Students should not be made to sit in classrooms or the drawing studios and expected to observe intensely and draw without first being taught how to see and what to see.

2.9: Drawing Techniques

To draw well, it is important to understand the existing drawing techniques, and what constitutes drawing techniques.

Drawing techniques include an awareness of the proportion of objects in relation to each other, and the shape of the 'negative space', the area between objects. Full use should be made of the area of paper being worked on. Liveliness, depth, and interest can be created with the use of a range of contour lines, both in width and density; different grades of pencil give a variety of line. Unless making a contour drawing, the use of shading techniques, such as hatching, will add form and texture. To give instant depth to the drawing, the darkest tones visible should be blocked in first. The tones should then be built up, and finally the extreme highlights added to bring the drawing to life (The free Dictionary, 2007).

Kimon (2001) says drawing techniques comprise blind contour, gesture, grisaille, mass as well as scribble drawing. The researcher agrees that the elements mentioned by both authors play significant roles in different drawing techniques, but finds these inadequate because there are a lot simple and straight forward drawing techniques that students can learn to use. Examples of the drawing techniques are outline, outline to suggest light and shade, value drawing and then negative drawing. Mitter & Howze (2007) mention outline drawing while suggesting light and shade in relation to Vincent van Gogh who regarded line as the underlying factor in drawing. They claim that Vincent adopted contrasting lines to balance light and dark values to produce unified and appealing drawings that showed a wide variety of textures, defined space and identified shapes. Other

elements can be explored if desired and as DrawingCoach (2008) states artists should use what works best for them. The source cautions that this may differ from the way other individuals will use the techniques but one should not think that there is something wrong with a chosen method. The choice of one technique over another depends on what is being drawn and how the artist wants the rendition.

2.10: Placement of Images in Drawing

Drawing Secrets (2007) indicates that drawing is a complex activity and one of the first tasks for a draftsman to tackle is how to fill a blank space with images until the drawing exercise is over. Drawing Secrets thinks that draftsmen should understand and study the different scene and objects and establish their positions relative to one another. Engels (undated) on his part expresses the view that placement of objects on a drawing support plays an important role in attaining a good composition. In this case, there should be an accurate relationship between the heights of the objects and the place for the objects on the drawing surface. The researcher shares the views of both authors that the size (length and breadth) of objects should be keenly identified while considering the size of the drawing surface, placements and the values of the objects being drawn in order to create the balance needed to make drawings aesthetically pleasing and harmonious.

Additionally, the researcher trusts that draftsmen should regard the point of entry and exit as an important component of drawing that must be considered when objects are being placed in a picture plane. The idea is to leave appreciable space around the boundaries of a drawing support and that placement of objects should

neither be too high nor too low relative to the horizon. In relation to the point raised in the discussion, the target of the draftsman is about achieving accuracy in the drawings made. This goal is also necessary as far as the teaching and learning of drawing are concerned. Placement of images in drawings should be a prominent feature of the syllabus for drawing in order to help drawing students to establish these skills when they draw.

The division of a drawing support into foreground, mid-ground and background then become a very necessary means of placing objects in the drawing exercises. Foreground may be identified as the space in front of the objects placed on a drawing surface or the nearest space accessible to the viewer; the background is the space from the back of the object towards the end of the drawing surface; with the mid-ground falling between where the foreground ends on the objects to where the background begins from the object.

2.11: Shading in Drawing

The Encarta, World English Dictionary (2002) defines “shading” as an area of a picture with relatively dark tones which produce darkness or shadows in a drawing but with slight variation. Mattia (2009) describes shading as critical art work, except abstract art because it is shading which establishes value (lights and darks) in drawings. Shading techniques are the best way to introduce dimensions into drawing. Adding to this, Wikipedia, the free Encyclopedia (2009) says shading is the act of illustrating levels of darkness and lightness on a drawing support by the application of any drawing tool or material. The researcher is of the same opinion with the three sources as to what shading means.

There are different types of shading which range from dots, mass, hatching and cross-hatching shadings to techniques such as vertical, horizontal and diagonal shading. It is necessary that drawing students are taught to look out for the proper tones and shades on objects they draw and depict them as from darkest to lightest tones especially in realistic drawings because correct rendition of shadings bring drawings to life. It is a fact that a good light source on an object defines contrasts of shades which make up the tones on the object very clearly. Therefore, the drawing area should have good lighting system to prevent distortions that occur in drawings shading mainly because tones on objects were not created well.

With respect to the teaching of drawing in the formal school system in Ghana, the researcher believes that drawing should be taught in a sequential orderly manner to enable all students to grasp the fundamental skills and build up from primary school through to the tertiary level. The content of lessons should increase in levels of difficulty as pupils move up the educational ladder. In particular, teachers should be trained to facilitate effective learning of drawing skills to help their students to develop their creative potentials.

2.12: Standard of Drawing

The Encarta world English Dictionary (1999) describes standard as the quality of excellence attained by somebody, something or a level of quality accepted as the norm by which actual attainments are judged or an authorized model of unit of measurement. Few would argue against setting standards especially in Art Education generally, and drawing to be specific. “It all sounds eminently

reasonable to set forth what students need to know and able to do in order to become artistically literate to expect that such statements can guide the revision of school art curricular and serve as examples to assist in evaluation and assessment” (Hausman, 1994. p10). He further stated that “if indeed, the shape of content for art education is undergoing change, then our approaches to evaluation will need to undergo a shift as well” (p. 11). He continues to elaborate further on the future as to what need to be done to prepare the platform to take-off, “assessment plans adopted should clear the need for qualified teachers; the needed space, equipment, and instructional material; instructional time and class size and the provision for planning and coordination within schools and communities”. The researcher agrees with the writer to the extent that if art teachers are made to adopt and use such standards, it would go a long way to help our students and even the teachers as well. However those challenges as outlined by Hausman like: qualified teachers to teach drawing, large class size, instructional time, tools, materials and equipments among others will continue to be stumbling block in this field of study unless they are properly addressed.

2.13: Standards and Assessments

On standards and assessments, the teaching syllabi issued for Senior High Schools in September, 2008 for Graphic Design, Picture Making and General Knowledge in Art stated categorically clear on how to assess practical works like drawing. The following criteria were recommended to be used for assessing items produced by students.

- | | | |
|--------------|---|-----|
| • Creativity | – | 20% |
| • Design | – | 30% |

- Draughtmanship/ craftsmanship - 40%
- Suitability - 30%

The syllabi are also clear on what to look out for in an Art work evaluation by providing a checklist of what to look out in an Art work evaluation.

- a. Creativity, originality, innovation.
- b. Use of media, tools and materials.
- c. Design, composition of elements and principles.
- d. Uses and relevance of Artifacts to the society or community.

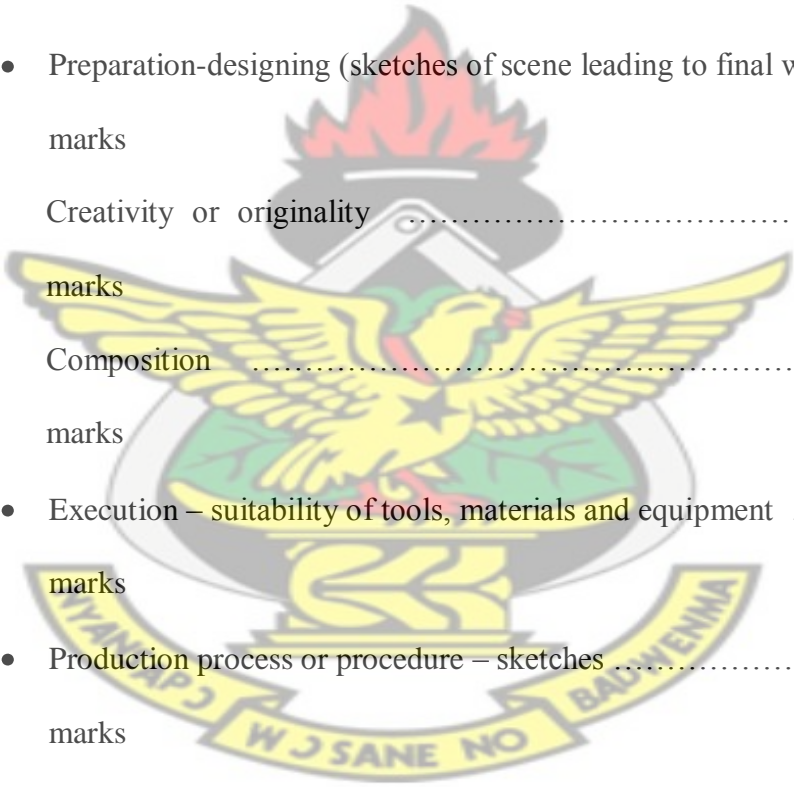
On drawing, as captured in the same syllabi, the specific objective for second year states that the students should be able to:

1. Draw objects from observation using their senses.
2. Use various shading techniques to achieve a three dimensional effects.
3. Draw and shade to show relative proportion.
4. Draw and paint objects and scenes according to perspective.

Some of these specific objectives are related directly to what the researcher studied, for example without the first specific objective, one cannot proceed to the other objectives. It is therefore very vital for one to concentrate on how to draw so as to equip students with the rudiments to give them a very solid foundation in drawing. This practice is what is lacking in our system, here in Ghana. Preliminary investigations carried out by the researcher indicated that out of the five Senior High Schools in Bekwai municipality, only two are studying Visual Arts and investigations revealed that students could not draw well because

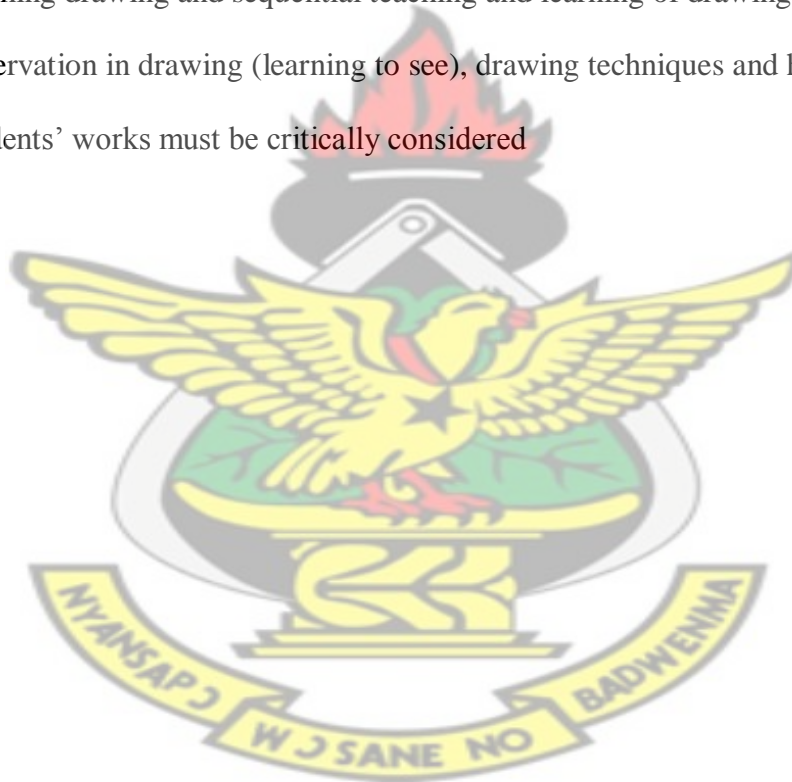
teachers hardly lay emphasis on teaching drawing. Teachers arrange a number of objects and the follow up instruction will be “yes draw”.

The West African Examination Council (WAEC) has certain standards for examiners who mark practical papers including drawing. According to the marking scheme released by WAEC for 2010, which the researcher used to assess students’ drawings, examiners must consider the following factors to make up the 100% total marks.

- 
- Preparation-designing (sketches of scene leading to final work)10
marks
 - Creativity or originality 5
marks
 - Composition5
marks
 - Execution – suitability of tools, materials and equipment15
marks
 - Production process or procedure – sketches10
marks
 - Mixing of colours or tones10
marks
 - Application of colours or tones5
marks
 - Skill application-effective use or handling of tools, materials and
equipment

.....	10
marks	
• Final finishing	<u>30</u>
<u>marks</u>	

In conclusion, the teaching of drawing is an art that must fully be understood and applied to achieve the needed results and in achieving these, certain guidelines outlined like, the concept of drawing, functions of drawing, teaching, methods of teaching drawing and sequential teaching and learning of drawing. The rest are observation in drawing (learning to see), drawing techniques and how to assess students' works must be critically considered



CHAPTER THREE

METHODOLOGY

3.0: Overview

Chapter three describes the general procedure the researcher adopted to solicit information for the study including visits to the sampled schools to investigate the quality of drawing there.

3.1: Research Design

The researcher employed qualitative research laying emphasis on action research with questionnaire administration, test, interviews and observations to collect data on the quality of drawing in selected Senior High Schools in Bekwai Municipality in the Ashanti Region. The researcher carefully selected the above approaches because they offered the best means of obtaining valid data for the study.

3.2: Qualitative Research Method

The researcher used the research design based on the nature of the topic. It facilitated investigation on the quality of drawing as they occurred in the school setting since the researcher was unwilling to tamper or manipulate natural occurrences, it was also meant for a holistic description of complex events and also for narrative summary of results.

Sidhu (2003) and Altichter, Posch and Somech (1995) explains that qualitative research emphasizes holistic description of whatever is being observed rather than comparing the effects of a particular treatment. While Ary, Jacobs and Razavic

(2002) present that qualitative inquiry seeks to understand human and social behavior from the “insider’s perspective”. It clearly portrays that the theme must be a clear or vivid description of phenomenon. Even though this type of research emphasizes the description and interpretation of data in words rather than numbers, numerical data was collected in the process and analysed as such to understand the quality of drawing in the sampled schools.

3.3: Action Research

Sidhu (2003) described action research as a type of research that can be conducted on an immediately available small sample in order to solve their immediate problem. This kind of research according to Sidhu is undertaken by educational practitioners because they believe that through or by their interventions, they can guide, correct and evaluate their decision and actions.

Cohen and Manion (1997) in a similar context also describe action research as a small-scale intervention in the functioning of the real world and a close examination of the effects of such intervention. Action research is situational and it is concerned with diagnosing a problem in a specific context. It can be deduced from the above authors that teachers who encounter drawing problems in their classroom are capable of helping or solving or correcting that immediate problem through research. Action research is participatory, self-evaluative, modifications are continuously evaluated within the ongoing situation and the ultimate objective is to improve practice in some way or the other.

Why Action Research?

- It helps the teacher to understand what actually goes on in teaching – learning situations.
- It is important in the sense that it does not only enhance the teacher's professional status but also promotes teacher's personal developments and improvements of his practices.
- The modern teacher needs to be equipped to understand the various methods or approaches that best suit the students he teaches. It is through action research that a teacher can evaluate his teaching effectiveness.
- Findings from action research provide teachers with the opportunity of acquiring a better understanding of all aspects of their own practices be it in relation to subject, content, the curriculum or the methods appropriate to the level of the students in their class.

3.4: Population Studied

Sidhu explains population in research as the aggregate of totality of objects or individuals regarding their inferences to be made in sampling study. In this study, the target population consisted of all Senior High School students studying the Visual Arts programme. The accessible population for the study was 102 students and a sample size of 48 students (37 boys and 11 girls) and four male teachers. The schools studied are located in Ashanti Bekwai Municipality. Information was solicited from the two schools (SDA Senior High School and Wesley Senior High School) which unfortunately happen to be the only schools offering Visual Arts in the entire municipality.

3.5: Sampling

Sidhu explains sampling as the process of selecting a representative unit from the population. Similarly, Cohen and Manion gave a picture by explaining that in sampling, the researcher endeavors to collect information from a small group or subject or the population in such a way that the knowledge gained is a true representative of the total population under study. Leedy (2005) explains that for quality research, at least thirty percent of the population for the study, is fair for an acceptable accuracy of results. The sample selected consisted of 48 students which was more than the recommended 30% and was made up of 24 students and two teachers from each school.

3.6: Instruments for Data Collection

Based on the nature of the researcher's study and data required for completion, instruments were carefully selected. Questionnaire, interviews, test and observation were combined and used. These were found to be the most expedient for the purpose of triangulation. Cohen and Manion (1994) described triangulation as using two or more methods of data collection technique in a study. The meanings, characteristics, advantages and disadvantage of these instruments were also taken into consideration in employing them to solicit for the requisite data for the study. Combining them made triangulation and validation of the data possible. Different sources were consulted in order to overcome inherent weaknesses of each of the techniques to improve the authenticity of the study.

3.6.1: Questionnaire

Leedy described a questionnaire as an instrument for observing the data beyond the physical reach of the observer which for example, may be sent to human beings or individuals who might be far away to the extent that the researcher may never see. Sidhu also described questionnaire as a form prepared and distributed to secure responses to certain questions. This means that it is a device for soliciting answers to questions listed on a form which are filled by respondents.

3.6.1.1: Forms of Questionnaire

There were two forms; open and close ended items were employed. The closed items consisted of questions that called for short check responses, while open questionnaires or structured called for free responses in the respondent own words. Both forms were employed to overcome inherent weaknesses of each form. All the 48 copies of the questionnaire sent to the two schools were retrieved to reflect 100% return rate. This questionnaire can be seen in Appendix 1.

3.6.1.2: Validation of Questionnaire

The final items in the questionnaire were given to colleagues for correction and my supervisor for final editing to ensure error-free questions. The instruments were finally piloted in the sampled schools and administered to the accessible group after all the corrections were made.

3.6.2: Interview

To obtain accurate information, an atmosphere of trust, cooperation and mutual respect was established by the researcher before the interview began. Leedy described the research interview as a two-person conversation which is normally initiated by the interviewer for the specific purpose of obtaining relevant information for the study. The researcher used unstructured interview which was more casual, carefully planned, and few restrictions placed on the respondents answer even if pre-planned questions are asked. The queries were altered to suite the situation and subjects. It was not easy getting the heads of department and the teachers so personal interviews were deemed appropriate. A Sample of an interview guide can be seen in Appendix 2 (p.76).

3.6.3: Observation

Mcmillan and Schumacher (1993) define observation as a particular kind of data gathering tool in which the researcher observes visually and auditory some phenomenon and systematically the needs of the result from observations. The above description supports Sidhu's explanation that it seeks to ascertain what people think and do by watching them in action as they express themselves in various situations and activities. Contributing to this point, Best and Kaln (1998) describe observation in qualitative research as usually consisting of detailed notation of behaviours, event and the context surrounding the event and behaviours. Participant and non-participant observation was used, the observer worked his way into the group to be observed so that as a regular member, he was no longer considered as an outsider against whom the subjects needed to protect themselves. On the other hand, as a non participant observer, he remained aloof at certain times. A sample of observation check list can be seen in Appendix 3.

3.7: Administration of Instruments

The researcher sought permission from the various heads in the target group through introductory letters. Two days after, the researcher again sought permission from the various heads to observe drawing in the classrooms and the studio. The observation commenced immediately after the permission was granted, which was done using the pre-test and post-test. Observation lasted for 60 days. The researcher also met the teachers of these schools to seek their willingness to answer questionnaire. The questionnaires were administered to the 48 students and four teachers. All the four teachers were interviewed a week after the questionnaire were retrieved. The interview was scheduled for the next day after they were briefed about the subject.

3.8: Data collection Procedure

Both primary and secondary data were sought to achieve the objectives set for the study. The primary data was collected through questionnaire, test, observation and interviews while the secondary data consisted of the review of literature on investigating the quality of drawing. Photographs of students involved and the objects used during the pre-test, intervention and post-test periods were taken to render the whole process viable.

3.9: Data Analysis Plan

Data collected in the form of field notes were transcribed and assembled in narrative form and also as tables that describe the quality of drawing in the

sampled schools. These were analysed and interpreted to give a fair idea of the situation on the ground or the situation in schools in Bekwai Municipality and what the educational authorities are doing about it. Details of this have been provided in chapter 4.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0: Overview

This chapter comprises assembly of data of results from test, interviews, questionnaires and observations. The analysis and interpretations took the following order; the results or marks for the pre-test and post test, the results from the questionnaire received, interviews and observations from both schools. In order to conveniently interpret the data, the results conducted were translated and presented as they were reordered and explained statistically in Tabular forms where necessary.

4.1: Total Number of Questionnaires Distributed to Respondents.

There were 24 students from each school who participated in the study. The number consisted of 21 boys and three girls in SDASHS and 16 boys and eight girls in WSHS. On the other hand, only four teachers, two in each school were given the questionnaire. All of them were males

4.2: Discussion of Data

4.2.1: Response of Students' Likes and Dislikes of Drawing

Table 1 show a very wide margin between students likes and dislikes in drawing. Some of the students who answered 'No' in the questionnaire upon interview

disclosed that they were initially offering science or business and later moved to Visual Arts. Based on an interview with teachers, they disclosed that their Heads frequently dump students into Visual Arts classes without considering their capabilities or interest.

Table 1: Response of Students' Likes and Dislikes of Drawing

	SDASHS	WSHS	Total
Yes	20	23	43
No	4	1	5
Total	24	24	48

4.2.2: Availability of Tools and Materials for Drawing

The responses given to the questionnaire indicates that most students from both schools lacked the basic tools and materials for drawing. Tools and materials such as pencils (2B-6B), charcoal, crayon, brushes, etc. were hard to come by. Out of the 24 students only five and three students respectively responded 'Yes' representing 20.8% and 12.5%. The number of students who responded 'No' that is 19 and 21 respectively representing 79.2% and 87.5% far outweighs those who said 'Yes'. What most of them had at hand even as at the time of the researchers visits were some HB pencils and very few 2B pencils. Some of the pencils were so short to the point that they found it difficult to draw with. The researcher then bought soft pencils (2B-6B) and distributed papers for them to draw with. These were collected after the exercise for subsequent drawings.

4.2.3: Response on Whether or Not Students Like Teachers' Methods of Teaching Drawing.

The responses given to the questionnaire showed the trust students have in their teachers. Out of the 24 students in each school, 20 and 22 students respectively from SDASHS and WSHS responded 'Yes' as against four students from SDASHS school and two from WSHS who responded 'No'. These figures clearly indicate the amount of trust students have in their masters, they believe they are qualified and thus can live up to expectation.

4.2.4: Availability of Drawing Textbooks

The issue about textbooks seems to be a very huge problem not only for the students but also teachers. The results from Table 2 indicate lack of textbooks on drawing in the school libraries. This may not promote learning. Upon the researcher's visit to the school libraries, it was realized that there were few copies of General Knowledge in Art by Amenuke et al (1999) and Living with Art by Rita Gilbert (1998). Result from Table 6 clearly indicates that only four students from SDASHS and five students from WSHS responded 'Yes', whiles 20 and 19 students respectively from SDASHS and WSHS responded 'No'.

Table 2: Availability of Drawing Text books in the School Library

	SDASHS	WSHS	Total
Yes	4	5	9
No	20	19	39
Total	24	24	48

4.2.5: Students Response to their Level of Drawing.

When respondents were asked about whether they were satisfied with the level of drawing, the results as indicated in Table 7, five and seven students responded 'Yes' and 19 and 17 students responded 'No' for SDASHS and WSHS respectively, this clearly depicts some level of contradiction. The possible question that followed was how come they trust their teachers and yet they are not satisfied with the level of drawing or in other words their work output? Most of them could not open their mouth to utter a word while others gave a smile in answer. This clearly indicates that there are problems associated with drawing. The teachers may be teaching drawing as prescribed but there seems to be a big vacuum in the affective teaching of drawing. It could possibly be due to lack of interest in drawing on the part of both teachers and students or some of the teachers did not study drawing into details as was the case of one teacher from Wesley senior high school who studied Home Economics at the tertiary level and was using it to teach General Knowledge in Art.

Table 3: Responses of Students Satisfaction with the Level of Drawing.

	SDASHS	WSHS	Total
Yes	5	7	12
No	19	17	36
Total	24	24	48

4.3: Problems Encountered by Students in Drawing

The students enumerated a number of problems they encountered during their drawing lessons. Some are as follows:

(i) Inadequate Time for Drawing

It was realised that there was limited time for drawing generally in both schools. According to the students, they are always occupied with other topics under General knowledge in Art like frequent writing of notes which occupied about 90% of their time and also based on the teacher's priority and interest, drawing may either be tackled or not. Some of the practical areas teachers concentrated included batik and tie-dye, designing and calligraphy. The researcher noticed that a teacher's interest in drawing could help raise the level of drawing in schools. Apart from that, instead of using the little time they had profitably, some were rather spent on some errands for their teachers for example students were engaged in other activities which were entirely private like commercial printing of T-Shirt, handkerchiefs, banners etc.

(ii) Lack of Tools and Materials

Just as it was revealed through the questionnaire and observation, most of the students complained about the lack of proper tools and materials which hindered their drawing. Some of the tools and materials included good quality pencils (2B-6B), charcoal pencils, markers, and different kinds of papers like cartridge, bond sheet, and eggshell. Students were using HB pencils to draw initially but the effects were not encouraging as students drew and shaded flat, registering just one or two tones as can be seen in Plates (5,6,7,8) They also complained about the high cost of drawing tools and materials. Some of the tools were not easily

available in Bekwai as students normally contribute money for to their colleagues to purchase some of these items from Kumasi.

(iii) How to Handle Tools for Drawing

Most of the students had their own style of holding the pencil but after observing them for a while the researcher realised that they were not yielding the right result as some struggled to certain lines. Some placed the pencils in between the second and the third fingers whilst others held the pencil very close to the graphite. The researcher was expecting the students to use the tripod grip or underarm grip which yielded some good results after introducing them through the research assistants to the students. The researcher however gave them room to use what they will be comfortable with but later saw students busily working on those grips.

(iv) Inadequate Text Books

Students complained about authorities not doing enough about getting them text books. They said there were text books for other courses like Business, Science and General Arts but virtually there are no books on Visual Arts. This accounts for the low patronage of the library by visual Arts students. Living with Art by Rita Gilbert (1998) and General Knowledge in Arts by Amenuke et al (1999) were the only books available. There were limited copies of the General Knowledge in Art as WSHS recorded eight books and SDASHS ten books. With Gilbert's book SDASHS had two copies while Wesley had No copy. The researcher was expecting to see not less than fifty books each from the libraries.

(v) Lack of Proper Furniture

A visit to the studio (SDASHS) showed an arrangement of long tables and benches which the students used in their practical works (both two-dimensional and three dimensional works). This was not even enough as some students stood during classes. There were six tables and 4 benches in all. Students are sometimes made to use their classrooms desks for drawing. In the case of Wesley Senior High School, the students were also using desks for their drawing. Wesley Senior High School had no studio and as such they were using their classrooms for their practical works. The researcher was expecting to see each student using comfortable tables, chairs and drawing boards where necessary.

(vi) Slow Starters

According to the students some teachers enter the drawing class or organise the drawing class for them without considering their individual abilities (strengths and weaknesses). Based on their reports, teachers assumed that they all knew how to draw. Teachers usually assembled the objects and the instruction follows, “ Yes draw”. They will not go round to guide especially the weaker ones (slow starters) and give them the necessary attention or the help they deserve. The researcher was expecting to see the teachers giving individual attention to them where necessary especially the weaker ones and encouraging or motivating them to give off their best.

(vii) How to Shade

The skill of shading must be learnt properly and applied at any giving time. Based on observation carried out by the researcher, It was realised that only one method run through their shading exercise (mass shading). The students complained that

they do not know how to shade. They do not consider the effect of light in their work. Some of their shadings were flat and as recommended by WAEC, students are supposed to shade to bring out three tones (the darkest tones; the middle tones; and the highlights). This practice was lacking in the schools as most of the students could not shade to portray the three tones.

(viii) Over-use of Eraser

Since the students kept encountering problems in their drawings, every little mark that was not registered confidently was quickly erased or cleaned. This was hindering their efforts as students were not being bold since they became scared with every little mark or impression they made. Some felt discouraged when their colleagues drew better.

4.4: Discussion on Observation before the Intervention

The researcher took the role of an observer. He noted down the behavior and activities of the students in both schools. Observations were carried out using the unstructured or semi-structured method with a prepared checklist which highlighted on the following salient points.

The researcher first considered the kind of drawing the students have been practicing and realised that they were all into still life drawing. The researcher also realised that students drew without considering some basic principles associated with drawing. Some are as follows; students hardly take the pains to go around the object to select a suitable view which can help them to draw well. Most of the students took their papers without considering whether the format

chosen (landscape or portrait), will suit the objects they were going to composed, the rest included consideration of space and composition of objects so as to avoid making compositions either too big or too small.

On drawing tools and materials, it was deduced that most of them were not having drawing tools. What were common to them were some HB pencils and sketch pads. Most of them were not using soft pencils (2B-6B) which did not auger well for good rendering of tones. The study also showed that, the students were not conversant with the tools they were using and as a matter of fact they realised their full impact during drawing.

My observation also uncovered that students were not bold whenever it came to drawing as some found it even difficult to start drawing. Registering their initial strokes was even a problem where most of them used thick or dark lines to register their initial strokes. Also, students were not confident with their lines as they kept erasing every bit of stroke they rendered and lastly, the students did not focus on the objects they drew.

4.5: Response from Interview

It was deduced from the interview that there was much attention on still life drawing with little emphasis on imaginative composition. According to the teachers, the reason backing the above statements is that, this has been the trend for so many years since their final examination was normally designed to suit that. Moreover, students who had the flair and the interest were encouraged and given the necessary motivation to answer imaginative composition questions.

On how they introduce their drawing, it was found out through the interview that, the objects are either arranged or composed and students asked to draw. Two of them (the teachers) from SDASHS confirmed that they occasionally chipped in some demonstration to motivate them. On the issue on steps for teaching drawing, they claimed they had their own style and that there are no rigid rules that they should follow to teach drawing.

There are numerous problems militating against their drawing lessons. Some of these problems had direct impact on their drawing lessons and as such this was affecting their delivery. For example, lack of tools and materials for students to work with. The teachers also complained about the kind students that they normally get from the JHS level. According to them, some of students admitted to study Visual Arts come with grades from 25-30 and these group of students normally gave them problems. Some of the other challenges included the following; most of the school Heads and the entire administration showed little concern in the activities of the Visual Arts Department; provision of equipments like tables and chairs to work with and studios for every subject to champion their good course.

The teachers enumerated the problems the students were facing in their drawing lessons. Some included the following:

- The inability of students to draw to proportion.
- The inability of students to understand the concept of perspective.
- Inability to handle pencil well.

- Inability to shade properly to render three tones as was required by WAEC.
- The inability of students to observe critically.

They all agreed that to see an improvement in drawing, some, if not all of the problems must be tackled. One teacher agreed that students must be taken through series of activities that help them. For instance, continuous drilling on how to hold the pencil and draw especially lines in different directions would be a good start for beginners.

On how students' works were assessed, they all agreed that, though they were aware of some of these marking schemes by WAEC and GES they felt comfortable working with 'theirs'. In this sense, works were collected and grouped based on a number of factors like skill or style used, effective use of tool (shading) and space. Based on these, works were grouped from either A1-F9 or 100-0.

4.6: Pre-Intervention (Pre-Test)

In the pre-intervention stage, the perceived problem was defined or diagnosed before the actual intervention was done. The pre-intervention is the procedure that the researcher adopted in trying to define or diagnose the perceived problem before the actual intervention. After observing the students for about two weeks the researcher started with the pre-test. In order to test students' drawing abilities, the pre-test was divided into three categories:

- To check students' mastery of handling drawing tools especially pencil, pen, and charcoal.

- To check if students can observe well using their senses.
- To identify if students can shade properly to bring the three tones out as required by WAEC.

Students were then asked to draw a variety of objects to ascertain whether the above targets could be achieved. Some of the objects drawn were empty boxes, table, empty gallons, pair of shoes, a ceramic tea set and a coal pot. Out of the several tests conducted, three were picked to be used for the study. They were labeled as Test 1, 2, and Test 3, where Test 1 represented an outline drawing of a table, Test 2 was the drawing of empty boxes and Test 3 was the drawing of a tea set. The result can be seen in seen in Appendices 4-9. The researcher with the help of the resource personnel collected the test items and marked them over 20 marks each, and the results tabulated as seen in Table 4 which show the pre-test results of students coded A-X from WSHS.

Key:

- | | | |
|---------|---|---|
| (A - X) | - | Coding for 24 students in Wesley Senior High School |
| (A - X) | - | Coding for 24 students in SDA Senior High School. |
| T.1 | - | Test 1 |
| T.2 | - | Test 2 |
| T.3 | - | Test 3 |

Table 4 and 8 shows the pre-tests marks obtained from Wesley Senior High School and SDA Senior High School. In Test 1, students were asked to make outline drawing of a table. Test 2 was the drawing of empty boxes, while the Test 3 was on the drawing of a tea-set. Each test was marked over 20 marks and the result recorded for tallying.

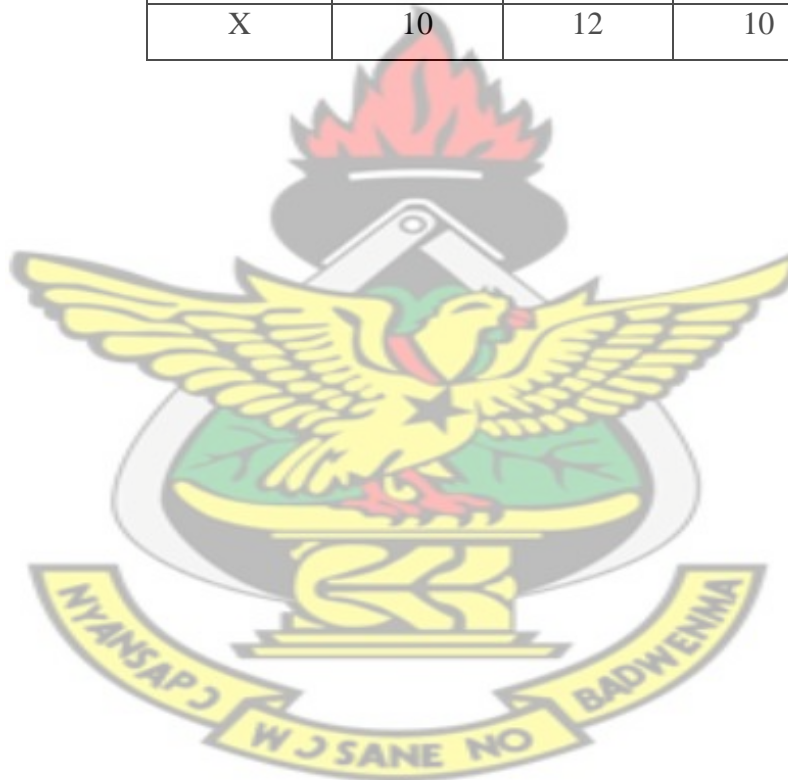
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4.7: Results from Pre-Test Discussions

Table 4: Pre-Test Marks for WSHS

Students	T. 1	T. 2	T. 3
A	4	5	4
B	6	6	5
C	6	9	5
D	5	5	6
E	5	10	6
F	6	5	4
G	5	7	4
H	8	10	9
I	3	5	5
J	5	4	5
K	4	4	4
L	6	6	4

M	6	5	3
N	7	5	4
O	4	5	5
P	5	4	3
Q	5	10	6
R	6	7	9
S	2	2	5
T	4	5	7
U	6	6	8
V	10	10	8
W	5	7	6
X	10	12	10



4.7.1: Pre-Test 1 Results for WSHS

Students performed poorly in Test 1 as can be seen in Table 5 where 54.2% recorded marks ranging from 1-5 and 45.8% of them also had marks ranging from 6-10. No student scored any mark between 11-15 and 16-20. A very high percentage (54.2%) of students performed abysmally as can be seen in Appendix 6, Fig 9, 11 and 12 and Appendix 8 Fig 17-20. Only two students scored 10 marks each and one person scored as low as two marks.

Table 5: Frequency Distribution of Pre-Test 1 Result for WSHS

Marks	Frequency (F)	Percentage (%)
1-5	13	54.2
6-10	11	45.8
11-15	2	0
16-20	0	0
Total	Σf 24	100

4.7.2: Pre-Test 2 Results for WSHS

Table 6 show the frequency distribution of pre-test results for Wesley Senior High School. The second test conducted showed that a high percentage (58.3%) of students had marks from 1-5. Also, an equally high percentage (37.5) was recorded for marks ranging from 5-9. Only one (1) person had a mark between the ranges of 10-14 thus representing 4.2 %. These marks generally indicate that students did not do well in this test. The result as compared to Test 1 was even worse. However student 'X' who was quite a potential artist, managed to get 12 marks in this test.

Table 6: Frequency Distribution of Pre-Test 2 Results for WSHS

Marks	Frequency	Percentage (%)
1-5	14	58.3
6-10	9	37.5
11-15	1	4.2
16-20	0	0
	Σ 24	100

4.7.3: Pre-Test 3 Results for WSHS

The pre-test 3 conducted for students of W.S.H.S. as can be seen Table 7 involved drawing and shading a ceramic tea-set as can be seen in Plate 9 and 10 indicates that students performed poorly as 58.3% had marks ranging from 1-5 and 41.2 % had from 6-10 respectively. None of the students scored a mark between 11-15 and 16-20. All the three pre-test conducted for W.S.H.S showed some weak performance on the part of the students. Students had such result based on the various problems they themselves enumerated earlier.

Table 7: Frequency Distribution of Pre-Test 3 Results for WSHS

Marks	Frequency	Percentage (%)
1-5	14	58.3
6-10	10	41.7
11-15	0	0
16-20	0	0
	Σf 24	100

Table 8 shows the pre – test results of students from SDASHS, coded A – X. the test were marked using WAEC marking and the results tabulated.

Table 8: Pre-Test marks for SDASHS

Students	T. 1	T. 2	T. 3
A	6	10	11
B	8	9	10
C	4	5	6
D	4	5	5
E	3	6	5
F	4	5	5
G	5	5	5
H	4	7	6
I	2	4	5
J	3	4	4
K	3	6	6
L	8	10	8
M	4	3	4
N	5	4	5
O	5	5	4
P	6	7	5
Q	10	14	10
R	7	8	10
S	8	10	8
T	5	5	6
U	4	5	5
V	6	5	6
W	5	7	8
X	5	10	9

4.7.4: Pre-Test 1 Result for SDASHS

The frequency distribution of the pre-test results shown in the Table 9 above for SDASHS indicates that a very high percentage of 66.7% (the highest in all the pre-test marks) scored between 1-5 marks, this shows that students performed poorly in this test. Also 33.3% of the students scored in the range of 6-10. However, none of the students scored any mark between 11-15 and 16-20. This is indication that the students did not do well.

Table 9: Frequency Distribution for Pre-Test 1 Result for SDASHS

Mark	Frequency	Percentage
1-5	16	66.7
6-10	8	33.3
11-15	0	0
16-20	0	0
Total	24	100

4.7.5: Pre-Test 2 Result for SDASHS

The frequency distribution of pre-test 2 results of SDASHS as can be seen in Table 10 gives a clear picture of the test conducted. Twelve students representing 50% scored between the range of 1–5 and 11 students also scored from the range of 6–10, representing 45.8%. However, only one person scored between 11–15 representing 4.2% and 0% from 16–20.

Table 10: Frequency Distribution for Pre-Test 2 Results for SDASHS

Marks	Frequency	Percentage
1-5	12	50
6-10	11	45.8
11-15	1	4.2
16-20	0	0
Total	24	100

4.7.6: Pre-Test 3 Results of SDASHS

Table 15 shows the frequency distribution of pre-test 3 results for SDASHS, which also gives another viewpoint of students' poor performance in drawing. In this test, eleven (11) students representing 45.8% scored between 1–5 and twelve students representing 50% also scored from 6–10. There was a percentage decline of 4.2% as only one (1) student scored from 1–15.

Table 11: Frequency Distribution for Pre-Test 3 result for SDASHS

Mark	Frequency	Percentage
1 – 5	11	45.8
6 – 10	12	50
11-15	1	4.2
16 – 20	0	0
Total	24	100

4.8: Intervention Stage

During the intervention, a set of strategies were planned and outlined by the researcher. They were then implemented and monitored for a period with the help of two resource personnel from the two schools to help improve a drawing problem. After the students had undergone the pre-testing stage, the researcher carefully listed the problems and started planning on how to intervene so as to solve their numerous problems. Lesson notes were designed and discussed with the resource personnel to enable them teach their students drawing.

The students were to learn the proper handling of the drawing tools. The researcher agrees to a large extent that though some students knew how to draw very well using their own style of handling the tools, a good number of them could not hold the pencil or tool well, as can be seen in Appendix 15. Students were to learn two main positions: the underarm grip and the tripod grip. After this, series of exercise were given to students to acquaint themselves with the grips.

The researcher was encouraged after going through a similar exercise called observational drawing in one of our practical studio lecture on the 8th of October, 2009, where one of our lecturers, Dr S.K. Amenuke taught the class. It worked so well that the researcher thought it wise to apply this in teaching the students.

The next stage was on the training of the hand and eye coordination, Students were to pick leaves and starts drawing from a targeted point. They were to make an outline drawing starting from a particular point and moving along the edges of the leaves as the pencil also moves simultaneously till they reach the point they

started, see Appendices 10 and 13, Figs 24 and 25 and Plates 4-9. Students enjoyed this particular lesson though there were some initial setbacks where the starting point and the ending point never met. Students were however encouraged and advised not to give up since they would get used to it after series of practice sessions. They practiced with different objects in order to improve upon their hand and eye coordination. They started showing progress in their work.

The next stage was to draw considering their six senses i.e. seeing, hearing, smelling, touching, tasting and kinesthetic. The researcher was of the opinion that when students go through this exercise in addition to good hand and eye coordination, they can draw to show the exact likeness of whatever they draw. Amenuke et al, in their book General Knowledge in Art, outlined the senses and their application to tools and materials as can be seen from Table 16. Samples of some good drawings can be seen in Appendix 11, Figs 30 – 32.

Table 12: The Senses and Their Application in Drawing

Sight(see)	Looking at and observing the colour, size, and shape of objects to be drawn.
Touch(skin)	Touching and feeling their hardness, softness, coldness, hotness and texture.
Smell(nose)	Smelling the objects
Taste(tongue)	Tasting the objects (if not toxic).
Kinesthetic(muscle)	Lifting them to feel their weight.

The researcher explained these senses as can be seen in Table 16 and how they must be applied when making especially still life studies, for example in studying still life composition, they must consider size, shape, colour and draw to represent how rotten or fresh an object may look or how weak or strong their boxes were, or how bulky the gallons were. As they explained the objects with their senses, detailed information and knowledge were collected which helped them to understand the composition they were making and to draw them accurately.

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4.9: Shading

After drawing, objects that may be in outline needed to be painted or be shaded to bring out its solidity or assume its three-dimensionality which makes them looked real. During the pre-test, as can be seen in Appendix 6, Figs 9-12, it was realised that most students could not shade properly. The researcher deemed it right for students to first know shading considering the effect of light on the objects and their cast shadows, and secondly choose any of the techniques of shading to shade the objects. Some of the types or forms of shading taught were as follows:

- Hatching
- Cross hatching
- Mass shading
- Stippling (pointillism)

4.10: Post-Intervention Stage

Post-intervention evaluates the outcomes of the action taken. This is mainly done to ascertain whether for instance the students had improved upon their drawing skills or to verify results. In this study, students were given the same test after the intervention for the purpose of verifying results as far as the two tests were concerned. Resource personnel in the two schools were to demonstrate for students to practice. A lesson plan covering the above methods has been provided in Appendix 15. After the intervention, the same test (Test 1, 2 and Test 3) was given to students to ascertain if students performed better after the intervention.

Table 13 shows results of the post-test for WSHS.

Key:

- (A - X) - Coding for 24 students in Wesley Senior High School
- (A - X) - Coding for 24 students in SDA Senior High School.
- T.1 - Test 1
- T.2 - Test 2
- T.3 - Test 3

4.11: Result from Post-Test Discussion

Table 13: Post-Test Marks for WSHS

Students	T. 1	T. 2	T. 3
A	9	10	10
B	10	12	12
C	18	8	10
D	7	10	15
E	12	8	10
F	10	10	12
G	10	8	12
H	10	11	10
I	15	16	18
J	13	10	11
K	10	8	10
L	10	12	13
M	9	13	10
N	9	9	10
O	15	15	18
P	15	17	16
Q	10	8	10
R	7	5	8
S	5	5	8
T	10	10	12
U	8	9	12
V	20	16	17
W	10	10	8
X	15	15	13

4.11.1: Post-Test 1 Result for WSHS

Table 14 demonstrates the frequency distribution of the post-test 1 conducted on students of WSHS after the intervention was done. The results clearly shows a remarkable improvement of marks obtained as 2 (two) students representing 8.3% scored between the range of 16-20. Eleven (11) students representing 45.8% also scored between the range of 11-15, ten (10) students representing 41.7% scored between the range of 6-10 and only one (1) representing 4.2% scored between 1-5 marks as compared to 54.2% in the pre test. Juxtaposing the two results from

Tables 5 and 14, it can be deduced that, there was a remarkable improvement in the post-test 1 conducted for students as figures from the Table 14 clearly indicates that the kind of intervention done practically uplifted their drawing skills.

Table 14: Frequency Distribution of Post-Test 1 Results from WSHS

Marks	Frequency (f)	Percentage (%)
1 -5	1	4.2
6-10	10	41.7
11-15	11	45.8
16-20	2	8.3
TOTAL	$\sum f = 24$	100

4.11.2: Post-Test 2 Results for WSHS

The Post-Test 2 also gives a similar picture where students showed some improvement as compared to the Pre-Test 2. On the Pre-Test 2 results, as can be seen in Table 6, 14 students representing 58.3% for the range between 1–5 marks recorded very low marks prior to the intervention. After the intervention, the percentage drastically reduced to 8.3% for the same range and with the frequency of 2 as can be seen in Table 15. Students showed some remarkable progress as thirteen (13) students representing 54.2% scored for the range 6–10 as compared to the previous test (pre-test 2) where nine students representing 37.5% scored for the same range. This shows there was a significant increase in the students' performance in the post test as compared to the pre-test.

Table 15: Frequency Distribution of Post-Test 2 Results for WSHS

Marks	Frequency (f)	Percentage (%)
1 – 5	2	8.3
6 – 10	13	54.2
11 – 15	6	25
16 – 20	3	12.5
Total	24	100

4.11.3: Post-Test 3 Results for WSHS

Students from WSHS once again performed remarkably well as compared to the pre-test 3 organised for them. No student had any mark from the range of 1- 5 representing 0% as can be seen in table 16 above. On the contrary, 58% of the students had marks ranging from 1–5 in the pre-test organized for the same school in Table 7. There was a significant increase from 41.7% in the pre-test organized for the student between 6–10 marks in Table 7 to 45.8% in Table16. In the pre-test result, as can be seen in Table 12, none of students recorded a mark between 11–15 and 16–20, however, students performed better in the post test as they recorded 37.5% between the range of 11-15 and 16.7% for 16–20. This means that the students did well.

Table 16: Frequency Distribution of Post-Test 3 Result for WSHS

Marks	Frequency	Percentage
1 – 5	0	0
6 – 10	11	45.8
11 – 15	9	37.5
16 – 20	4	16.7

Total	24	100
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Table 17 also shows post-test result for SDASHS. The same students undertook the pre-test using the same items. These tests were also marked out of 20.

Table 17: Post-Test Marks for SDASHS

Students	T. 1	T. 2	T. 3
A	10	12	15
B	18	10	15
C	15	10	15
D	15	10	10
E	15	10	16
F	10	11	15
G	15	15	10
H	15	10	11
I	5	5	8
J	5	5	6
K	10	7	10
L	18	15	17
M	6	6	5
N	15	10	15
O	20	15	17
P	15	10	15
Q	20	15	18
R	10	11	12
S	15	12	14
T	18	10	15
U	15	15	16
V	10	12	16
W	15	10	12
X	12	15	13

4.11.4: Post-Test 1 Result for SDASHS

The frequency distribution for post-test 1 mark shown in Table 18 indicates that there was an improvement in students' drawing after the intervention. One (1) student scored representing 4.2% between the ranges of 1–5 as compared to the pre-test marks in Table 9 where 66.7% scored for the same range. There was a significant change in students' marks especially between 11–15 and 16-20 where students scored 0 in the pre test marks (Table 9) but scored 45.8% and 20.8 respectively for the post test as can be seen Table 18. The results indicate a rapid turn of events where students performed well.

Table 18: Frequency Distribution of Post-Test 1 Results for SDASHS

Marks	Frequency	Percentage
1 – 5	1	4.2
6 – 10	7	29.2
11- 15	11	45.8
16 – 20	5	20.8
Total	24	100

4.11.5: Post-Test 2 Results for SDASHS

The second post-test results for students of SDASHS as represented in Table 19 indicates that there was an improvement in their results. There was percentage decline from 50% to 4.2% between the ranges of 1–5 from the pre test to the post test. However, there was no percentage change between 6–10 marks as students

maintained the percentage at 45.8 for both pre test and post test (Tables 10 and 19).

However, the percentage rose to 45.8% in the post test as compared to 4.2% in the pre test for the same range of 11–15. This is an indication of a good result.

Table 19: Frequency Distribution of Post-test 2 Results for SDASHS

Mark	Frequency	Percentage
1 – 5	1	4.2
6 – 10	11	45.8
11 – 15	11	45.8
16 – 20	1	4.2
Total	24	100

4.11.6: Post Test 3 Results for SDASHS

Table 20 gives a clear picture of students' performance in drawing as compared to the pre-test result shown in Table 11. The results shows some massive improvements as 12 students representing 50% scored between 11 – 15 in the post-test shown in Table 20 above as compared to one student representing 4.2% for that same range. On the contrary, one student representing 4.2% scored within the range of 1–5. In the pre-test results as shown in Table 11, 11 students representing 45.8% scored for that same range. This is an indication that the students did well in the post test results. The improvements in the tests conducted were basically due to the intervention outlined for the resource personnel.

Table 20: Frequency Distribution of Post-Test 3 Results for SDASHS

Marks	Frequency	Percentage
1-5	1	4.2
6-10	5	20.8
11-15	12	50
16-20	6	25
Total	24	100

4.12: Challenges Students Faced

Students' participants were confronted with numerous challenges. They had to forego other activities they considered crucial to participate in this study. They stayed even after classes and during break time for this study to reach its completion. Students found it very challenging especially during the initial stage when they were practicing on their hand- and eye- coordination where students drew leaves and the starting point and the ending point never met.

To ascertain the initial level or standard of students' drawing, pre-test was organised. An intervention was then made because the drawings produced were not satisfactory. A lesson plan was then designed for the research assistants to use them in teaching after which the post-test was organised. Results were then compared and analysed based on the two tests conducted, in which there was a massive improvement in the post-test results given an indication on the relevance of the intervention.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1: Summary

The first objective was to find out some of the causes of students' inability in drawing. This was very necessary to get adequate data on drawing in Bekwai Municipality. Such information when acquired will position or equip the researcher to improve upon the standard of drawing. In achieving the above objective, various instruments were adapted to get adequate information on the current state of drawing in selected second cycle schools. The instruments used included observation, text, interviews, questionnaire and photographs. The problems which were quite common to both schools were diagnosed through the instrument used and an action plan using action research was embarked upon to check whether the result will improve.

The second objective was to identify some possible solutions to students' inability in drawing that were outlined in the first objective. This objective therefore dwelt on outlining strategies to teach and compare results before and after the intervention. The findings and appreciation of results however have been discussed into details.

5.2: Conclusions

The discussion makes it clear that, the schools give admission to many applicants with weak BECE grades to offer Visual Arts at the Senior High School level.

Such students do not mostly do well generally. The Visual Arts programme is designed to cater for the Head, the Heart and the Hands, so if on the other hand a student is handicapped in any of these, the researcher believes that such a student could be giving a helping hand so as to help improve the drawing standards.

It was also revealed through the research that, in some instances, the Visual Arts course is forced on the students against their interest and so they do not put in much effort especially when it comes to drawing lessons. Such students are not normally focused in class and they disturb others. It is very important to counsel such students to develop positive attitudes towards the course in general and drawing to be specific.

The teacher plays an important role in the upbringing of every student. If teachers play their role well by doing what is expected of them as discussed in this study and those who are to supervise also do likewise, students with drawing difficulties would be given the needed attention and care to bridge the drawing gap.

The study revealed numerous challenges associated with the teaching and learning of drawing at the Senior High School level. This include inadequate time for drawing, lack of tools and materials for drawing, how to handle drawing tools and inadequate textbooks on drawing. The rest are poor teaching methods, lack of proper furniture for drawing and most importantly how to draw?

5.3: Recommendations

Regarding the benefits that may accrue from this innovation of improving the standards of drawing into the academic, socio-economic, artistic and aesthetic

development of the nation, the following recommendations have been outlined to be considered and for further studies.

- Both head of institutions and parents must be guided in choosing the right courses for students. The background of students and their interests must also be taken into consideration when courses are being allocated for students.
- Heads of Visual Arts departments should see to it that their teachers teach drawing. This can be done through strict supervision of students' sketch pads vis-à-vis prepared scheme of work of teachers.
- Research findings from other countries about the teaching and learning of drawing should be studied, pre-tested, and adopted by GES and CRDD to improve the standard of teaching and learning of Visual Arts
- Drawing in basic education should be taught less perfunctorily. The “Creative Arts” component of primary school education needs revamping, resourcing and re-prioritisation.
- There should be collaboration from the Ministry of Education, GES, and the school administration to ensure that the necessary tools, materials and equipments are provided for effective academic work to be done.
- Government, GES and the Art Teachers Association of Ghana must constantly organise workshops, seminars and other refresher courses to help teachers overcome some of the challenges they face in drawing.
- Drawing has many psycho-social benefits. National policies should be made nurture drawing and elevate it to national status, as a reflection of our cultural values.

- Drawing is a broad area of study; the researcher is therefore urging other researchers to exploit fully other alternatives to improve the standards of drawing in our country.
- This project report should be published and copies made available in libraries and other educational institutions throughout the country to serve as an educational resource material.

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APPENDIX 1

QUESTIONNAIRE 1

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ARTS AND SOCIAL SCIENCES
DEPARTMENT OF ART EDUCATION

This questionnaire is designed to solicit information for this project. Information collected would be kept highly confidential as possible. The researcher will highly appreciate your responses.

About the teacher

1. Gender Male ☐ Female ☐
2. Age Category 25-30 ☐ 31-40 ☐
 41-50 ☐ 51 and above ☐
3. Did you study any form of drawing during your first degree programme?
 Yes ☐
 No ☐
4. If Yes, please specify
 (a) _____ (b) _____
 (c) _____ (d) _____
 Other _____
5. How long have you been teaching drawing?
 1-5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ Above 20 ☐
6. Which of the following types/forms of drawing do you teach your students?
 Still Life ☐
 Imaginative composition ☐
 Outline drawing ☐
 Figure drawing ☐
 Portrait ☐

Other _____

About the student

7. Facilities for drawing: Does the department have a studio?

Yes ☐

No ☐

8. Is there any GES recommended book on drawing in the school library?

Yes ☐

No ☐

9. Are there enough reference books on drawing at the library?

Yes ☐

No ☐

10. Do you have materials that guide you in teaching drawing?

Yes ☐

No ☐

11. Are students comfortable with the use of desk in drawing?

Yes ☐

No ☐

12. Do they have drawing boards?

Yes ☐

No ☐

13. If No, do they have any alternative board or improvised drawing board?

Yes ☐

No ☐

14. How do they get their materials to work with?

Collect their money and buy them ☐

Students buy them before hand ☐

Other, please specify:

15. Are students limited in any way with the use of tools and materials for drawing?

Yes ☐

No ☐

16. What about techniques or drawing styles

Yes ☐

No ☐

17. Do you exhibit student work for appreciation?

Yes ☐
No ☐

18. Are you satisfied with the quality of works produced by your students?

Yes ☐
No ☐

19. What level of skills achievement is revealed in students work?

- (a) (i) High level of creativity ☐
(ii) Low level of creativity ☐
(b) (i) High level of originality ☐
(ii) Low level of originality ☐

20. Are you satisfied with the general performance of students' drawings?

Yes ☐
No ☐



QUESTIONNAIRE 2

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ARTS AND SOCIAL SCIENCES
DEPARTMENT OF ARTS EDUCATION

Questionnaire for students

1. Age 10-15 ☐ 16-20 ☐ 21-25 ☐ 26 and above ☐

2. Gender: Male ☐ Female ☐

3. Residence: Boarding ☐ Day ☐ Hostel ☐

4. How did you fare in your BECE results?

Excellent ☐
Very Good ☐
Good ☐
Credit ☐
Pass ☐
Fail ☐

5. How did you become a visual arts student?

My parents forced me to do it ☐
I choose to do the course myself ☐
The school gave it to me ☐
I was advised to do it ☐

6. Do you like the course?

Yes ☐
No ☐

7. Do you like or enjoy drawing?

Yes ☐
No ☐

8. What do you mostly draw?

9. Do you have the requisite tools and materials for drawing?

Yes ☐

No ☐

10. If No, list some of the tools and materials you wish the department could provide

- (a) _____ (b) _____
(c) _____ (d) _____
Other _____

11. Do you like the way your teachers teach drawing?

Yes ☐
No ☐

12. Are there any textbooks or books on drawing in your school library?

Yes ☐
No ☐

13. How often does your teacher give you practical work on drawing?

- Once a week ☐
Twice a week ☐
Once a month ☐
Once in two weeks ☐
Others, please specify: -

14. What kind of drawing do you do?

- Still Life ☐
Imaginative composition ☐
Outline drawing ☐
Figure drawing ☐
Portrait ☐
Other: _____

15. Are you satisfied with the level of drawing so far?

Yes ☐
No ☐

16. If No, what do you think should be done to improve the teaching and learning of drawing in your school?

17. Kindly list some of the problems you encounter as a student learning how to draw?

18. How can some of these problems be solved?

APPENDIX 2

INTERVIEW GUIDE FOR TEACHERS

1. What kind of drawing do you engage your students in?

.....

.....

.....

2. How do you introduce drawing to your students?

.....

.....

.....

3. What are the steps you follow in teaching students how to draw?

.....

.....

.....

.....

4. What are some of the problems militating against your drawing lessons?

.....

.....

.....

.....

5. What kind of challenges do you normally face as far as drawing techniques are concerned?

.....

.....

-
-
6. What do you think is the problem with students as far as drawing is concerned?

.....

....

.....

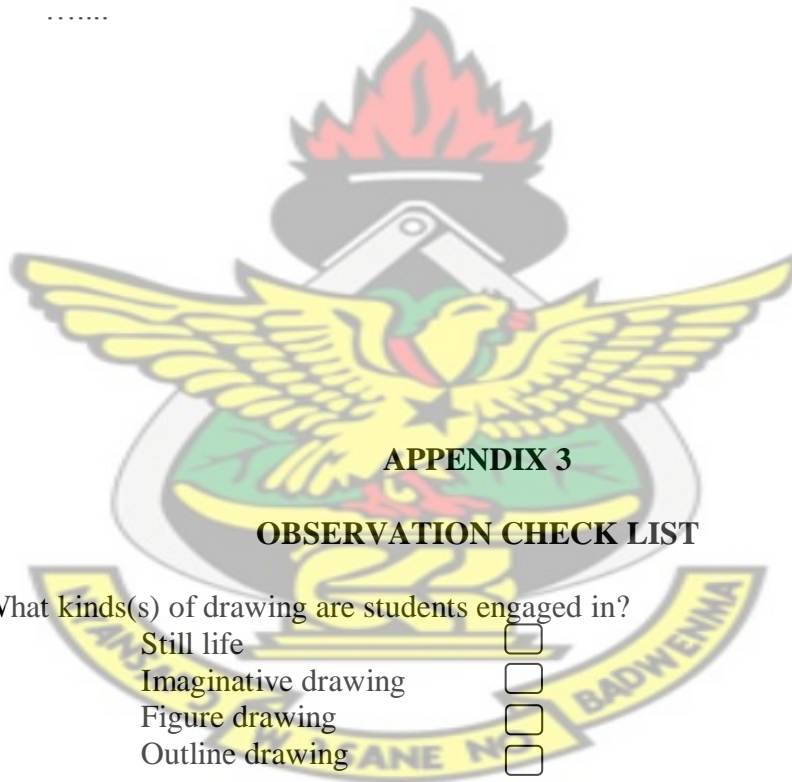
....

7. In your opinion, how can drawing in the S.H.S be improved?

.....

.....

.....



APPENDIX 3

OBSERVATION CHECK LIST

1. What kinds(s) of drawing are students engaged in?

Still life	<input type="checkbox"/>
Imaginative drawing	<input type="checkbox"/>
Figure drawing	<input type="checkbox"/>
Outline drawing	<input type="checkbox"/>

2. After the composition of the various objects, do students take the pains to move around the objects (subjects) in order to choose a suitable view?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

3. Do they consider the arrangement of the object(s) in relation to the paper as far as positioning is concerned, i.e. landscape or portrait?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

4. Do they have a number of drawing tools at their disposal to select from?

Yes	<input type="checkbox"/>
-----	--------------------------

No ☐

5. Are they comfortable with their tools as far as usage is concerned?

Yes ☐

No ☐

6. Do they consider proportion when drawing?

Yes ☐

No ☐

7. How do they register their initial strokes?

Light Lines ☐

Dark Lines ☐

8. Do students make a quick sketch of the objects before the actual drawing?

Yes ☐

No ☐

9. Are they confident with their lines?

Yes ☐

No ☐

10. Do they use eraser frequently

Yes ☐

No ☐

11. Do they take the pains to study/observe the objects/subjects closely before and during drawing?

Yes ☐

No ☐

12. Do they go around the works of their colleagues to appreciate them and to motivate them to draw well?

Yes ☐

No ☐

13. Does instructors or teachers display works for appreciation?

Yes ☐

No ☐

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APPENDIX 4

SOME PRE-TEST 1 DRAWINGS BY SDASHS AND WSHS STUDENTS



Fig 1



Fig 2



KNUST

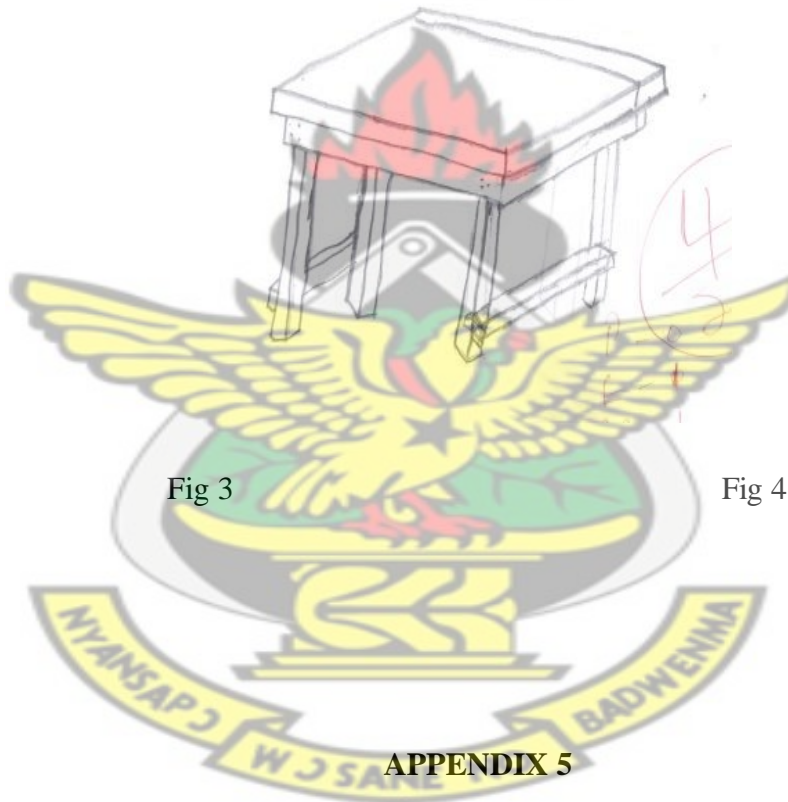


Fig 3

Fig 4

APPENDIX 5

SOME POST-TEST 1 DRAWINGS BY SDASHS AND WSHS STUDENTS



P-3
E-4
PR-3
S-P-3

KNUST



P-3
E-4
PR-3
S-P-3



Fig 5

Fig 6

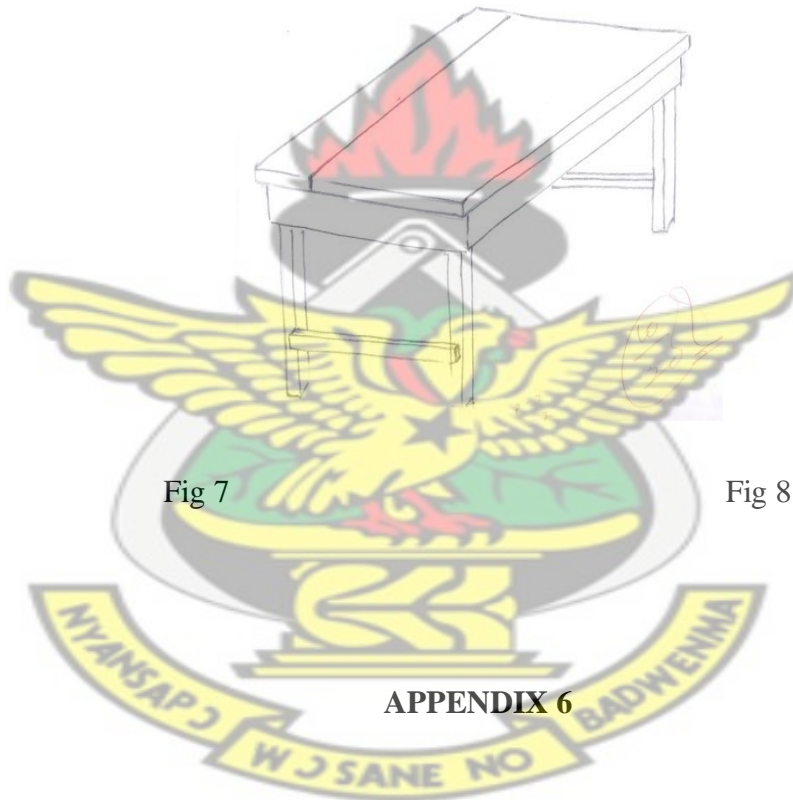
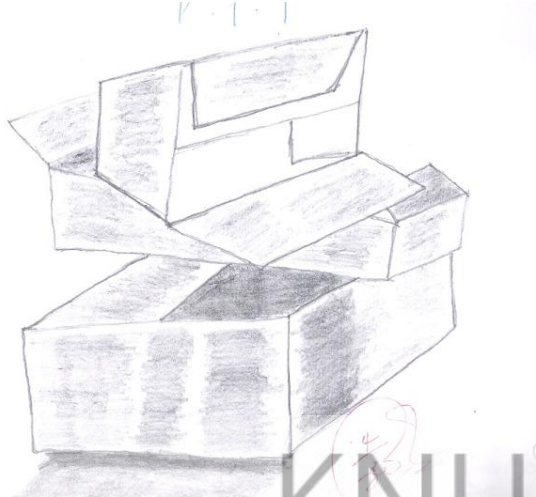
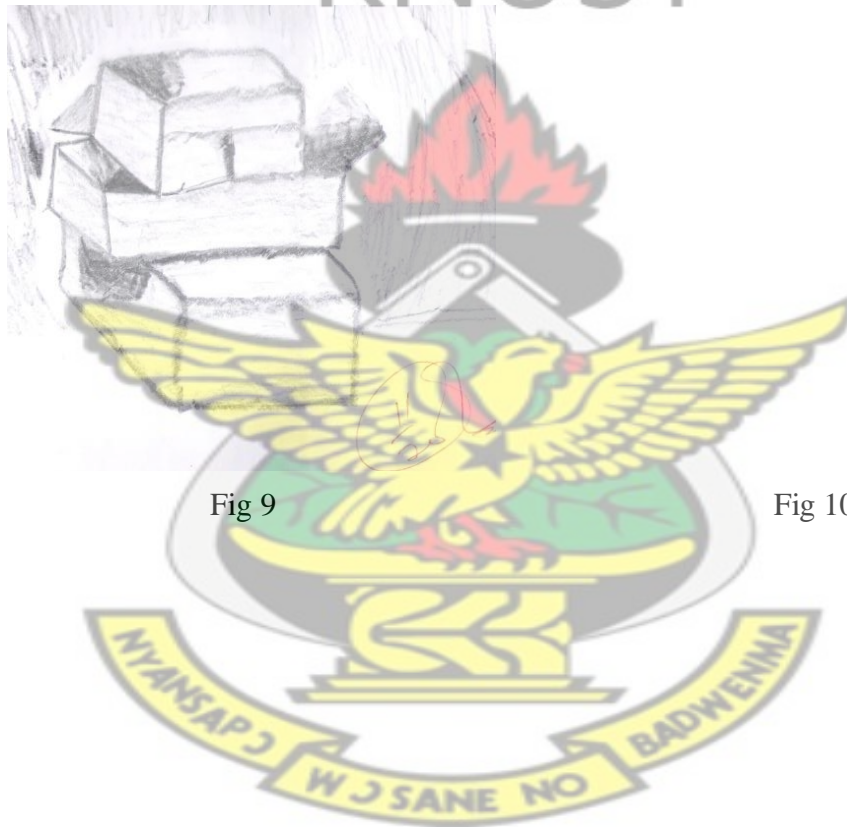


Fig 7

Fig 8

APPENDIX 6

SOME PRE-TEST 2 DRAWINGS BY SDASHS AND WSHS STUDENTS

The KNUST logo is located in the bottom right corner of the page. It features the letters 'KNUST' in a large, bold, sans-serif font. To the left of the letters is a circular emblem containing a stylized building or structure. The entire logo is in a light gray color.



KNUST



Fig 11



Fig 12

APPENDIX 7

SOME POST-TEST 2 DRAWINGS BY SDASHS AND WSHS STUDENTS

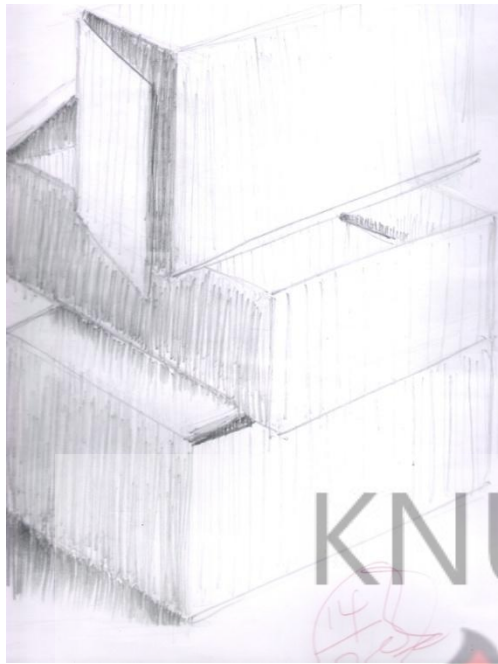


Fig 13



Fig 14



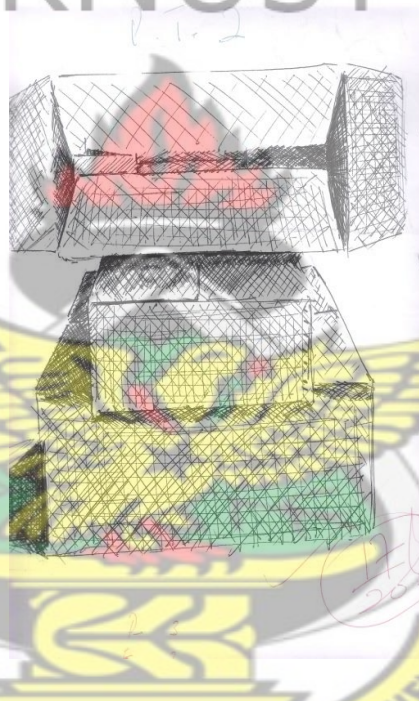


Fig 15

Fig 16

APPENDIX 8

SOME PRE-TEST 3 DRAWINGS BY SDASHS AND WSHS STUDENTS

Fig 17

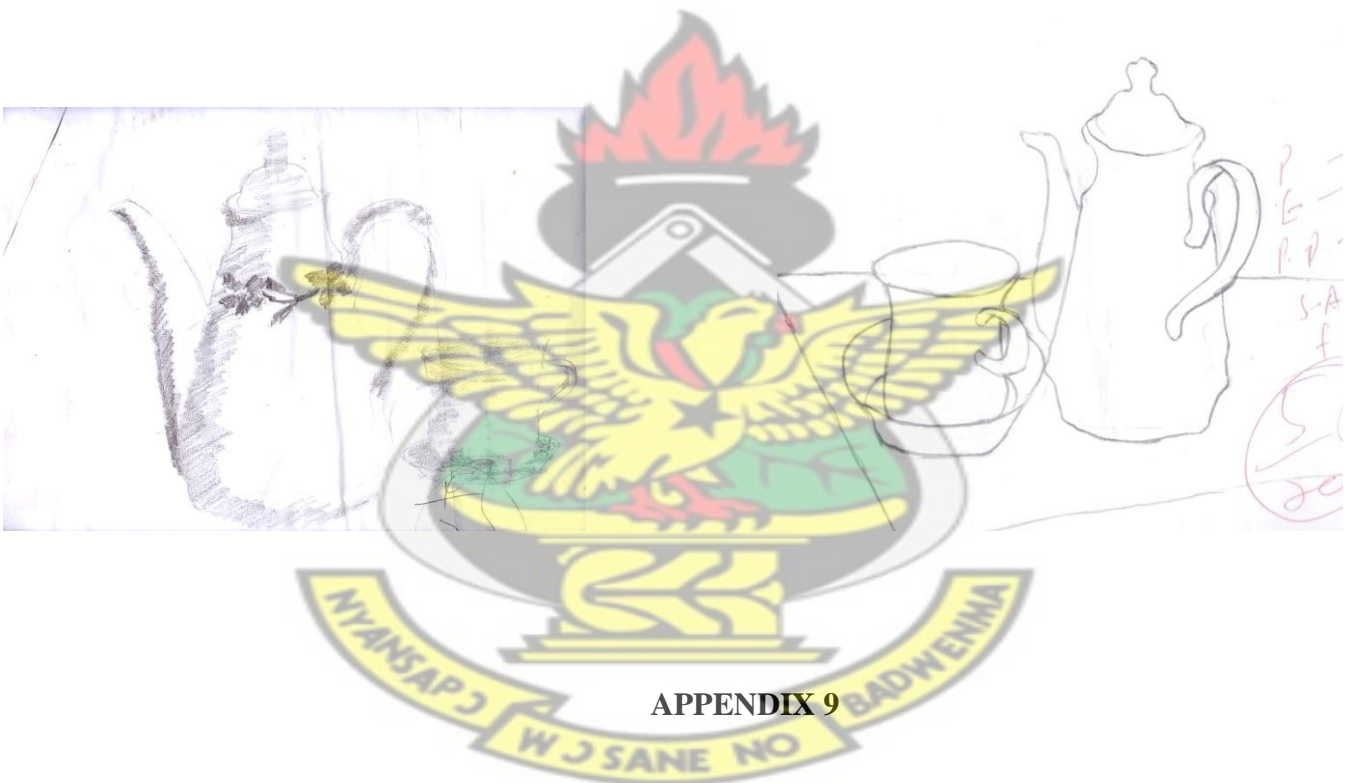


Fig 18



Fig 19 KNUST

Fig 20



SOME POST-TEST 3 DRAWINGS BY SDASHS AND WSHS STUDENTS



KNUST

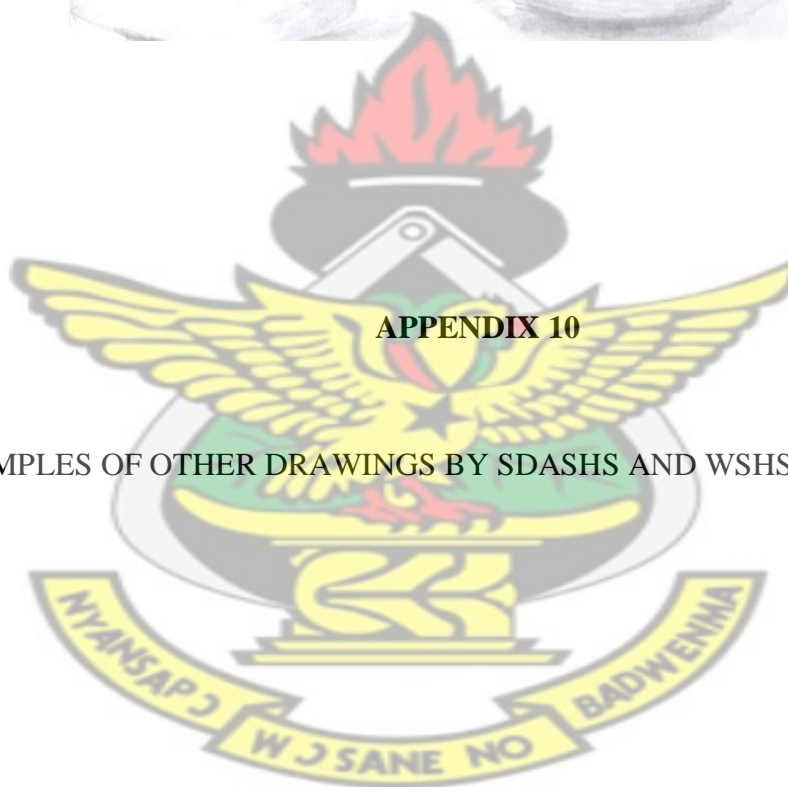


Fig 21

Fig 22



Fig 23



APPENDIX 10

SAMPLES OF OTHER DRAWINGS BY SDASHS AND WSHS STUDENTS



Fig 24

Fig 25



Fig 26

Fig 27



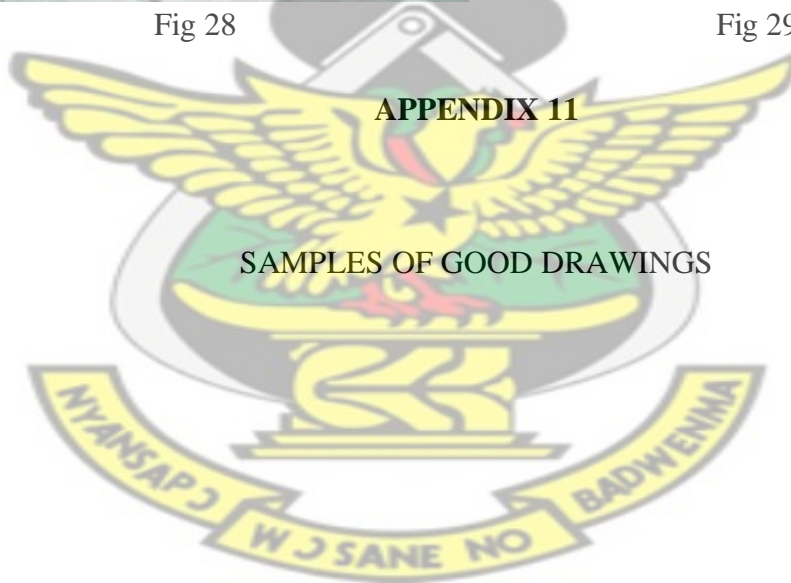
Fig 28

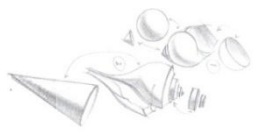
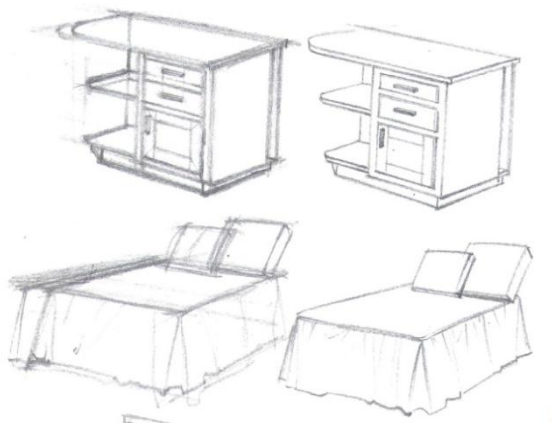


Fig 29

APPENDIX 11

SAMPLES OF GOOD DRAWINGS





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Fig 30

Fig 31

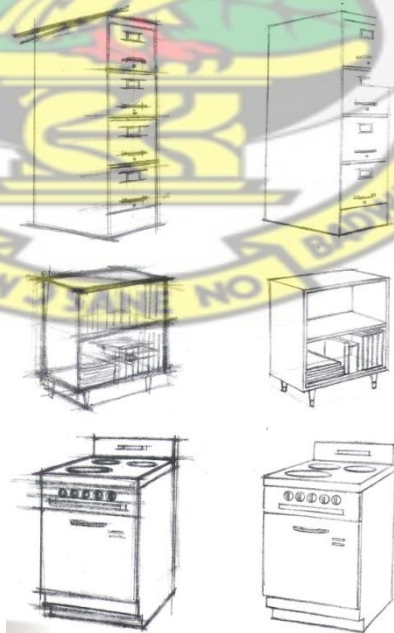
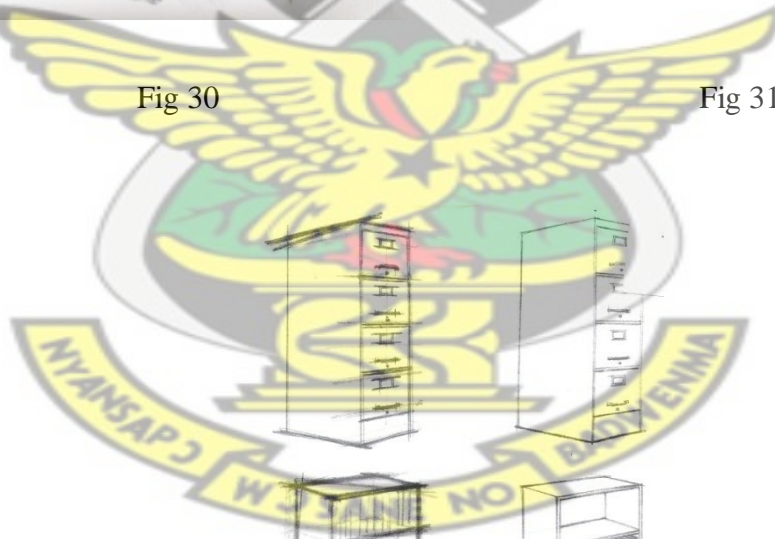


Fig 32

APPENDIX 12

SOME OBJECTS DRAWN BY STUDENTS



Plate 1



Plate 2



Plate 3

APPENDIX 13

WSHS STUDENTS AT WORK



Plate 4

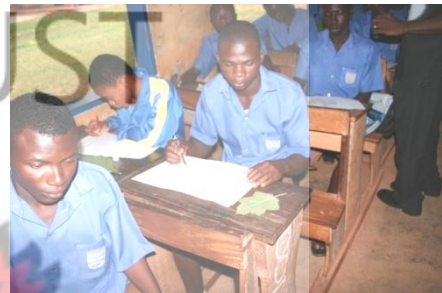


Plate 5



Plate 6



Plate 7



Plate 8

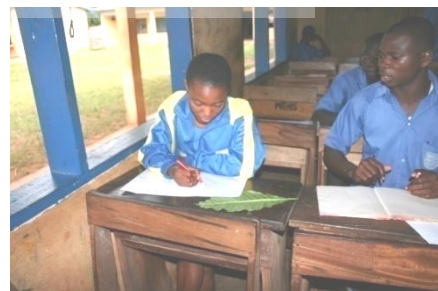


Plate 9

APPENDIX 14

SDASHS STUDENTS AT WORK



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14