

**A SURVEY OF PAINTING PROGRAMMES IN KWAME NKRUMAH
UNIVERSITY OF SCIENCE AND TECHNOLOGY AND UNIVERSITY OF
EDUCATION, WINNEBA**

by
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DECLARATION

I hereby declare that this submission is my own work towards the Master of Arts (Art Education) and that, to the best of my knowledge, it contains no material already published nor accepted for the award of any other degree of the University, except where due recognition had been made in the text.

KNUST

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ABSTRACT

The UEW Painting programme is producing professional teachers for the education enterprise while KNUST is producing professional painters to satisfy industrial demand. The UEW four-year programme is titled “Art Education Programme” and comprises five main components namely: General Education, Departmental Courses, Subject Studies, Professional Studies and Student Internship. 50% of the entire UEW Programme is on art whereas the remaining is on education. The KNUST’s four-year duration Painting programme is titled “Bachelor of Fine Art (Painting)” which offers in-depth knowledge in painting. Practical instruction is rated 75% whereas the theory is 25%. The UEW programme is designed to give students fundamental knowledge in art, objective studies of landscape painting and drawing, experimentation, and an internship programme to help the students to develop competencies, philosophies and portfolios on the teaching of Painting. The KNUST programme also offers fundamentals in Painting and Sculpture, objective studies, industrial attachment, exploratory activities, and independent studies. Although both institutions possess competent and experienced lecturers, all the three UEW lecturers have education background whereas three out of eight lecturers have education at KNUST. Poor maintenance culture and the ever increasing population of students have placed great pressure on the facilities and infrastructure in both institutions. Both programmes are sponsored from internally generated funds. Although similar learning habits are formed but that of KNUST painting students develop more executants’ abilities, media usage and experimentation than UEW Picture Making students. The reason being that KNUST ensures continuity of practical courses but UEW does not but go ahead to treat such courses as topics.

DEDICATION

This dissertation is dedicated to my late father, George Akwasi Oppong a.k.a Experience of Ashanti Mampong, whose sudden death brought necessary pain to shape and prepare me for greater challenges ahead of time.

KNUST



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TABLE OF CONTENTS

Title page	
Declaration page	i
Abstract	ii
Dedication	iii
Acknowledgements	iv
Table of contents	v

CHAPTER ONE

INTRODUCTION

1.1	Overview	1
1.2	Background to the study	1
1.3	Statement of the Problem	2
1.4	Research Questions	3
1.5	Objectives of the study	3
1.6	Delimitation	4
1.7	Definition of Terms	4
1.8	Importance of the Study	5
1.9	Abbreviation	6
1.10	Arrangement of the Rest of the Text	6

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1	Overview	7
2.2	Evaluation	7
2.3	Theoretical Review	9
2.3.1	Evaluation Thories	9
2.3.2	Teaching and learning theories	12
2.3.3	History, Transitions and Development of the Painting Programme in Ghana	13
2.3.3.1	Kwame Nkrumah University of Science and Technology	13
2.3.3.2	University of Education, Winneba	15
2.4	Empirical Review	17
2.4.1	The Art Programme and its Content	17
2.4.2	Human resources	19
2.4.3	Material Resources	20
2.4.4	Teaching and Learning	21
2.4.5	Principles of teaching	23
2.4.6	Principles of Learning	27
2.4.7	Teaching and learning strategies	30
2.4.7.1	Project Based Method	30
2.4.7.2	Discussion method	31
2.4.7.3	Group or cooperative teaching and Learning	32
2.4.7.4	Discovery or research method	33
2.4.7.5	Motivation	33

2.4.7.6 Field Trip approach of teaching and learning	34
2.4.7.7 Lecture method	35
2.4.7.8 Demonstration method	35
2.4.7.9 Exhibition as a method	35
2.4.7.10 Perceptual approach	35
2.4.7.11 Experiential approach	36
2.4.8. Painting Techniques and Subject Matter	37

CHAPTER THREE

METHODOLOGY

3.1 Overview	42
3.2 Research Design	42
3.3. Library Research	43
3.4. Population for the study	43
3.5 Sampling	44
3.6 Data Collection Instrument	45
3.6.1 Questionnaire	45
3.6.2 Interview	45
3.6.3 Observation	46
3.7 Types of Data	47
3.7.1 Primary data	47
3.8 Data collection Procedure	47
3.9 Data Analysis Plan	48

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1	Overview	49
4.3	The Vision and Mission of the KNUST Painting Section	49
4.4	The Vision and Mission of the UEW Painting Sections	50
4.5	Admission requirements of KNUST Painting Section	51
4.6	Admission requirements of UEW Painting Section	52
4.7	The Painting programme structure of KNUST	53
4.6.1	Objectives of the programme at the various Years	53
4.7	The programme structure of UEW (Picture Making)	62
4.7.1	Objectives of the programme at the various levels	65
4.8	Resources for running the programme at KNUST	74
4.8.1	Human Resources at the KNUST Painting Section	74
4.9	Development of human resources at KNUST	76
4.9.1	Material resources of the Painting Section of KNUST	77
4.10	Human Resources Capacity at the UEW Painting Section	81
4.11	Development of human resources	84
4.11.1	Material resource of the Painting Section of UEW	84
4.12	Mode of assessment, KNUST	90
4.13	Mode of assessment, UEW	91
4.14:	Sponsorship of the Painting Section at KNUST	92
4.15	Sponsorship of the Picture Making Section, UEW	93
4.16	Teaching methodologies and habits students form at KNUST	94

4.17	Teaching methodologies and habits the students form at UEW	109
4.18	Main findings	126

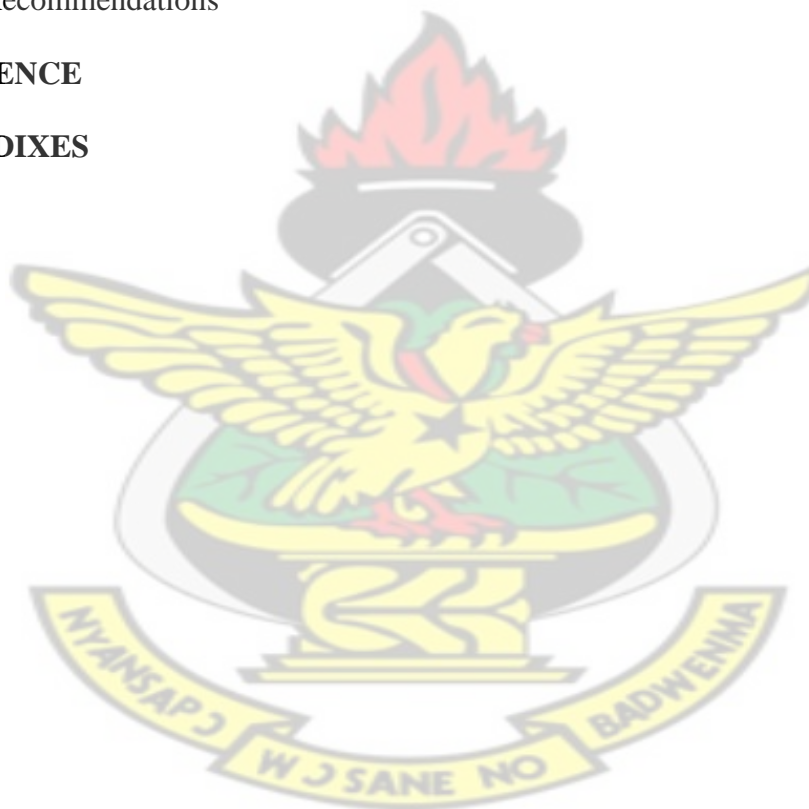
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1	Summary	128
5.2	Conclusions	132
5.3	Recommendations	134

REFERENCE	137
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APPENDIXES	143
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LIST OF FIGURES

Fig. 1	The front view of KNUST Painting Section	77
Fig. 2 & 3	Painting two studio	78
Fig. 4	Fourth years having a lecture in the studio	80
Fig. 5& 6	Front right view of UEW Picture Making studio	84
Fig. 7 & 8	The interior view of the Picture Making studio	86
Fig. 9 & 10	The third years' Picture Making studio	87
Fig. 11 &12	Students drawing a posed figure in an open space	89
Fig. 13	Students painting a figure in the studio	96
Fig. 14	A lecturer coaching student during figure painting class	96
Fig. 15	A lecturer lecturing fourth year students	101
Fig. 16	Breaking pulps into smaller units	106
Fig. 17	Breaking pulps into smaller units	107
Fig. 18	The plant fibres fetched on deckle	107
Fig. 19	A wet paper being placed on aluminum sheet	107
Fig. 20	Wet manufactured paper lifted on play-wood for drawing	108
Fig. 21	Drying the manufactured papers	108
Fig. 22	Dried paper	108
Fig. 23 & 24	Students painting Sir Charles Beach in watercolour	111
Fig. 25	Second years' drawing class in the studio	116
Fig. 26	Lecturer discussing. pertinent issues concerning students drawings	116
Fig. 25	Students working on their independent painting projects	122

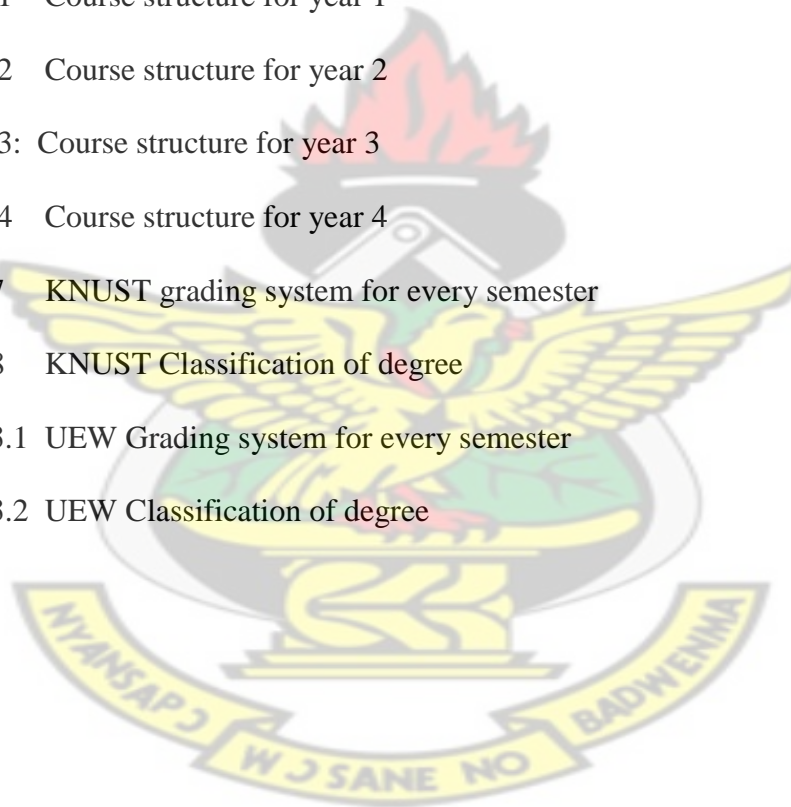
PLATES

Plate 15 -20	Samples of Figure Painting paintings of KNUST students	96
Plate 7 -19	Samples of KNUST students' Independent Painting	102
Plate 44 -48	Samples of Watercolour paintings of UEW students	113
Plate 51 - 54	Figure drawings of UEW students	117
Plate 55- 60	Samples of UEW student's drawings from Potsin village	119
Plate 35 - 41	Samples of independent painting works UEW students	122



LIST OF TABLES

Table 3.4	Population for the Study	44
Table 3.5	Classifying the Population into Stratum	45
Table 4.6.1	Course structure for year 1	53
Table 4.6.2	Course structure for year 2	56
Table 4.6.3	Course structure for year 3	58
Table 4.6.4	Course structure for year 4	60
Table 4.7.1	Course structure for year 1	65
Table 4.7.2	Course structure for year 2	67
Table 4.7.3	Course structure for year 3	69
Table 4.7.4	Course structure for year 4	71
Table 4.17	KNUST grading system for every semester	90
Table 4.18	KNUST Classification of degree	91
Table 4.13.1	UEW Grading system for every semester	92
Table 4.13.2	UEW Classification of degree	92



CHAPTER ONE

INTRODUCTION

1.1 Overview

This Section gives a background to the study in KNUST and University of Education at Winneba, the study objectives, research questions and general organization of the thesis.

1.2 Background to the study

Painting as a subject of study has existed in Ghana for over a century now. It started in the Gold Coast era when the Portuguese introduced formal education to the Ghanaian community. Painting is believed to have been first taught at Akropong-Akwapim Presbyterian Training College in 1848. More so, Painting was once taught in Accra Teacher Training College before it was moved and integrated into the Achimota School of Art in 1927 and then moved again in the 1951 to the Kumasi as Kumasi Institute of Technology (Edusei,1991;). As Edusei (2004) explains, Painting was among the initial Art programmes pursued in the Achimota School of Art and also the programme that was transferred. Kumasi Institute of Technology which later became the Kwame Nkrumah University of Science and Technology (KNUST). The Art school of Achimota finally became the College of Art at KNUST as a Teacher Training unit of Kumasi Institute of Technology. Later, this teacher education programme was transferred to Winneba to become the present Department of Art Education of the University of Education, Winneba. Until 1973/74 academic year, it was the only Specialist Teacher Training College.

1.3 Statement of the Problem

Painting as a programme of study has been offered at the levels of Senior High School, Colleges of Education, Polytechnics and Universities. At the higher levels of education, Kwame Nkrumah University of Science and Technology (KNUST), emerges as the only institution that has offered courses in Painting for almost half a century (Edusei, 1991). For fifteen years now, KNUST has had a competitor as University of Education, Winneba (UEW), also offering a similar programme (University of Education, Winneba, 1999). This makes KNUST and UEW the only universities in Ghana which have run Painting as a course of study. However, comments from some of the KNUST lecturers indicate that UEW and KNUST have similar Painting Sections but they have different traditions. Likewise, some lecturers and students of UEW claim that even though the Painting Units of the two universities emanated from Achimota, this does not make the two Sections similar. The confusion generated now may probably be viewed from the fact that perhaps the two Sections have never been surveyed to know their academic traditions and the various changes that have happened ever since the separation.

More so, research activities required by the University of Education, Winneba are geared towards action research that is solving problems in classrooms in schools where students have their teaching internship programme. As a result, students do not carry out research that would evaluate the nature of the programme offered. At KNUST some studies been delved into the theoretical foundations of the Painting programme but this is more than a decade ago. According to the Curriculum Research Development Division of Ghana Education Service (2005), educational programmes must be constantly monitored and reviewed every five years. Macnamara (2002) also adds that educational institutions

should be checked to find out whether they are consistent with their mission or goals by analyzing the methods, results, and their work force. With this background, the study aimed at investigating the two programmes missions by analyzing the transitions, structure and content, resources, and learning habits both students form.

1.4 Objectives of the study

The study is

1. To trace the history, transition and development of KNUST Painting Programme and UEW Art Education Programme, specially, the Picture Making option.
2. To identify and describe the structure and content of KNUST Painting Programme and UEW Art Education Programme, specifically, the Picture Making option.
3. To assess the available resources and how the programmes in KNUST Painting Programme and UEW Art Education Programme, specifically, the Picture Making option, have impacted on the learning habits students form.

1.5 Research Questions

1. What kind of history, transition, and development have the KNUST Painting Programme and UEW Art Education Programme with the Picture Making option, gone through?
2. How different is the structure and content of the Painting Programme of KNUST from UEW Art Education Programme, specifically, the Picture Making option?
3. What impact do the two Programmes and their available resources have on the learning habits the KNUST Painting and UEW Picture Making students form?

1.6 Delimitation

The scope of the study is limited to the Painting Programme of KNUST in Kumasi and Art Education Programme specifically Picture Making option at UEW, Winneba. The survey of the two programmes would be focused on the aspects itemized below:

- Vision, mission and transitions of the Sections.
- The structure of the Painting programme or Curriculum.
- Duration of the programme and component courses.
- Concept of painting.
- Qualification of lecturers and their experiences.
- Infrastructure, tools and materials available to them.
- Methods of instruction and the habits students form in relation to the teaching methods.
- Modes of assessment.
- Workers' role in the running of the programmes, and
- Sources of funding.

1.7 Definition of Terms

- **Picture Making:**

A process of representing images such as persons, objects and scenes on a suitable surface such paper, plywood, fabric or calabash, with tools and materials such pens and pencils. The art form includes drawing, painting, print-making, collage, mosaic, appliqué, pyrography and photography.

- **Painting:**

One of the branches of the visual arts which involves the expression of one's feelings through a skilful application of paints on various surfaces to create a two or three dimensional representation through the use of a tool such as brush, palette knife, etc.

- **Programme:**

A set of courses studied in the universities which give systematic plan for achieving its goals. It also comprise different courses in one specialization running through the various levels of a specified programme.

- **Tradition:**

A theory based on beliefs, experiences and practice which determine how a painting programme offered by a University should be run. It also determines how painting programme (courses) should be administered.

- **Style/technique:**

The manipulative skill an artist employs in use of medium and mastery of material to make a distinctive art piece.

1.8 Importance of the Study

1. The documentation would serve as an insightful guide for educationists, curriculum planners, reviewers, art educators, and art students of the Painting Sections KNUST and UEW possess.
2. It would also serve as insightful guide for KNUST and UEW to undertake some reflective and cross studies on how Painting Programme and Art Education Programme with Picture Making option are run.
3. The study would educate students and lecturers in the KNUST Painting Programme and UEW Art Education Programme with the Picture Making option on the extent to which their

traditions are helping them in developing the potentials of the students pursuing the two programmes. The study would also educate lecturers and students on the need to work collaboratively for the common good of both sections.

4. Lastly, the study would educate students and lecturers of the two programmes on effective strategies for teaching and how students reflect the teaching methods in their paintings.

1.9 Abbreviations

KIT: Kumasi Institute of Technology.

UEW: University of Education, Winneba.

KNUST: Kwame Nkrumah University of Science and Technology.

1.10 Arrangement of the Rest of the Text

The study which has been dealt with in Chapter Two consists of the literature reviewed on painting as an art form. The methodology employed, population studied, the sampling techniques and data collection tools and procedures and treatment of data are provided in Chapter Three. Chapter Four gives an in-depth analysis and interpretation of the data collated, while Chapter Five deals with the summary of main findings, the conclusions and recommendations for improving the two painting programmes.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This review of related literature examines the various theories on evaluation, teaching and learning, the meaning of evaluation of art programme, its contents, the resources for running the programmes, lecturers' pedagogical strategies and the learning habits students form. The review will be put under two broad headings, Theoretical Review and Empirical Review.

2.2. Evaluation

Evaluation generates information for judging programmes, processes and events for taking appropriate decisions and actions to improve upon them. In education, evaluation information is gathered upon a thorough investigation into the programme's goal, by analysing methods, results and the human resources (Matiru, Mwangi & Schlette, 1995; Macnamara 2002).

Quayson (2006) sees educational evaluation as “a process by which quantitative and qualitative data are processed to arrive at judgments of value and worth of effectiveness” (p. 22). Normally, evaluation in education is geared towards finding out whether an educational institution is reaching its mission or goals of the programme by analyzing the methods and results as well as its working force (Macnamara, 2002).

Ornstein (1995) and Scriven (1967) point out the two types of evaluation as formative and summative evaluation. Summative evaluation deliberates on deciding what to do with

already existing education product like programmes under review whereas Formative produces data for developing and designing products like instructions, materials and procedures.

Macnamara (2002) sees evaluation in many forms but the pertinent ones relevant to this research are goals-based evaluation and process evaluation. Goals-based evaluation focuses on how programmes are meeting predetermined goals or objectives. This type of evaluation brings to light the programmes' missions or goals, progresses in achieving the goals, human resources and material resources (financial, equipment, facilities, training, etc) for achieving the set goals.

Process evaluation is conducted to understand fully how a programme works and arrives at its set goals. Its relevance is well calculated when an educational programme has changed over the years and it is recording inefficiencies in its running. It also becomes necessary when the evaluation paints what actually exist in the programme's operation. This evaluation is designed alongside what is needed for the running of the programme, what is required of employees, how employees are trained, the general processes they go through, what is complained about the programme and recommendations towards improvement of the programme.

Evaluation in this research focuses on gathering data about the Painting programmes offered in KNUST and UEW in Ghana, their structures, processes and products as a means of determining and judging the effectiveness of the painting programmes.

2.3 Theoretical Review

2.3.1 Evaluation Theories

According to Marvi, Alkin and Christina (2004), an evaluation theory is built on a dual foundation of accountability and systematic social inquiry. The need and desire for accountability presents a need for evaluation. As a root for programme evaluation, accountability is thought of in the broadest way possible. Accountability is not a limiting activity but rather, is designed to improve and better programmes and society. The social inquiry root evaluation emanates from a concern for employing a systematic and justifiable set of methods for determining accountability. While accountability provides the rationale, it is primarily from social inquiry that evaluation models have been derived.

White (2009) and Macnamara (2002) purport that the application of the theory-based approach in evaluation implies that a well designed impact evaluation covers both process and impact evaluation questions. Policy relevance is thus enhanced as the study can address questions of why or why not an intervention had the intended impact, not just whether it did. Similarly, the guide on impact evaluation practice state that ‘studies should clearly lay out how it is that the intervention (inputs) is expected to affect final outcomes, and test each link (assumption) from inputs to outcomes. That is, the evaluation design should incorporate analysis of the causal chain from inputs to impacts. According to White, theory-based evaluation means examining the assumptions underlying the causal chain from inputs to outcomes and impact. White gives six key principles to a theory-based evaluation as; programme theory, Understand Context,

Anticipate Heterogeneity, Rigorous Evaluation of impact using a credible counterfactual, Rigorous factual analysis and USE mixed methods.

1. Map out the causal chain (programme theory)

The causal chain links inputs to outcomes and impacts. That is, the causal chain embodies the programme theory (or theory of change) as to how the intervention is expected to have its intended impact. Such a theory is embedded in the traditional log frame, though the latter may not make explicit the underlying assumptions, whereas testing assumptions is central to a theory-based approach.

2. Understand context

Understanding context is crucial to understanding programme impact, and so designing the evaluation. Context means the social, political and economic setting in which the programme takes place, all of which can influence how the causal chain plays out.

3. Anticipate heterogeneity

Understanding context helps anticipate possible impact heterogeneity. Impact that is the treatment effect can vary according to intervention design, beneficiary characteristic or the socio-economic setting. Examining the underlying theory can help expose possible heterogeneity and allow the evaluation design to anticipate it. Anticipating likely heterogeneity matters for two reasons. First, the power calculations for sample size needs to reflect the levels of disaggregation that will be used in the analysis: the greater the degree of disaggregation the larger the required sample for both treatment and control. Second, simple probability suggests that if we test for impact in twenty different, arbitrarily defined, sub-groups then we will find a significant impact in one of those at the five percent level. Good practice requires that the sub-groups to be tested are defined

before data collection. The theory-based approach assists in the pre-identification of such groups and provides a plausible explanation for such differential impact. There is, however, a caveat arising from the need to iterate between model and data.

4. Rigorous evaluation of impact using a credible counterfactual

Rigorous evaluation of impact using an appropriate counterfactual is of a key component. The appropriate counterfactual is most usually defined with reference to a control group, which has to be identified in a way which avoids selection bias, meaning the use of either experimental or quasi-experimental approaches. In addition to selection-bias, important issues to consider in the design are the possibility of spillover effects; here the control is affected by the intervention.

5. Rigorous factual analysis

The counterfactual analysis of impact needs to be supplemented by rigorous factual analysis of various kinds. Many of the links in the causal chain are based on factual analysis. Targeting analysis is the most common form of factual analysis which should be a part of most, if not all, impact studies: who benefits from the programme? To the extent that there is a defined target group, then what is the extent of the targeting errors; such errors can be quantified and their source identified. Targeting analysis should be carried out at different levels.

6. Mixed methods

Mixed methods are the combination of qualitative and quantitative approaches in a single evaluation. All quantitative studies have some measure of qualitative analysis at least reading the project documents and so it is a question of the degree to which each method is used.

2.3.2 Teaching and learning theories

Human beings have different approaches as to how we learn, grow, and develop. It is from these experiences that theories have been propounded on diverse means of teaching and learning (Kolb, Boyatzis and Mainemelis, 1999). Ashworth, Brennan, Egan, Hamilton and Saenz (2004) write that Merriam and Caffarella (1999) explain that behaviourism learning theory originated as an art theory, the goal of which was to predict and control behaviour. Learning was manifested by a change in behaviour, with an emphasis on a connection between a stimulus and a response. From a behaviourist perspective, the goal of education is to 'ensure survival of human species, societies and individuals' (P.5). Ashworth, Brennan, Egan, Hamilton and Saenz (2004) also stress that Merriam and Caffarella (1999) explain that in the Constructivist theory, learning is viewed as a process of making meaning. The student interacts with experience and environment in the construction of knowledge. The process is essentially student-centred.

Again Ashworth, Brennan, Egan, Hamilton and Saenz (2004) state that Good and Brophy (1990) express that cognitive theorists recognise that much learning involves associations established through contiguity and repetition. They also acknowledge the importance of reinforcement, although they stress its role in providing feedback about the correctness of responses over its role as a motivator. However, even while accepting such behaviourist concepts, cognitive theorist view learning as involving the acquisition or reorganisation of the cognitive structures through which humans process and store information.

Kolb, Boyatzis and Mainemelis (1999) explain that experiential learning theory provides a holistic model of the learning process and a multilinear model of adult development, both of which are consistent with what we know about how people learn, grow, and develop. The theory emphasizes the central role that experience plays in the learning process, an emphasis that distinguishes experiential learning theory from other learning theories. The term “experiential” is used therefore to differentiate experiential learning theory from cognitive learning theories, which tend to emphasize cognition over affect, and behavioural learning theories that deny any role for subjective experience in the learning process.

According to Schoenfeld (1998), Clark and Peterson (1986), and Calderhead (1996), teachers' knowledge, beliefs, and goals are critically important determinants of what teachers do and why they do it. The theories reviewed would help in identifying theories that KNUST and UEW used in their teaching-learning processes.

2.3.3 History, Transitions and Development of the Painting Programme in Ghana

2.3.3.1 Kwame Nkrumah University of Science and Technology

According to the Head of Department of Painting and Sculpture in KNUST, the programme dates back to 1927 when a specialist teacher training in Achimota School and in 1952 was transferred from the Kumasi College of Technology (KCT) as the Art Department. (G. Y. Annum Personal Communication, November 2010). The Department was later on renamed Real Art and Craft School by a Mr. Machendricks before it became

the College of Art, and now Faculty of Art of the College of Art and Social Science (Edusei, 2004).

The Painting Section became an autonomous department at the inception of the B.A. Degree Programme in 1964. The Painting Section's Departmental status was influenced by what was happening in some pioneer art schools in Europe, America and Asian. This influenced the initial decision of the College of Art to institute separate departments for Painting and Sculpture. The Department of Painting turned out to be one of the fastest growing and most resourced of all the departments in the college of Art. This did not last for long as the Painting Section and the Sculpture Section were brought together as the Department of Painting and Sculpture under the mere feeling that there were too many departments in the College of Art. An interviewer revealed the hidden truth that the Academic Board of the University of Science and Technology felt that there was too much resource going in the departments, so merging the two departments and later on attaching the new Section of Rural Art and Industry to Painting and Sculpture as part of the strategy instituted to reduce the resources coming to the College of Art.

Notwithstanding these transitions, the Painting Section was upgraded to Departmental Status in 1999, so it was detached from the Department of Painting, Sculpture, Rural Art and Industry. Shortly afterwards, it lost its departmental status again under the same motion that there were too many departments in the College of Art. Now, the Painting Section shears the same Department with the Sculpture Sections. Lecturers of the Painting Section believe that the various transformations the Section went through retarded its growth. Arguably, it is said that the Rural Art and Industry is ever flourishing

ever since it gained Departmental status (G. Y. Annum Personal Communication, November 2010).

Despite the above views, the Painting Section has transformed significantly within the ambit of the Department of painting and sculpture. The Section single handedly took upon itself to organize staff development programme for under-resourced studio-oriented Sections and departments in the College of Art. In 1993, the Painting Section launched Master of Fine Art (MFA) Programme, the first of its kind in the Ghana. Since the inception of the MFA programme it has attracted students from departments in other Ghanaian and European Universities. One of the lecturers of the Section said that “after thirteen years, it became a formidable basis for the commencement of a higher degree programme” (G. Y. Annum Personal Communication, November 2010).

Among the various Sections in the College of Art, the Painting Section under the Department of Painting and Sculpture stands out as one that has educated “nationally and internationally decorated professional artists of Ghana”, (G. Y. Annum Personal Communication, November 2010). Some of the painting works of the graduates have gained international recognition and researchers have reviewed some of them as seen in Fosu’s book entitled “20th century Art of Africa. The Painting Section runs its own academic programme which leads to B.F.A. Bachelor of Fine Art (Painting) Degree.

2.3.3.2 University of Education, Winneba

The Painting Unit of the Department of Art Education is in the School of Creative Art of the University of Education at Winneba (U.E.W.). The origin of this unit shares the same history with Kwame Nkrumah University of Science and Technology (KNUST) Painting

Section. The difference set in when the teacher training component of the school of Art and Craft in the College of Technology was transferred again to Winneba. The Section then became a Department of Art under the Government Specialist Teacher Training College. It remained as the only institution training specialists Art Teachers in Ghana until 1973-74 academic year when a third year specialists courses in Art was initiated in existing three basic Teacher Training Colleges. The idea behind that was to allow these art teachers to teach the Art Programme in the new Junior Secondary School which was about to be commence all over Ghana. The teacher training colleges whom the art programme was introduced stop offering them in the 1975-76 academic years. The reason was that the Junior Secondary School could not be commenced. As a result, it became a reality in 1987 and later on led to the introduction of Senior Secondary School in 1991, (J. B. K . personal communication, November 2010 and Edusei, 2004).

The introduction of senior secondary school paved way for the Winneba Teacher Training College to be upgraded into a University in 1992 as the present University of Education, Winneba. The University was under the University of Cape Coast (U.C.C.). Again in the year 2004, the University had its autonomy with Picture Making inextricably linked as one of the areas of specialization under the Art Education Department (J. B. K J. B. K. Aidoo Personal Communication, November 2010 and HandBook of Academic Programmes, 1999).

Formerly, the Picture Making course was Drawing and Painting under the Specialist Teacher Training College. When the School was upgraded to a University status, it was

also upgraded to Picture Making as a unit under the umbrella of the two dimensional art in the Department of Art Education. This matched its purpose of producing teacher trainees to handle the subject in the second cycle institution (J. B. K. Aidoo Personal Communication, November 2010 and G. Akrofi Personal Communication, November 2010).

Previously, it was a three year Diploma programme after which a candidate may do a two year top up for a Post Diploma Certificate. Besides, there were also sandwich courses organized during the holiday for similar certificates. But now candidates are admitted straight into the four year duration programme which leads to Bachelor of Education (Art), under the Department of Art Education. The (4) four year duration programme involves an intensive (3) three year teaching and learning and one whole year for internship programme. Deliberations are in the pipe line to reduce the duration of the internship programme to a semester.

The history, transition and development of the painting programme revealed the various stages the programme has gone through to become what it is today.

2.4 Empirical Review

2.4.1 The Art Programme and its Content

Day in and day out, art educators are putting efforts together to strengthen the position of art in schools (Sidelnick, 1995). Henry and Lazzari (2007) enforce the need for art education programmes to be designed to meet students' education needs. The essence is

to prepare the students to face the necessary challenges in life. Consequently, it is not coincident that Brommer, Ma, and Litt (1989) put forward that in planning every education programme, it is prudent to consider the programme's duration, general goals and objectives at various levels, materials and human resources. Jeffers and Fong (2000) see time allocation for the various lessons as another vital ingredient in art educational programmes.

Jeffers and Fong deepen the views above as the purpose behind broad and well balanced art curriculum. To achieve this, appropriate curriculum will have to be enacted, and its design must match students' stages of development, talents, interests, environment, media exploration and studio practice. More so, it must incorporate other art subjects like art history, criticism, aesthetics, and other art related areas such as; computer graphics and marketing, to provide diverse knowledge for students.

Anonymity has it that money has become a pivot upon which everything rotates. To champion a victorious art education programme, a survey underpins that fund plays a very important role in it. Art educational budget, supplies, and other resources influence media exploration and studio practice positively or negatively. The type of media, its length of exploration, and teachers' studio preparation depend exclusively on finance. A comparative study in a survey in some American elementary schools unearths that wealthier schools use a variety of media than poorer schools (Jeffers and Fong, 2000; Nyman, 1993).

Jeffers and Fong continue that the proportion of media usage between wealthier schools differ from poorer ones. As a higher percentage of students in the richer schools use media such as tempera, crayons, pencils and paper plates, and woods, the less endowed schools record higher percentages in the use of paper maché, ink, charcoal, and pencil. Between two and three dimensional arts, Jeffers and Fong (2000) record that poorer schools use more traditional and inexpensive material, less newer media, no technology and no three-dimensional arts while the reverse goes for the richer schools with two dimensional art inclusive. Different perspectives of the same authors attribute the differences to affordability and availability of media, as well as mediators' familiarity and pedagogical accessibility.

2.4.2 Human resources

Jeffers and Fong (2000) say that teacher expertise is of value than funds or time. Agreeably, it is the expertise who will complain about fund and time. Therefore, art educators' expertise are necessary impetus for the running of art programmes because of their broad knowledge in art, students' development, curriculum, and teaching experience. These normally affect the practice of art as schools with more expertise are mostly competent, confident and perform incredibly more than schools with less expertise (Macnamara, 2002; Jeffers and Fong, 2000). Nyman (1993) reports study which rated wealthier schools' expertise with more experience, less inexperience, less pre-service preparation and no in-service training being higher than their colleagues in poorer schools. What needs to be added to experience is staff development programmes. These include pre-service preparation, in-service professional development programmes, workshop training and refresher courses. With these empowerments and incentives, the

more teachers teach, the more experience they accumulate to improve their classroom performances (Jeffers and Fong, 2000). In the same way the type and quality of students admitted, the models and other workers who assist in the running of the art programme all contribute to the effectiveness of the programme. With this in mind, this study asks such questions as what types of students are admitted to pursue the programme? How old are the models and other workers? The reason is that these play an important role in the effectiveness of every art programme.

2.4.3 Material Resources

Walker (1996) sees studio instruction and its activity as the pivot upon which art education revolves. Sidelnick (1995) adds that art studios and workshops must exist independently from lecture rooms. Walker continues that studios and workshops should be spacious and well furnished with art equipment and materials to facilitate teachers' instructional tactics. If all these are properly put in place, then, facilitators can carefully plan studio instructions by giving priority to materials, techniques, subject matter and formal qualities that are capable of developing students' understanding, interpretative abilities, technical skills, media exploration skills and creative abilities.

Zimmerman (1992) also states that institutions running the Painting programme must have classrooms and studio. The studio should be very large and spacious to accommodate students and promote free movement and access to other facilities, equipment and materials. Since art studios are meant for multiplicity of activities, they need to be well-structured, aesthetically appealing, interesting and orderly. Spacious art rooms offer teachers and students enough spaces to discharge their various academic

duties. The rooms must have large windows to allow enough daylight and air into the room. Spaces should be allocated for storage of portfolio, equipment, tools and materials, visual aids, areas for audio visual and video presentations, and other group activities. Storage gadgets and enough spaces make equipments, tools and materials readily accessible to facilitate studio activities. The art studio must contain studio chairs and tables, lockers for students, a model stand in the centre and with large easels circling it in the room, good lighting facilities, placement of technology, source of water that is a bank of wash basins along the wall for removing paint from brushes and clothing and a spacious display area, among others, (Liu Nan, 2009; Walker, 1996; Sidelnick, 1995; Zimmerman, 1992).

Safety in the art room is also essential for both students and instructors. The place must not be crowded with materials, equipment, paintings, to mention but only three. A crowded studio is always unhealthy. Good ventilation is another vital thing which should always be maintained as students work with solvents, wet and dry media like oils, acrylics, fixatives and other harmful substances (Nyman, 1993; Brommer, Ma & Litt, 1989). It is the art educators' responsibility to encourage diversity among students' studio activities so that they do not produce similar works. This makes it prudent for art instructors to examine their educational values and philosophies in executing what is in the curriculum (Sidelnick, 1995).

2.4.4 Teaching and Learning

Thomas (1993) writes that in the educational enterprise, teaching and learning are inextricably entwined in a dynamic and a reciprocal process that it becomes difficult to

separate the two. Nevertheless, they are traditionally seen as separate entities. The reason is that research works done on teaching and learning are carried out separately with different methodologies and questionnaires. For the purpose of this research, the two debatable perspectives will be employed side by side because of their differences and simultaneous interdependencies.

In every educational process, the most cardinal components are teaching and learning while learning deals with the primary purpose of education, teaching, on the other hand, handles the means through which the purpose (objective) is achieved. Teaching, according to Mellon (2008), is “a complex, multifaceted activity often requiring instructors to juggle multiple tasks and goals simultaneously and flexibly”(p.12). Henry and Lazzari (2007) quote Cochran-Smith’s definition of teaching as “an intellectual, cultural, and contextual activity that requires skillful decisions about how to convey subject matter knowledge, apply pedagogical skills, develop human relationships, and both generate and utilize local knowledge” (p 48). Teaching cannot take place without a teacher, lecturer, mediator, facilitator or an instructor. Silva, Costa, Rogerson, and Prior (2009) and Conner (2004) indicate there are three types of instructors with respect to approaches to teaching. These refer to pedagogy, andragogy, and heutagogy. Pedagogy is a teaching process in which tutors decide what will be taught, how, where, and when. In this teacher-focus approach of teaching, the instructor’s point of view and experience is more represented than the students. The level of guidance, management, and supervision in this type of teaching is different from the rest. Andragogy, alternatively, is a teaching strategy which encompasses five elements communicating to the students the relevance

of the learning, instructional procedures, relating the topic to experiences in life, motivating, and assisting to surmount their personal difficulties.

Heutagogy on its part allows students to develop the 'I-can-do-spirit' on their own as they reflect to expand what they have studied, scan through the environment, visit their personal experiences, as well as interacting with other people. This style of teaching encourages students to realize the need for human beings to learn, to be creative, capable of interacting with the environment, and building teamwork. The relevance of these teaching approaches lies with how teachers package their painting instructions and mediate teaching-learning processes.

2.4.5 Principles of teaching

Mellon (2008) states that for teaching to be more effective and efficient, the necessary foundation which supports student learning must be laid. These include teaching materials, contents, policies and their implementations and commitment in time and effort. Mellon continues that effective teaching requires teachers to have a great deal of knowledge about the students they are teaching. Teachers do not just teach the content but rather they teach students the content. For a proper teaching to occur, teachers must consider certain characteristics about the students and factor them into their instructional approaches. Mellon identifies some of these characteristics as students' cultural and family backgrounds, diverse ways of approaching problems and prior knowledge. Gathering of such vital information and incorporating them into the course design helps to address students' difficulties and misunderstandings and provides a means to guide students to experience self-tuition, which is a gradual and continuous process. Susi (1996) contributes to the discussion that art teachers are educators and managers and

therefore, must organize and direct their instructional procedures in such a way that students' diverse abilities, interests, and motivations, are catered for. Nyman (1993) sees these views as some of the means of assisting students to grow in their own cultural perspectives.

Henry and Lazzari (2007) stress on teacher preparedness as a vital component in art education. They indicate that teachers must possess a wide spectrum of content knowledge as well as the ability to share such knowledge with diverse students. Mellon (2008) mentions learning objectives, instructional activities, and assessments that must be well understood by the teacher. For successful teaching to take place, these three main instructional components must be clearly communicated to the students.

One sure way of making learning attractive to students is to let them know the learning outcomes that is the knowledge and skills they will acquire at the end of the lesson. Secondly, instructors must communicate their instructional strategies to the students. Examples are discussion, observation, and drawing. The last is on the assessment of students. As art teachers grant students the opportunity to demonstrate and practice the taught knowledge and skills, they must assess such works. With this, the educator can initiate further studies based on the assessed works of students (Mellon, 2008).

A good teacher or instructor must clearly explain the learning objectives and rules to the students so as to tune their behavioural contents to the required classroom manners. The instructor must communicate permissible and impermissible manners to the student so

that they do not act contrary to what is expected but rather to learn more for better performance. The learning goals entail knowledge and skills students ought to demonstrate at the end of the course, setting a clear target for the student, and helping them to keep eyes on their performance (Mellon, 2008). Susi (1996) also touches on the need for art teachers to communicate classroom routine activities and procedures to the students so that their minds are adequately prepared in advance for the lessons.

Instructional knowledge and strategies must be planned according to the order of importance. Good educators always plan carefully and take some hard decisions so that relevant topics are covered. To execute such teaching, the class size, students' background, experiences, and number of course units must be taken into consideration. These factors are helpful in determining priorities for student learning while setting objectives that can easily be finished on time (Mellon, 2008; Susi, 1996).

Since teachers mediating teaching and learning are not at the same level as the students, their presentations of knowledge should be well organized to avoid skipping relevant knowledge. It is necessary that teachers connect themselves to vital literature in addition to using suitable skills and appropriate steps to deliver in the classroom. This will assist students to cultivate relevant skills as they witness the experts' (instructors') thinking and delivering practices (Mellon, 2008).

Teachers must use suitable teaching roles to support learning objectives. Although, students learn on their own, it is also incumbent on teachers to influence students'

thinking and behaviour while discharging their roles. Roles such as moderating, challenging and commentating should work harmoniously with learning objectives and instructional activities. For instance, if the learning objective is to assist students defend their painting works then it is the responsibility of the mediator to challenge the decisions of students as well as considering other means of defence (Mellon, 2008).

Continually, teachers must reflect on their instructional strategies and feedbacks to bring modifications to bear in their teaching and learning approaches. It is essential to try new ideas if old ones are not working properly, to adapt new teaching methods to suit increasing number of students and other matters. The new approaches to be experimented must take clues from students' works, students' involvement, and preceding semester's course assessments. Beside these, other teaching and learning centres may also be consulted. The gathering of such data will aid instructors in changing or adjusting learning objectives, contents, and course structure (Rohrer, 2010; Mellon, 2008).

Rhem's (1996) famous quotation on learning defines it as a two-way interaction between people in a society to effect gradual change. Rhem also sees learning as turning individual from the state of ignorance to the domain of knowledge, from incapability to capability, and from unresponsiveness to receptiveness. Barry & Mount (1989) approach learning from Piaget's perspective as the acquisition of specific knowledge from the environment. Notwithstanding that, Silva et al. (2009) see learning as a unification of knowledge of old and new. Learning, which in its etymological sense connotes the teaching of children, has now become an independent and lifelong process of acquiring

knowledge through pedagogical, andragogical or heutagogical dimension. These views make learning an activity and practice towards attainment of understanding and executant ability (Silva, Costa, Rogerson & Prior, 2009; Rhem, 1996; Barry & Mount, 1989). The implication of these reviews would help in identifying styles and techniques relevant to the study.

2.4.6 Principles of Learning

Learning is not a small task. It is a big task and therefore needs certain principles to govern its approaches. Mellon (2008) and another by Chickering & Gamson (1987) from a variety of disciplines present seven fundamental principles which motivate effective learning. These principles are:

- Students' previous knowledge impedes or promotes new learning. Every student who pursues a programme of study always goes into it with certain knowledge, beliefs, and attitudes gotten from other fields of study and in real life experiences. These elements turn to influence students positively or negatively in the manner in which they interpret and understand the new learning(s). As accurate prior knowledge erects a solid foundation for gathering new knowledge, inadequate previous knowledge hinders new learning (Mellon, 2008).
- Students' organization of knowledge influences their new learning and its application. As the gathering of knowledge requires one to put pieces of knowledge together, such connections, if properly handled, will facilitate easy retrieving and ingenious application of knowledge. Improper connection of knowledge, on the other hand, robs students of retrieving and applying newly acquired knowledge (Mellon, 2008). Chickering and Gamson (1987) share the

thought that there are many ways of learning as students bring different talents and styles of learning to the classroom or the art studio. For that matter, educators must respect students' diversities in showcasing their talents and their new ways of learning.

- Motivation of students determines, directs, and sustains their learning. As students mature to control their own personal activities, motivation becomes an indispensable means to influence the learning habits that the students form in the various tertiary institutions they attend. Behind every successful academic achievement lies a great motivation. These motivations come in as a package like frequent student-faculty contact in and out of classes, signing academic advises to students and organizing periodic counseling sessions for students to address needs impeding students' progress. In the classroom too, art teachers can stimulate students' learning with interesting assignments and activities (Silva, Costa, Rogerson, & Prior, 2009; Mellon, 2008; Chickering & Gamson, 1987; Susi, 1987).
- Mastering the acquired component skills, practicing integration and knowledge application when students develop component skills and knowledge needed to execute multifaceted tasks, they ought to practice their chemistry and integrating them for further development. The students must learn when, and how to apply the skills and knowledge they acquire. This makes it necessary for instructors to educate students on such elements so that they can learn to master and apply them effectively in real life situation (Mellon, 2008; Chickering & Gamson, 1987).

- Students' learning is enhanced when goals are directed in practice and feedbacks are provided. Students learn and perform incredibly well when frequent opportunities are given to them to practice what they learn. As students practice new learning, teachers are supposed to comment on specific aspects of students' achievement to meet the expected goals (Mellon, 2008). If students receive applause for good work done and suggestions for improvement, it paves room for reflection on what they have learnt, what they still need to learn and how to assess themselves (Chickering & Gamson, 1987).
- Students, apart from being intellectuals, are also social, physical and emotional beings. Although, developmental process is uncontrolled, teachers should shape the intellectual, social, emotional, and physical aspects of classroom climate to suit learning (Mellon, 2008). Susi (1996) adds that physical conduciveness and attractiveness of the classroom together with interpersonal values existing among students facilitates learning. For this reason, he puts a big responsibility on art teachers to provide orderly, friendly, and supportive environment for students to learn and experience success.
- Lastly, Mellon (2008) deliberates on students adopting self-directed learning approaches. Every student ought to monitor and regulate his or her approaches to learning. These include; assessing the present task, evaluating strengths and weaknesses, devising strategies, applying and monitoring various approaches of learning as well as reflecting on the effectiveness of the new approaches. Naturally, students cultivate the aforesaid intellectual habits to improve upon their performance and effectiveness as students.

2.4.7 Teaching and learning strategies

According to Rohrer (2010), there are numerous literature on instructional strategies. For the purpose of this study, art inclined pedagogical strategies will be dealt with. For students to be taught effectively favourable strategies are required in executing such tasks and most importantly, it requires a great introduction to capture students' attention. A teacher may combine two or more teaching approaches in a single lesson. It is from this angle that Liu (2009) states in that a single teaching may require a variety of pedagogical approaches. A number of such methods are discussed in the following Sections.

2.4.7.1 Project Based Method

This is a teaching strategy whereby teachers only guide and advise students rather than organising them. This mode of teaching presents a real life problem as a challenge for students to solve or work on. The decisions regarding how to solve the problems are devised by the students themselves. The teacher only instructs when students get stuck in the pursued learning activities. The coming in of an instructor is to ensure continuity and direction through verbal assistance and questioning of students thinking capacities (Rohrer, 2010).

Sydney (2004) continues that project based learning engages students to be independent in their artistic portrayal of ideas. Although reference material may be used, students' priorities lie in expanding their personal artistic horizons with the selection of appropriate media. Such approaches to art is not mimicking or copying, but on the contrary, they are looking unto other artists' works for guidance and directions. Walker (1996) suggests that the problem in the project based learning should not be too general as it often confuses

students. To help students to understand the problem as well as solving it, it should be problem finding not problem solving. Problem solving gives one alternative answer whereas problem finding gives diverse answers to the same question. Hence, it is problem finding strategy of teaching that cultivates creative students.

2.4.7.2 Discussion method

Discussion is a teaching approach in which students are assigned to some reading materials after which questions are asked in classrooms for students to present their views. The questions for discussion could also emanate from works of art following critical observations on the part of the students. Students' works could also be discussed. In this approach, the facilitator does not dominate the deliberations but rather must allow students to participate fully. Alongside, the necessary techniques must be employed to encourage the participation of the timid and retiring students in the discussion. The focus could also be on students as they ask questions and the painting educator directing the questions to other students. The mediator ought to be careful as students' involvement may shadow other relevant matters and activities (Brommer, Ma & Litt, 1989).

Walker (1996) categorizes this instructional approach as knowledge transfer. The reason is that students take some clues from the artist's works which automatically increase their artistic knowledge base and creative powers. Discussion possesses 50% retention rate in teaching-learning process according to Desmond (2007). Liu (2009), Perkins (1993) and Steele (1993) see the discussion method as one of the best means of assisting students to acquire observational and discussion skills in painting works. In this model of instructional delivering, educators in painting may focus on reproductions of well

documented paintings. Paintings of that sort may be exhibited or projected in the art classroom. To start such a lesson, the instructor must foremost share the historic background of the work with the students before assigning some time for the students to observe the painting. Thereafter, the teacher asks questions to stimulate the students in the discussion. Such questions may include; what can you see? What is the setting of the art piece? What do you feel about the painting? How have formal qualities been handled the work and what is their nature, characteristics and relationships they bear with others elements. This questioning technique leads to interpretation of the painting. In some cases, magnifying glass can be used for close observation while directing students' attention to some visual effects and its implications.

2.4.7.3 Group or cooperative teaching and Learning

It is an instructional strategy in which the mediator groups the students into small and large groups so that together they can share knowledge to arrive at the intended objective. In this case, reading or investigative problems are assigned to each group for its individual members to work hand in hand to solve the matter. In cooperative learning, students work collaboratively as a team by assisting and encouraging others. It fosters interpersonal skills as students discuss how well they are working and ways of improving the group's work. This learning style promotes fast learning, superb retention, and offer great experience to the students (Roger & Johnson, 1997).

In a social context, Chickering and Gamson (1987) see learning as a teamwork needing collaboration rather than competition. Students working with their colleagues in small

groups share ideas and listens to each other's views to enhance their thinking as well as deepen their understanding.

2.4.7.4 Discovery or research method

Discovery or research teaching and learning method allows students to fish for information that are pertinent to the topic(s) under study. It offers the students the privilege to collect information about artists, styles or techniques of painting, periods, and other relevant literatures. Students ought to be given the requisite techniques in locating vital information, gathering the needed ones, citing references, reporting the findings and practicing discovered painting styles (Tamakloe, Amedahe & Atta, 2005).

2.4.7.5 Motivation

Motivation in art education tuition acts as a catalyst that keeps the creative process of students in motion. The two types of motivation commonly seen in schools are extrinsic and intrinsic. Extrinsic deals with rewards and grades while Intrinsic is directed by the student's ability to explore. When an art educator communicates the goals of a lesson, materials, and activities involved, the next vital element is to arouse student's interest in the learning. This is very crucial in the sense that students learn differently and at different motivational styles and methods in class. Such techniques possess the power to extent classroom learning. Interestingly, it is not every student who response well with demonstration, lecture or discussion method of teaching and learning. For that reason, if a teacher identifies individual's motivational styles in class, it will undoubtedly energize

students' creative learning at different levels (Brommer, Ma & Litt, 1989; Mellon; CEDFA, 2010).

Zimmerman (1992) tells us about Laura, a college painting teacher whose comments on her students' works motivated the students to work harder. Zimmerman reports that when a student's interest is dampened in what he or she is doing, the teacher would say positive things about the work before making suggestions for improvement. Adjectives used to commend student's work include "looks good", "there you go", "much better", "pretty amazing", "Get yourself together... you have a lot of strength... you will be great someday"(p.178). When students are frustrated and unable to paint, she would treat their inability to proceed as a technical problem they must overcome. Corrections and suggestion are politely communicated to students for improvement after praise statement. Examples are as follows "squint more to see the darkest values," "a bit too reddish," "if you don't like the way you did it, paint it again" (p.179).

2.4.7.6 Field Trip approach of teaching and learning

This is a teaching-learning process which takes place outside the classroom or the studio. Many names have been associated with this style of teaching. One of the names such as fieldwork is used to describe activities that take place within the school campus, the environs, community or outside the community. The duration may be hours, days or weeks. Places of historical importance such as tombs, castles, museums, galleries, valleys, workshops, factories, shrines, are visited (Tamakloe, Amedahe & Atta, 2005).

2.4.7.7 Lecture method

Tamakloe, Amedahe & Atta (2005) sees this method as the one in which the teacher dominates the activity. It can also be put that he possesses the greater part of what is to be learnt and therefore communicates them to the students. A little room is allowed for students to ask questions and make contribution. According to Desmond (2007), lecture method has the lowers retention rate as compared to other teaching-learning processes.

2.4.7.8 Demonstration method

Here, the teacher tries to paint, draw or demonstrate the ongoing activities to the students. Zimmerman (1992) writes about two teachers who often painted on the side of students' canvas, sketchbook or directly on the work in progress. Liu adds that the teacher first demonstrated different techniques with diverse media on different surfaces so that students can practice their techniques using preferred media and materials.

2.4.7.9 Exhibition as a method

This is a method of teaching where by the teacher ask the students to display their works on walls, clipboard for critique and discussion. Strengths and weakness of their works are known. In some cases, the students may be taken to other exhibition centres to witness the proceedings and learn from the artists who have exhibited their works. The critique may be in the form of groups and individuals (Liu, 2009).

2.4.7.10 Perceptual approach

It is a teaching-learning process in which senses are used to gather information about the surroundings or environment. It may also be in the form of drawings, paintings which are real or on slide, or films. This method of teaching helps in exploring, observing, and

analyzing visual and other sensory qualities in many objects, subjects, and events. Such investigations and interpreting of the environments help students to develop visual ideas, and structural understanding of form. They also develop themes and individual styles in their respective artworks. Suitable vocabularies are also developed alongside the drawing tools, materials, ideas under exploration for expressing visual theme(s) in the created work (Curriculum Research Development Division of Ghana Education Service, 2005).

2.4.7.11 Experiential approach

Regarding the disclosed strategies of teaching and learning, Rohrer (2010) believes that art educators should not copy teaching strategies, but rather, they should study various approaches and come out with ones that will suit their classroom style. The reason is that in communities, teachers and students are different; hence, it becomes unacceptable to employ someone's philosophy of teaching. Art educators ought to be abreast with modern research so that they can adjust their teaching-learning processes. It also becomes advantageous for the teachers to institute changes while teaching is in progress. Zimmerman (1992) gives example of this approach that the instructor may ask students to paint from slides and still-life objects. The ultimate goal was to assisting students to develop art making skills with emphases on colour mixing, creating solid shapes, and depicting realistic images.

All these teaching methods would provide the researcher with adequate knowledge in identifying the methods used by KNUST and UEW lecturers and how students adopt to these teaching-learning processes.

2.4.8 Painting Techniques and Subject Matter

Painting, a branch of visual art involving the expression of one's feelings through skillful application of paint with tools such as brush, palette knife, fingers, and among others, onto a support like canvas, fabric, paper, wall, and wood for human enjoyment. The various ways through which painters manipulate media to portray their artistic impressions is what is referred to as painting technique or style (Vishny, 2009; Amenuke, Dogbe, Asare, Ayiku & Baffoe, 1991). Mayer (1968) and Wolf (1951) define painting technique as a way an artist applies colour and the means he achieves a desired aesthetic intentions. Styles and subject matters (themes) are factors that give painters the concern to paint or inspire them to paint. It is these styles and themes painters paint on which differentiates the traditions of individuals or groups of painters. Since the style of painting is broader than the views expressed, this review concentrates on the most relevant techniques often practiced by Ghanaian professional painters in Ghanaian schools as follows.

1. Realism

Realism is a style of painting in which an artist tries to use paint to give impression of the visual world without details (Ocvirk, Stinson, Wigg, Bone, & Cayton, 1998). Bates (2000) perceives the realistic effort of representing the natural world as it is in Imitationalism. Some of its exponents are Hororé Daumier (France) and Leonardo D' Vinci (Italy) respectively. In Ghana, such a painter is Ato Delaquis, who is known for his multiplicity of techniques or styles ranging from realism to semi-abstractionism and finally abstractionism. Interestingly, he also works with every available media including pencils, pen and ink, charcoal, pastels, acrylics, oils and mixed media. In his bright colour

paintings, he portrays compositional values like form, proportion, colour gradation and perspective. Theme-wise, he paints the activities in the environment he lives (Amenuke et al., 1991).

2. Impressionism

Monet, Pissarro, Degas, Cezanne, invented the impressionism style of painting. This style captures the world at a sitting. The impressionists painting presents the use of broken/short/dab brush strokes of bright unmixed colours which merge together when viewing from far (Honour & Fleining, 1995). They also try to capture the natural (sometimes the artificial) effects of light on the subjects which include leisure activities, entertainment, and landscapes (Adams, 1999). The spontaneity of this style produces densely textured surface which is devoid of black and earth colours (Thomson, 2009). The proponents include Monet, Pissarro, Degas, and Cezanne.

3. Post-impressionism

Post-impressionism simply means after impressionism. It also focuses on depicting the immediate appearance of the subject matter as mentioned above. The difference lies with the post-impressionist's emotional suggestiveness of subjects. Their colours are strong and unnatural and are applied in dubs or dots (pointillism). The elements are slightly distorted. Its ring leaders include Van Gogh, Gauguin, Cezanne, and Matisse (Collins, 2009; Ocvirk, Stinson, Wigg, Bone & Cayton (1998).

One of the painters who work like this in Ghana is Ablade Glover who does his pointillism gently with palette knife and oil paint on canvas. The palette knife makes his work appear as impasto, a technique of applying paint thickly on a surface. Besides, his

rich colour and textures, he also incorporates lines and planes to suggest motion in his paintings. Glover's painting themes mixes people and places. Examples include townscape, market scenes, and dwellings. These themes portray the indigenous life of Ghanaians (Amenuke *et al.*, 1991)

4. Expressionism

Expressionism "is a form of art that tries to arrive at the emotional essence of a subject rather than to show its external appearance" (Ocvirk *et al.*, 1998, p. 263). This movement in painting does not consider beauty and proportion, so the artist expresses his feelings more strongly by means of distortion, jarring colours, and exaggerating linear rhythms. Adams (1999) adds that the expressionists use colour to create mood and emotion as Fauvists do but its emotional colour content differ from the Fauvist style of expression. Expressionists use very brilliant colours which are sometimes applied flatly with exuberant, harsh and angular strokes. Its proponents include; Henri Matisse and Edward Munch.

5. Fauvism

Fauvism is the exciting way of handling pure colours to simply present drastic lines. Ringleaders of this style comprise Matisse, Monet, Gauguin, and Van Gogh. Les fauves which literally means "the wild beasts," is a name given to the group in their first exhibition in 1905. Characteristically, the fauvists' tradition of painting rejects the impressionists' palette. The fauvists dwell exclusively on colour ranging from bright to dark, place side by side, flat, showing vigorous strokes of pure complementary colour (Fauvist, 2009; Sabine, 2000).

6. Cubism

It is a style of painting from which numerous forms of art abstraction (abstract Art, collage, futurism, and others) evolved. The forerunners include Picasso and Braque, who derived their inspiration from African sculpture, paintings, and other influences. Cubism is a technique of painting in which images are built up in stylistic flat geometric planes. The shapes forming the images may overlap or appear in transparent planes from all sides. This technique repudiates the realists' and impressionists' beliefs based on effects of light, to concentrates on solemn shade of colours depicting diverse plains simultaneously (Sabine, 2000; Adams, 1999; Mayer, 1968).

7. Abstract Art

It is a style of painting which reacted against realism and impressionism, represents no object or person except playing with colours, value, and shapes for it aesthetic manifestation. The form that abstract artists incorporate into their paintings ranges from geometrical forms to organic ones. Traditionally, abstract can be classified into two groups: Simple (distorted/reduced objects/people appearing in it as in Cubism and Expressionism) and Total rejection/nonrepresentational/non-objective art (no appearance of natural objects/people). The artists include; Kandinsky, Miro and Brancusi (Ocvirk *et al.*, 1998; Mayer, 1968).

8. Abstract Expressionism

Mondrian, Willem de Kooning, Arshile Gorky, are some of its pioneers. This style combines expressionism, abstraction and surrealism harmoniously to achieve its intermediate effects. The characteristic difference which existed between the exponents includes; gesture application of colour or gesture in the brush drawings, and

“nonrepresentational images created out of (lines) and fast-drying paint” (Stella 2000; Ocvirk *et al* 1998). In terms of this study the various Painting programme would be identified with the various Painting techniques and subject matter discussed.

The relevance of these reviews would assist in distinguishing KNUST technique and subject matter from UEW by studying certain consistent and non-consistent visual element as reviewed above.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter discusses the methodology employed in conducting the research. The design used was the qualitative research approach with emphasis on survey. It also presents information on libraries consulted and the research tools or instruments used in collating the needed data to provide answers to the research questions. The nature of population studied, sampling, administration of instruments, steps taken to gather the data and data processing methods are all inclusive.

3.2 Research Design

The Qualitative research design was employed in collating the data. The researcher used the research design to solicit insiders' perspectives so to identify and describe the objectives of the KNUST Painting Programme and UEW Art Education Programme with the Picture Making option, courses, resources, teaching methods and the learning habits students form from those methods. The methods also elicited fact, views, beliefs, philosophies, comments and suggestions from respondents through questionnaires, interviews and observations (Kumekpor, 2002; Leedy, 2005).

Kumekpor (2002) explains Survey method as a means of observing, examining and recording specific characteristic nature of infrastructure, material resources, and students' works, methods employed by lecturers in teaching and how students reflect them. Digital

camera was used in taking pictures of infrastructure, facilities, students' works and some classroom activities.

Descriptive research method was used alongside to re-count, detect, describe, and explain the characteristics about the phenomenon being studied (Kumekpor, 2002; Leedy, 2005). This includes general objectives of the two Sections, courses offered at every level and its objective(s), the characteristic nature of infrastructure, material resources, how lecturers teach and how students absorb and reflect them. The two research methods facilitated the assessment of the gathered data to meet reasonable conclusions and recommendations.

3.3. Library Research

The various institutional and research libraries the researcher consulted include:

- KNUST, Main Library, Kumasi
- Art Education Library, College of Art and Social Science, KNUST, Kumasi
- College of Art Library, College of Art and Social Science, KNUST, Kumasi
- University of Education Library, North campus, Winneba

Beside the library research, relentless effort was also made on the internet to assess pertinent information from journals, books, and reports.

3.4. Population for the study

According to Leedy (2005), Population refers to a group of people the researcher made inferences to during the study. The population which was a heterogeneous one comprised year one to four undergraduate students; Lecturers and non-teaching staff from KNUST

Painting Programme and UEW Art Education Programme, specially, the Picture Making option.

Table 1 illustrates the population distribution for the research.

The population was divided into three classes namely: (a) students, (b) lecturers and (c) workers of the Painting Sections of KNUST and UEW. The distribution of the population studied is provided in Table 3.4.

Table 3.4 Population for the Study

Population for the study	Respondents UEW	Respondents KNUST	Total
Number of students in the Painting Section	143	138	281
Number of lecturers in the Picture Making Unit	3	8	11
Number of workers in the Painting Section	1	8	9
Total population	147	154	301

It was this population of students, lecturers and staff who provided the needed information for the research. Questionnaire, interview and observation were planned with the population above.

3.5 Sampling

The Sampling techniques adopted here include purposive and stratified sampling. Purposive sampling was employed since University of Education, Winneba (U.E.W) and Kwame Nkrumah University of Science and Technology (K.N.U.S.T) are the only universities in Ghana which run the Painting Sections. As a result, people in the two

Painting Sections were the only individuals who possess the needed information and could provide data on the running of the units research is soliciting.

Stratified sampling as explained by Leedy & Ormrod (2005), is the division of the population into groups and sub-groups. This technique was used to classify the population into strata to reflect the lecturers, undergraduate students and workers. The students were also divided into the various levels or years namely Level or Year 1, 2, 3 and 4 as the various class levels are called in both institution. In this study, the sample size was 274, consisting of 149 undergraduate students, 10 lecturers and nine (9) workers of the two Painting Sections.

Table 3.5 Classifying the Population into Stratum

Level or years	Level 1	Level 2	Level 3	Level 4
KNUST undergraduate Painting students	96	29	37	40
UEW undergraduate Picture Making students	35	41	30	32

3.6 Data Collection Instruments

The instruments used in collecting the data were questionnaire, interview and observation. Samples of the questionnaire and interview form Appendices A, B, and C.

3.6.1 Questionnaire

The questionnaires for the study were designed to solicit information from students, lecturers and workers of both Picture Making Sections in the Department of Art

Education and the Department of Painting and Sculpture. The questionnaire for the students was categorized into three Sections, that is Section A, B, and C. Section A asked questions on the painting programme, facilities, tools and materials, impact of the programme on the lives of the students. In Section B, respondents were to rate the teaching methods lecturers use in teaching painting. Section C touched on how students reflect the methods lecturers employ in teaching. In all, 143 copies of questionnaire were administered to students at UEW and 91 (representing 68%) were retrieved while 106 were also administered to the Painting students of KNUST and had a retrieval rate of 62 (representing 57%).

Some lecturers at KNUST requested for questionnaires for facts, figures and personal details for accuracy of information. The researcher also made use of personal interviews to gather data on lecturers' qualifications, experiences, views on the painting courses, its impact on students, resources for running various Sections, teaching methods lecturers use and how these reflect on the lives of students.

3.6.2 Interview

The interview questions for lecturers in both Painting Sections were categorized into three Sections: A, B and C. Section A covered questions on personal details while B covered questions on the painting courses, on facilities, tools and materials. Section C tackled questions on teaching methods and their impacts on students. The three (3) lecturers at UEW were interviewed representing 100%. The head of Department of Art Education, UEW was also interviewed. At KNUST, out of 8 lecturers in the Painting

Section, 6 were interviewed representing 75%. Those who could not be reached advised that the interview should be developed into questionnaires for effective gathering of data.

With regard to workers in both departments, UEW had only one part-time worker as a model. He was interviewed and this represented 100%. KNUST had 8 workers and out of that number 5 were interviewed representing 63.5%.

3.6.4 Observation

Lastly, observation which is a more direct means of gathering data was also used to witness some of the teaching methods lecturers use and how students reflect them. In order to elicit relevant data from the respondents for the research, some of the questions were made clearer by reframing. New questions were developed during the interviews and questions already answered unawares were skipped over.

3.7 Types of Data

3.7.1 Primary data

The data collated by the researcher is primary data. The students, lecturers and workers of the Picture Making Unit under the Departments of Art Education and KNUST Department of Painting and Sculpture were the respondents whose direct response provided the needed solution to the investigated problems.

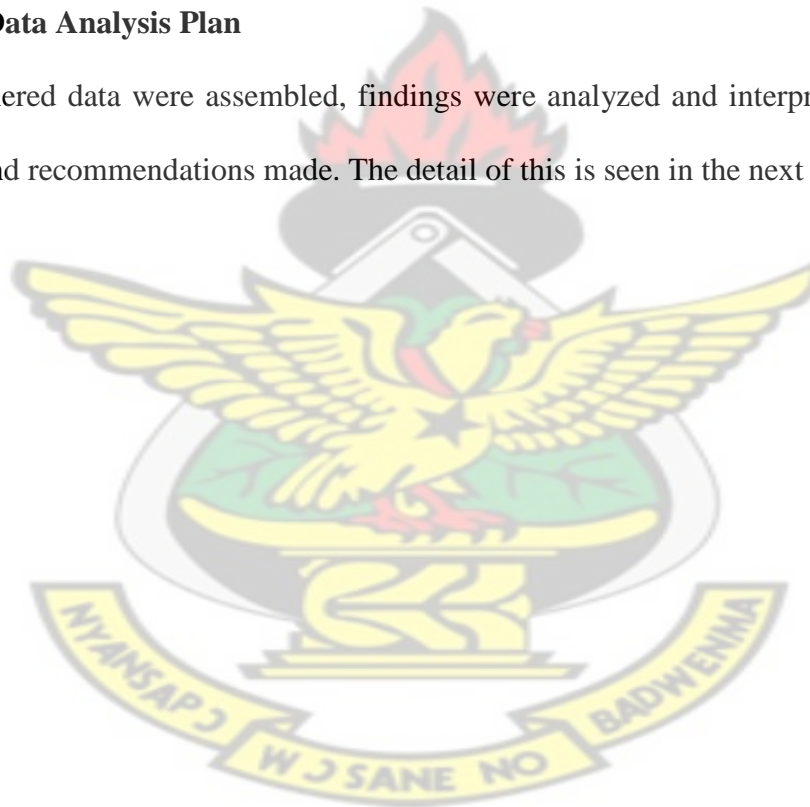
3.8 Data collection Procedure

The preparatory work which commenced the study was the reviewing of the related literature. An introductory letter from the Department of General Art Studies was personally sent to both Painting Sections through their departments for acceptance and

full access to the units. Library research was conducted alongside. With the rest the researcher spent (2) two and (3) three days respectively. The visits enabled the researcher to fully understand the phenomenon under study. At KNUST, frequent visits were made from time to time to undertake the same study because of its proximity. The visits assisted the researcher to identify the kinds of Painting Sections the two universities have, the resources for running both units, teaching methods employed by lecturers and how students reflect those methods. Photographs were taken to buttress findings.

3.9 Data Analysis Plan

The gathered data were assembled, findings were analyzed and interpreted, conclusions drawn and recommendations made. The detail of this is seen in the next chapter.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.2 Overview

The chapter encompasses the presentation of organized data gathered through observation, interview and questionnaire, and discussion of findings related to the Survey of the KNUST Painting Programme and UEW Art Education Programme, specially, the Picture Making option. The transitions, visions and missions of the Section, its academic programme, resources, teaching methods of lecturers and how students' reflect them in their paintings, Source of funding and photographic evidences from the KNUST Painting Section of the Department of Painting and Sculpture and UEW Picture Making Unit of the Department of Art Education, form the subject matter of this chapter.

4.2 The Vision and Mission of the KNUST Painting Section

According to the Head of Department of Painting and Sculpture, G. Annum (November 2010), and other lecturers in the Department, the aims of the College of Art which is in consonance with that of the University is not different from its varied Sections. The vision of the College of Art has largely remained unchanged since its commencement. The vision statement of the Section is to provide high level manpower for industries and its research activities. The vision statement was to:

- provide theoretical and practical instructions in Art.
- carry out research essential to the academic obligations of the University.
- provide services to the state, communities and individuals.

- promote African Art & Culture.

The mission of the Painting Section is to produce high calibre Painters, who can design and work in different media, to meet the artistic needs of the society. It focuses on the following objectives:

- to provide an inclusive painting course which integrates traditional and new Fine Art knowledge and technologies.
- to promote debate, questioning and critical reflection in Painting and cognate fields in their plural and contemporary contexts.

4.8 The Vision and Mission of the UEW Picture Making Unit

The UEW Handbook of Academic Programmes (1999) declares the University's vision statement as

- provision of teacher education, and
- research in the various branches of education.

From this statement, the Painting Section's vision may be inferred as to produce competent and world class teachers who can handle pre-tertiary institution effectively and conduct research in the various branches of art education. Personal communications and undergraduate students' handbook on rules and regulations, however, streamlined the Picture Making Unit's mission statement as:

- to train competent professional art teachers for all levels of art education.
- to conduct research in art education
- disseminate knowledge in art education and

- to contribute to art educational policy and development

4.9 Admission requirements of KNUST Painting Section

Admission into the KNUST painting programme is in three categories as presented below:

- The first applicant must be a WASSCE and SSSCE certificate holder with three passes in core subjects namely; English Language, Mathematics and Science, plus three passes in elective subjects that is General Knowledge in Art, Picture Making and Sculpture.
- Category two discusses applicant with ‘A’ Level certificates. Such candidate must obtain at least five passes at “O” Level subjects namely; English Language, Art Mathematics, Art, plus ‘A’ Level subjects including Art.
- The third category is about mature applicants who must have a minimum age of 25 years with five ‘O’ Level passes namely; English Language, Mathematics, Art, plus two passes, at ‘A’ Level including Art.

Applicants are first admitted into the Department of Painting and Sculpture. This admission does not grant automatic qualification into the programme but rather students pursue painting in the first semester and then sculpture in the second semester before choosing one area to specialize in three years. The essence of this exposure is to help students cultivate genuine interest in the area they choose to pursue further.

4.10 Admission requirements of UEW Picture Making Unit

With regard to admission, the Painting Section uses (3) three main routes to admit students into its programme.

- The first admission procedure is by means of using SSSCE or WASSCE. The applicant must obtain passes in six subjects with an overall aggregate of 24 or better. The subjects include General Knowledge in Art (compulsory), Picture Making, any other elective subject, English Language, Mathematics and Integrated Science.
- The second category of candidates comprise mature students who are 25 years or above. The applicant must attach original SSNIT certificate, teacher's certificate "A" (photocopies of result slip) or SSS/ WASSCE certificate or professional training certificate from a recognized institution. Previously, a minimum of five years experience plus five (5) O' level passes were required but now it is opened to everybody with or without education and art background. All an applicant needs is to pass the entrance examinations for selection. The entrance exams comprise of General Paper and the Picture Making. The applicant is also tested in theory (General Knowledge in Art) and practical (Drawing).
- The professional and Post-Diploma applicants need to have High National Diploma (HND) or its equivalent in an art programme from a recognized institution. The candidate must forward a copy of academic transcript before going to an interview. A candidate with HND undergoes interview and start from level 200. It is only in few cases that an applicant who performs poorly is recommended to start from level 100.

4.11 The Painting programme structure of KNUST

The structure of the programme is such that it caters for certain needs at every level of the programme. These needs when put together match the overall mission of the Painting Section. According to Jeffers and Fong (2000), the essence of this breakdown is to simplify it to match student's various stages of development, talents, interests, environment, media exploration and studio practice.

4.6.1 Objectives of the programme at the various Years

Table 4.6.1: Course structure for year 1

YEAR ONE SEMESTER ONE

CODE	TITLE	CREDITS
PAPS 151	SEMINAR IN PAINTING I	2
PAPS 153	STILL LIFE PAINTING	2
PAPS 155	STILL LIFE DRAWING	2
PAPS 157	ELEMENTS AND PRINCIPLES OF DESIGN I	2
PAPS 159	HUMAN ANATOMICAL DRAWING I	2
CSM 183	INTRODUCTION TO COMPUTER HARDWARE AND SOFTWARE	2
DAH 151	INTRODUCTION TO AFRICAN ART AND CULTURE	2
ENGL 157	COMMUNICATION SKILLS I	2
ELECTIVE	(INTERNAL)	2
TOTAL CREDITS REGISTERED		18

Table 4.6.1: Course structure for year 1

YEAR ONE SEMESTER TWO

CODE	TITLE	CREDITS
PAPS 152	SEMINAR IN SCULPTURE I	2
PAPS 154	INTRODUCTION TO SCULPTURE	2
PAPS 156	LANDSCAPE DRAWING	2
PAPS 158	ELEMENTS AND PRINCIPLES OF DESIGN II	2
PAPS 160	HUMAN ANATOMICAL DRAWING II	2
CSM 184	INTRODUCTION TO GRAPHIC APPLICATION SOFTWARE	2
DAH 152	INTRODUCTION OF EUROPEAN ART I	2
ENGL 158	COMMUNICATION SKILLS II	2
ELECTIVE	(EXTERNAL)	2
TOTAL CREDITS REGISTERED		18

1. Objectives for Year 1

The year one programme is designed to develop students in the fundamental aspects of the Painting and Sculpture programmes. In the first semester of the first year, students are taken through the painting programme which include; Introduction to Still Life Drawing and Painting, Human Anatomical Drawing, Element and Principle of Design, computer hardware and software, African Art and Culture and Communication Skills. These courses are designed to equip students with adequate knowledge in Painting as well as assisting them to develop individual skills and interest in other areas. Students work with media such as pencil, watercolour and poster colours.

Aside these courses, students are mandated to choose one elective course from a set of courses prescribed by the College of Art for semester one. The courses comprise Aesthetics, Introduction to Modelling, Photography, Symbolism, Rite of Passage.

In second semester, students completely leave painting to pursue sculpture. Here too, the programme is designed to equip students with adequate knowledge in sculpture. The knowledge supposed to assist them to develop interest in the area. The courses students are exposed to include; introduction to sculpture, graphic application software, European art, landscape drawing and human anatomical drawing. Besides these set of courses, students are also mandated to choose one course outside the college of art courses during the second semester. They include; interior design, swimming, music, and so on. At the end of the year, students follow their interest to choose either Painting or Sculpture programme and pursue it for the three year duration left.

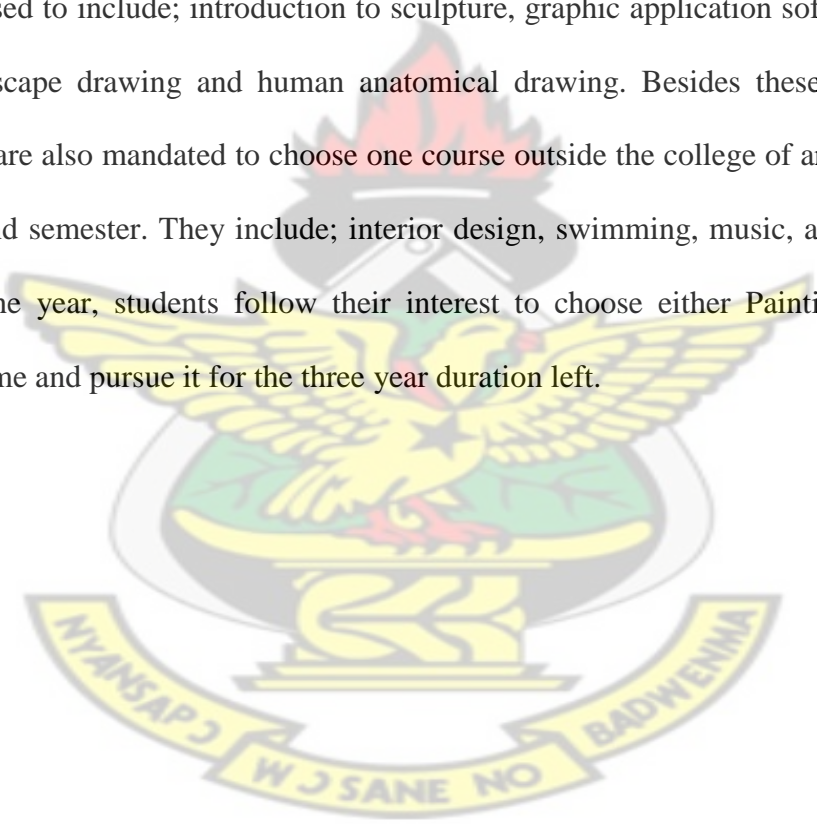


Table 4.6.2: Course structure for year 2**YEAR TWO SEMESTER ONE**

CODE	TITLE	CREDITS
PAP 251	SEMINAR IN PAINTING I	2
PAP 253	HISTORY OF PRE-COLONIAL PAINTING IN AFRICA	2
PAP 255	FIGURE DRAWING I (STANDING POSE)	2
PAP 257	THEMATIC COMPOSITION I	2
PAP 259	FIGURE PAINTING I (STANDING POSE)	2
PAP 261	DIGITAL ART I	2
DAH 251	AFRICAN ART AND CULTURE I	2
ENGL 263	LITERATURE IN ENGLISH I	2
ELECTIVE	(INTERNAL)	2
TOTAL CREDITS REGISTERED		18

YEAR TWO SEMESTER TWO

CODE	TITLE	CREDITS
PAP 252	SEMINAR IN PAINTING II	2
PAP 254	HISTORY OF CONTEMPORARY AFRICAN PAINTING	2
PAP 256	FIGURE DRAWING II (SITTING POSE)	2
PAP 258	THEMATIC COMPOSITION II	2
PAP 260	FIGURE PAINTING II (SITTING POSE)	2
PAP 262	DIGITAL ART II	2
DAH 252	HISTORY OF EUROPEAN ART II	2
ENGL 264	LITERATURE IN ENGLISH II	2
ELECTIVE	(EXTERNAL)	2
TOTAL CREDITS REGISTERED		18

2. Objectives for Year 2

This level is the continuation of the previous objective but particularly, it deals with the development of objective studies. Students are taken through history of pre-colonial painting in Africa, drawing and painting of standing and sitting pose, composition, digital art, African art and culture, contemporary paintings, literature in English as well as any internal and external courses. The purpose at this level is to build students potentials in composition, objective portrayal of standing and sitting poses in drawing and painting in medium such as graphite, watercolour, acrylic and oil paint. They are also acquainted with the historical perspective of European paintings, indigenous and contemporary African paintings, art and culture and communication skills.

Students also take courses inside the college of art in the first semester and outside the college in the second semester. Students are allowed to continue with the course pursued in the first year or leave it completely for another within the same set of courses.

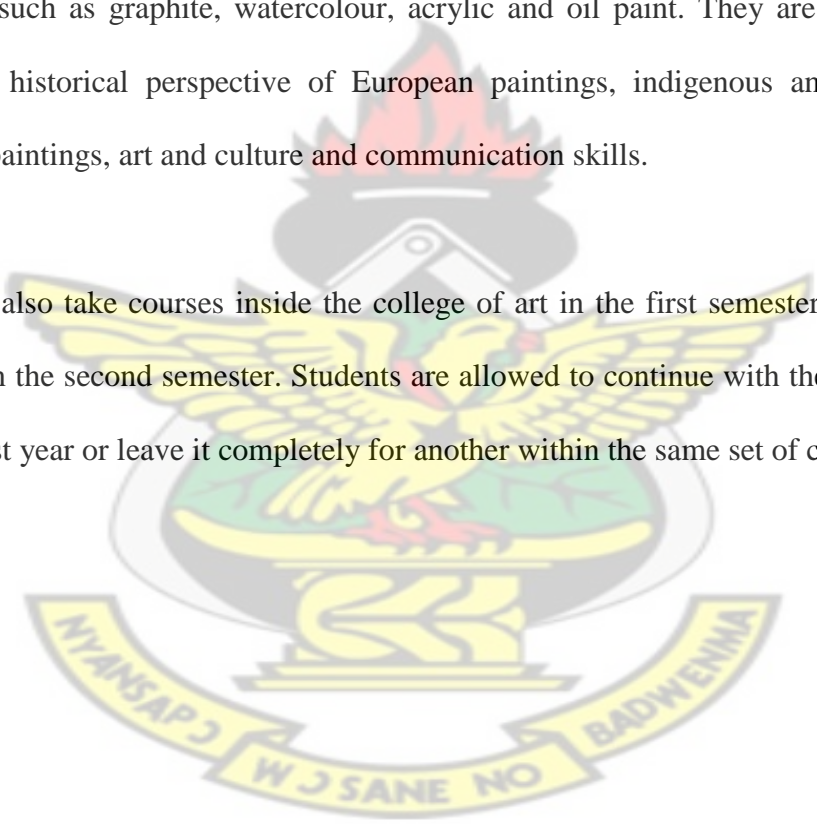


Table 4.6.3 Course structure for year 3

YEAR THREE SEMESTER ONE

CODE	TITLE	CREDITS
PAP 351	INDUSTRIAL ATTACHMENT	3
PAP 353	REPORT ON INDUSTRIAL ATTACHMENT	2
PAP 355	EXPERIMENTAL DRAWING (ABSTRACT)	2
PAP 357	FIGURE PAINTING III (RECLINING)	2
PAP 359	HISTORY OF PAINTING IN THE AFRICAN DIASPORA	2
PAP 361	PRINTMAKING I (PAPER MAKING)	2
PAP 363	RESEARCH METHODS	2
TOTAL CREDITS REGISTERED		15

YEAR THREE SEMESTER TWO

CODE	TITLE	CREDITS
PAP 352	SEMINAR IN PAINTING IV	2
PAP 354	INTRODUCTION TO MUSEUM STUDIES	2
PAP 356	EXPERIMENTAL PAINTING (ABSTRACT)	2
PAP 358	THEMATIC FIGURATIVE COMPOSITION	2
PAP 360	PHILOSOPHY OF PAINTING	2
PAP 362	PRINTMAKING II (PAPER MAKING)	3
PAP 364	THESIS WRITING	2
TOTAL CREDITS REGISTERED		15

3. Objectives for Year 3

This level is exploratory stage. It is meant for experimentation. The activities involved here include Experimental drawing (abstract), painting of reclining figures, experimenting diverse local plants, the texture of paper they give and how prints are made on them. The essence here is to enable student discover their own style and techniques in Painting and its related areas. Students also continue with the history of painting in the African Diaspora and research methods. All media mentioned in year one and two together with what students could come out with are all used.

Students also go on industrial attachments and write reports to cover their experiences. The written reports are shared with all the painting students and lecturers. The duration is six weeks but students who start before or immediately after registration may spend more than the six weeks. Interviews showed that students sort for their own places within Ghana to do the attachment. Interviews with the third and fourth year's revealed some of the places they go to as the medical school illustration unit of the KNUST, Television stations' stage design departments that is TVS and GTV, Kumasi and Accra cultural centre, galleries, Graphic Co-operations' illustration units, print-media and advertising companies, Post Office EMS and many more.

The skills, knowledge and competencies students form individually are documented and shared with the students and lecturers in the department during General Art Studies, a seminar course designed for all students.

Table 4.6.4 Course structure for year 4

YEAR FOUR SEMESTER ONE

CODE	TITLE	CREDITS
PAP 451	SEMINAR IN PAINTING V	2
PAP 453	INDEPENDENT FIGURE PAINTING PROJECT I	3
PAP 455	INDEPENDENT DRAWING PROJECT I	3
PAP 457	INDEPENDENT PAINTING / PRINTMAKING PROJECT I	3
PAP 459	THESIS/PROJECT REPORT I	2
MGT 261	INTRODUCTION TO MANAGEMENT I	2
TOTAL CREDITS REGISTERED		15

YEAR FOUR SEMESTER TWO

CODE	TITLE	CREDITS
PAP 452	SEMINAR IN PAINTING VI	2
PAP 454	INDEPENDENT FIGURE PAINTING PROJECT II	3
PAP 456	INDEPENDENT DRAWING PROJECT II	3
PAP 458	INDEPENDENT PAINTING / PRINTMAKING PROJECT II	3
PAP 460	THESIS/PROJECT REPORT II	2
MGT 262	INTRODUCTION TO MANAGEMENT II	2
TOTAL CREDITS REGISTERED		15

4. Objectives for Year 4

Level four deals with independent studies. This last stage is designed to assist students explore and discover their uniqueness in field under the supervision of their lecturers. Drawings, figures, printmaking, thesis or project reports writing and researchers all are done independently by the students in the media they love to use. As a result, students are supposed to develop their individual skills, abilities, competencies and philosophies regarding the independent activities they undertake.

Students are guided to take their own topic in the research areas or project work they choose to do. There are no restrictions here, so far as the topic is researchable and helpful to the department, the University and the country at large. The project or research activities students undertake are defended at the end of it.

The structure of the Painting Programme in the various levels and the individual courses contained are undoubtedly geared towards educating competent and professional painters. Indeed, the programme is designed to provide theoretical and practical instructions in Art but the practical activity involved in the programme surpasses that of the theoretical. In terms of percentages between the two, lecturers rated the practical activity between 70% and 80% whereas the theoretical was rated between 20% and 30%. The research confirmed that percentage-wise, they are not similar.

There is much strength placed on figure drawing and figure painting to equip students with numerous skills, techniques and abilities in painting. Actually, drawing and painting

of human figure form the bed rock of the painting programme, therefore, it is not surprising to see them running through all levels of the programme. Much emphasis is also put on the learning of African art and its related cultural issues.

Lecturers see the courses in the programme to be enough since it embodies everything capable of developing the students according to its stated goals. There is continuity for the various courses like figure drawing, figure painting, seminar, histories in African, diaspora and European paintings. The continuity in these set of courses make it possible for students to build upon the previous knowledge, skills and competencies. The programme promotes Africa art and culture but fails to promote Ghanaian art (paintings) and culture. If students are unable to promote their own art and culture, how much more can they promote a whole art and culture of Africa? A course about Ghanaian art and culture would help to connect students to their environment.

The programme is designed to allow students to do the minimum credit hours of 18 to the maximum credit hour of 21.

4.7 The programme structure of UEW (Picture Making)

A lecturer at UEW who has been teaching Drawing and Painting Subject since 1989 when it was a Diploma Programme, said that KNUST programme was looked at and recommendations were made on certain areas before it became Picture Making. The reason was that it embodies all the two dimensional art with the exclusion of textiles. The areas encompass Collage, Mosaic, Print-making, Marquetry, Parquetry, Drawing, the use

of fresco and pigment, and so on. The course explores whatever that can be used to build up pictures (G. Akrofi, Personal Communicator 2010).

The undergraduate students' handbook on rules and regulations defines a programme of study as a number of courses that lead to the award of degree whereas a course denotes units of study within a discipline with a title, code number, stipulated contact hours and credit weighting. Interviews with the lecturers unveiled that the unit's programme is formed from five main components that is:

1. General Education Courses: These are set of educational courses compulsorily offered by the University as part of its core purpose. The courses include: Philosophy of Education, Introduction to Special Education, Principle and Practice of Teacher Education, research methods, Trends in Education and School Management in Ghana.
2. Departmental Courses: Departmental courses are set of courses offered by all students in the art Department irrespective of one's area of specialization. These are: Basic Design, Basic Drawing, Figure Drawing, Curriculum Planning and Development in Art, History of Art, and Pictorial Composition in Drawings.
3. Subject Studies: This denote elective set of courses which provide areas of specialization for students. It is these subjects that differentiate one Section from other in the Department of Art Education. Example of such courses under Picture Making include; Foundation Studies in Picture Making, Composition in Picture Making, and Landscape Scenes.

4. Some Professional Studies: These are courses selected by the Art Department for its students to acquire adequate knowledge in other professional areas like business. The courses include: Introduction to information and communication technology, marketing and entrepreneurship,
5. Student Internship Programme: This is a special one year Teaching Practice programme designed for the Section to develop and acquire teaching experiences in any second cycle institution in Ghana. Currently, the programme has been reviewed and would commence in 2012/ 2013 academic year.

It is within the Subject Studies component of the programme that the Picture Making is found. This unit has two parts: two-dimensional art areas (Picture Making, Graphic Design, Textiles) and three-dimensional art areas (Sculpture, Ceramic, Leatherwork, Jewelry and Basketry).

In the second semester of third year, students in UEW are mandated to choose Picture Making one three-dimensional art area for independent studies. The chosen 3-D or 2-D subject becomes the major specialization for the student and the other part automatically becomes the minor. At time of the study, the current third years commenced the second year first semester with 33 students. Out of this number, only 20 students chose to major in Picture Making. Despite the area of specialization, all art students are awarded with a degree title “Education (Art)” after graduating from their respective combinations in the art programmes. There is nothing like major and minor appearing on the degree. A degree with the title “Education (Art)” would mean that the graduant possesses all round

knowledge in Art Education but that is not the case. The graduate only possesses knowledge in one 2-D and one 3-D area. Although, the major and minor specializations are shown on the transcript but it is not as strong as when it is on the certificate.

4.7.1 Objectives of the programme at the various levels

The structure of the programme is such that it caters for certain needs at every level. These needs when put together match the overall mission of the Painting Section. According to Jeffers and Fong (2000), the essence of this breakdown is to simplify it to match student's various stages of development, talents, interests, environment, media exploration and studio practice.

Table 4.7.1 Course structure for year 1

LEVEL 100 FIRST SEMESTER

CODE	TITLE	CREDITS
ACR111	FOUNDATION STUDIES IN CERAMICS I	3.0
APM111	FOUNDATION STUDIES IN PICTURE MAKING I	3.0
ART111	HISTORY OF ART I	2.0
ART113	BASIC DESIGN	4.0
ART119	BASIC DRAWING I	2.0
EDC111Ar	THE SCHOOL CURRICULUM, SOCIAL CHANGE AND NATIONAL DEVELOPMENT	2.0
GPD111Ar	COMMUNICATION SKILLS	2.0
GPD113Ar	INTRODUCTION TO INFORMATION TECHNOLOGY	2.0
HEC116	INTRODUCTION TO HOME ECONOMICS	2.0
TOTAL CREDITS REGISTERED		22.00

LEVEL 100 SECOND SEMESTER

CODE	TITLE	CREDITS
ACR 121	FOUNDATION STUDIES IN CERAMICS II	3.0
APM 121	FOUNDATION STUDIES IN PICTURE MAKING II	3.0
ART 123	HISTORY OF ART II	2.0
ART 125	DIGITAL ART II	2.0
ART 129	OBJECTIVE DRAWING	2.0
EDC121Ar	INTRODUCTION TO EDUCATIONAL TECHNOLOGY	2.0
GPD121Ar	COMMUNICATION SKILLS II	2.0
GPD122Ar	AFRICAN STUDIES II	2.0
HEC111	INTRODUCTION TO FOOD AND NUTRITION	2.0
TOTAL CREDITS REGISTERED		20.00

1. Objectives for Level 100

The level 100 or year one programme is designed to give the students the fundamental aspects of the programme that is overview of the programme. The rationale behind the programme is to introduce the students to the basic areas in art. Examples of these courses include; introduction to drawing and painting media, basic techniques in drawing and painting and the basics in education. The year one programme is mostly designed for watercolour, postal colour or gouache and pencils.

Interviews from lecturers in the unit show they are not able to cover much because courses are treated as topics in some cases. More so, the academic programmes also coincide with other activates like registration procedures, orientations, matriculation, and

other preparations towards the University education. The researcher's initial visit to the research grounds confirmed this statement. This problem together with the ever increasing number of students make it difficult for lecturers to teach the teacher trainees the basic aspects of what the programme has planned for the first year. As a result, students are rushed through the programme in order to expose them to all they need to know. With first year students, 70 percent confirmed that it becomes very difficult for them to keep in tune with the learning especially those who are offering Picture Making for the first time.

Table 4.7.2 Course structure for year 2

LEVEL 200 FIRST SEMESTER

CODE	TITLE	CREDITS
ACR233	CERAMIC STUDIO PRACTICE	3.0
APM233	COMPOSITION IN PICTURE-MAKING	3.0
ARTU239	OBJECT DRAWING	3.0
EDC232Dar	PRINCIPLES AND PRACTICE OF TEACHER EDUCATION	3.0
GPD231Ar	LIBERAL STUDIES	2.0
GPD233DA	INTRODUCTION TO SPECIAL EDUCATION	3.0
PAR241D	HUMAN DEVELOPMENT THROUGH ART	3.0
TOTAL CREDITS REGISTERED		20.00

LEVEL 200 SECOND SEMESTER

CODE	TITLE	CREDITS
ACR 251	SEMINAR IN PAINTING	3.0
ACRU 244	KILN DESIGN AND CONSTRUCTION	3.0
ARTU 249	LANDSCAPE DRAWING	3.0
EDC 241DAR	PSYCHOLOGY OF HUMAN DEVELOPMENT AND LEARNING	3.0
PAR 242D	CURRICULUM PLANNING AND DEVELOPMENT IN ART	3.0
PAR 243D	PRINCIPLES AND PRACTICE OF ART EDUCATION	3.0
TOTAL CREDITS REGISTERED		18.00

2. Objectives for Level 200

This level handles objective studies. The students are taken through principles and elements of design, objective drawing and painting. The purpose at this level is to assist the students to develop the acquired basic skills in Picture Making. Media the students are introduced to include watercolour, acrylics, pastel and pencil. Educational courses and Professional studies are taught alongside to inculcate educational skills, values and a taste of knowledge from other professional fields. On the side of the students, the lecturers handling the art courses speedily take them through the first semester. The lecturers attribute the speed nature to registration procedures, orientations, matriculation and other preparations towards the university education which reduce the contact hours they are supposed to spend with the students. In order to finish the course outlines for the semester thereby introducing the students to all the areas they need to know, the lecturers have no option than to rush the learners through the art courses. As a result, the basic

techniques in drawing, painting and media usage are not well laid in the first year. Therefore, students continue to struggle with such basic areas in their subsequent years.

Table 4.7.3: Course structure for year 3

LEVEL 300 FIRST SEMESTER

CODE	TITLE	CREDITS
ACR 353	GLAZES - FORMULATION AND APPLICATION	3.0
APM 353	LANDSCAPE SCENES	3.0
ART 359D	PICTORIAL COMPOSITION IN DRAWING	3.0
EDCU 242	TRENDS IN EDUCATION AND SCHOOL MANAGEMENT IN GHANA	3.0
EDCU 351	RESEARCH METHODS	3.0
PAR 356	MARKETING AND ENTREPRENEURSHIP	3.0
TOTAL CREDITS REGISTERED		18.00

LEVEL 300 SECOND SEMESTER

CODE	TITLE	CREDITS
ACRU362	STUDIO RESEARCH IN CERAMICS	3.0
ART369D	INDEPENDENT STUDIES	3.0
EDC351DAR	GUIDANCE AND COUNSELLING IN EDUCATION	3.0
EDC361DAR	MEASUREMENT, EVALUATION AND STATISTICS IN EDUCATION	3.0
EDP361AR	ON-CAMPUS TEACHING PRACTICE	3.0
PAR355	GENERAL ART STUDIES	3.0
PAR361	INTRODUCTION TO ART THERAPY	3.0
PAR362	SEMINAR IN ART EDUCATION	3.0
TOTAL CREDITS REGISTERED		24.00

- **Objectives for Level 300**

The goal of this level is divided into two. Semester one encompasses objective landscape painting and drawing whereas the semester two deals exclusively with experimentation. Here, students are supposed to discover their own style and techniques in Picture Making. Students use all media available and as directed by the various lecturers handling the courses. Students are allowed to take their own topic areas within which they want to explore. For example, a student may explore the techniques in Marquetry that is painting with pieces of wood with different colours and tones. These brilliant objectives are not well achieved because of insufficient time frame. The interviews brought to the light that each should have been done for a whole year but the nature of the programme can never allow that. Semester two, students choose only one area out of the two areas that is

between two and three dimensional area they initially choose. The programme at this stage caters for independent studies.

Table 4.7.4 Course structure for year 4

LEVEL 400 FIRST SEMESTER

CODE	TITLE	CREDITS
EDP471AR	OFF-CAMPUS TEACHING PRACTICE	4.0
EDP482AR	TEACHING PORTFOLIO	3.0
TOTAL CREDITS REGISTERED		7.00

LEVEL 400 SECOND SEMESTER

CODE	TITLE	CREDITS
EDP472AR	LONG ESSAY/PROJECT	3.0
EDP481AR	EDUCATIONAL SEMINAR	3.0
TOTAL CREDITS REGISTERED		6.00

4. Objectives for Level 400

This level is to assess the overall goals of the various levels and the ultimate goal of the Art Education Programme. Students are therefore posted to respective Senior High Schools to familiarize themselves with teaching and its related activities. The teaching practice or internship is designed such that the students are mentored by Visual Art teachers who possess in-depth knowledge in the two areas of the students' chosen area of study that is Picture Making and the other area. The purpose of the internship programme is to assess how students would reflect what they have been taught and have witnessed teaching in all the areas of their academic pursuit. They as well develop their individual competencies, philosophies and build portfolios on teaching and learning.

Though a one week seminar programme was organized for the mentors on November 2009 at Sunyani to ensure proper supervision of the mentees, feedback from the field has revealed that the supervision is not properly done since everything is left on the shoulders of these mentors some of whom are non-professional teachers. Some are also busy to the extent that they do not accord the programme the needed attention. The lecturers who should have detected some of these setbacks visit the students once in a year and use two or three periods to assess the performance of the students. The assessment of students during the programme should be more than one since a single assessment of students is not enough to conclude on the actual performance of the teacher trainees.

Although the programme has been reviewed and come next year, the internship programme will last for just a semester; its efficacy and newness are yet to be tested. Even though the reduction in the internship programme will allow attention for other equally important thought courses, the programme may face its own challenges as it may clash with the admission processes and orientation programmes of the first year students of Senior High. Other activities which may jeopardize the effectiveness of the internship programme include soccer and athletic competitions, and vacation holidays. While students are on the field teaching, they are expected to conduct an action research in the schools they choose. This research work serves as their thesis which they defend when they report to school.

Looking through the structure of the programme at Level 100 and 200, the Semester one courses show that there is much emphasis on art courses than education whereas at the Level 200, Semester two, Level 300 and Level 400 the emphasis is on teaching. In totality, there is more weight on the educational courses than the two and three dimensional art areas which are supposed to offer students in-depth knowledge, executants' skills and abilities.

The structure of the Picture Making programme in the various years and the individual courses handled at every level place emphasis on training competent professional art teachers than focusing on the other elements specified in the mission statement of the programme such as research work in art education, dissemination of such knowledge, and promoting African art and culture. More so, the content of the four year programme seems less intense whereas the certificate issued at the end of the programme appears to show more than is studied. Even though, there are Art aspects like art history, digital art, Picture Making courses and three dimensional areas like Leatherwork, Ceramics, and some educational courses, they lack aspects like African Art and Culture, Ghanaian art and Culture, Aesthetics and Criticism, which Jeffers and Fong (2000) see as integral parts of every art programme. The study reveals that the kind of History of Art offered in the first year of the programme focuses on talks about pre-historic art while the African Studies components deliberates on conflicts in Africa causes and how to remedy the situation.

Much strength is also not put on figure drawing and figure painting which are rather considered under Drawing and Composition in Picture Making. Aesthetics and Criticism appears in all areas in art. A country cannot distance itself from its own culture especially in art education but how will these teacher trainees project the great sons and daughters of Africa or Ghana and their numerous art works, techniques, influences, contributions, to their students within the programme? This conflicts with education theories which stipulate that education which is not based on the culture of the people stands to fail.

Interviews with the lecturers show that they believe the courses in the programme are enough because of the education aspects infused in it and how the University programme has been structured such that students cannot register more than the minimum 18 coarse credits and the maximum of 21 credits per semester. Furthermore, the Picture Making students are exposed to different sets of courses every year without continuity. For instance, if they treat Landscape painting this year, they leave it for a different course in the subsequent year and semester, which means the students cannot gain the maximum experience and skills on the programme. Therefore, it becomes very difficult for the students to continually practice what they have been taught to acquire the necessary skills and knowledge.

4.8 Resources for running the programme at KNUST

4.8.1 Human Resources at the KNUST Painting Section

The Painting Section currently possesses eight lecturers. Out of this number, two are professors, three are Ph.D. holders and the rest possess MFA degrees in painting. Three

of the lecturers had their MFA in Europe and America where as the rest had theirs in Kwame Nkrumah University of Science and Technology. Currently, those without the Ph.D. are pursuing it under the new directives of the universities in the country that all lecturers must possess doctorate degrees. With lecturing experience four have worked for more than five years but less than ten years. Two are more than twenty years but less than thirty years and the remaining two are more than thirty years.

Data gathered through interview, questionnaire and departmental database pointed out two lecturers as professional lecturers. Percentage-wise, 25% are professionals whereas 75% represented non-professionals lecturers. Although, a workshop organized under Professor Kwasi Andam's administration pursued this goal of assisting non professional in the University to catch up with their fellow professional colleagues but the idea died when the first one ended. Intensification of such in-service training would have bridge the gap between the professionals and the non-professional as well as the emerging technological methods of teaching.

KNUST Painting Section shares eight (8) workers with the Sculpture Section. Three (3) of them are female models and one is male. Their duties are to the lecturer and studio environment. Hence, the models are under obligation to perform any studio instruction requiring their service. Interview with the models confirmed some of the challenges that they go through as insufficient salary and the difficulty in given a motionless pose for 30 minutes. They said in their twenties it was not as difficult as now. It could be inferred here that the models are aging and therefore finds it difficult in executing some of the

difficult poses. Two are over forties years and the rest are in their late thirties. There are also technicians who assist the students in the preparation of their frames, stretching of canvas as well as some sculptural activities.

4.9 Development of human resources at KNUST

Occasionally, the University offers general staff development programmes for lecturers. These include training programmes for new and old lecturers, workshops, conferences and presentation of papers. Professor Kwasi Andam of the blessed memory organized a sort of training for all non-professionals lecturers to bridge up the gap between their colleagues with certificates in education but died out shortly after it had started.

With newly recruited staff, it is the University that runs orientation workshop for them. This is something that the Department of Painting and Sculpture does not understand. The reason being that the newly recruited staff would be serving in the department therefore it would have been expedient for the department to organize such programmes for its newly appointed staff.

4.9.1 Material resources of the Painting Section of KNUST



Fig. 1 The front view of KNUST Painting Section

The frontal view of KNUST Painting Section is shown at Fig. 1. Around the structure are cemented pavements and lawns with flowers of different colours to complement the aesthetic appearance of the structure. The structure is built with slate, slate roofing sheets, fixed with ply wood ceilings and wooden doors and roller blades. The front is painted in cream yellowish white whereas the back remains unpainted.

The structure which is in front is more than sixty years old and it was built when Achimota school of Art was moved to Kumasi as Kumasi Institute of Technology. Later on, it became College of Art with the same infrastructure.

When Kwame Nkrumah University of Science and Technology was established on the same soil, College of Art got upgraded to a University status (Edusei, 1991; Edusei, 2004). But infrastructure and facilities wise, nothing was upgraded. Notwithstanding that, what existed in the past remains best than what exists now. There have been promises

upon promises to relocate the whole School of College of Art. Several dates of infrastructure completions were set but none of them have materialized.

The structure contains three big studios and one Digital Art Studio furnished with computers. The three big studios also serve as lecture rooms. They are furnished with old easels, few donkeys, few studio chairs, few tables and chairs, few long tables, lockers, model stand and two wash basins. The structure has lately received expansion to accommodate the ever growing number of students. There are wooden pillars standing in the studios to support the whole structure as seen at Fig. 2 and 3.



Fig 2: Painting two studio



Fig 3: Painting three studio

Interviews from lecturers and students unveiled that the pillars standing in the studios, the ever increasing number of students and lecture cum studio activities which are taken there make the place uncomfortable for both students and lecturers. For this reasons, the lecturer who handles second year figure painting class has divided his class into two to promote effective instructional contacts during teaching-learning processes.

Currently, these three studios are meant for year one, two, and three students. There are no first years since painting and sculpture students are combined in one studio room and they are taught the same thing before students select the programme they want to pursue in the second year. The dual purpose that the studios share goes contrary to what Sidelnick (1995) wrote that lecture rooms and studios must exist separately.

Consequently, lecturers and students would find it difficult conducting teaching and learning activities.



Fig. 4: Fourth years having a lecture in the studio

The final year class recorded no studio chair and tables. The condition forced the students both males and females to abuse the old easels as chairs as shown at Fig. 4. Those who were tired sitting on the easel periodically stand to ease their buttocks of pain. Students can get chairs but did not want to go through the difficulty in bringing them in and taking them out to create space for studio activity.

Poor maintenance cultures on the part of the University authorities and the ever increasing number of students have rendered some of the equipment beyond repairs. The equipment found include broken and ill function easels, two old wash basin, few donkeys, studio chairs, and in sufficient lockers.

Infrastructure and facilities in the Painting Section were unanimously described by the head of department, the lecturers and students as woefully inadequate. The Section cannot boast of any new infrastructure and facilities since it got upgraded to University status. What existed before the institution gained a University status is the same infrastructure and facilities that is being used today. In terms of population, the Section exceeded its limit long ago.

The lecturers have their own offices for their own convenience and special attention to students. These offices are furnished with air conditioning. With regard to tools, materials and equipment like colours of all kinds, pencils, papers, easels and many more are purchased by students themselves.

The Section has access to the College of art library, the University main library which is stocked with old books. The introduction of internet facilities and advancement of technology both at the college of art and the main library have made it possible for students to access current information from a lot of data base that the school is connected worldwide.

4.10 Human Resources Capacity at the UEW Picture Making Unit

Human resource, here, denotes the people who are directly connected to the growth of the Picture Making unit. The people include lecturers, students and workers. These people perform their respective roles to ensure the growth of the system. The Painting Unit possesses three lecturers, 143 students (35 in Year One, 41 in Year Two, 35 in Year Three, and 32 in Year Four), one instructor and one model.

The Picture Making Unit has three professional lecturers. One possesses MPhil. In Art Education while the other two have MFA Painting qualifications. One of them is a visiting lecturer from KNUST. Currently, one lecturer is pursuing his doctorate degree. The lecturers' teaching experience range from ten to twenty-seven years yet one of them had spent only one year at UEW. They have wide ranges of experience and a broad knowledge in art, human and curriculum development which make them competent, confident and effective in their teaching. Besides teaching Picture Making, the Lecturers also handle other departmental courses such as drawing and basic design.

The Picture Making Unit has no technician, no labourers, only one Instructor and one part-time male model in his late twenties. Cleaning and sweeping of the department therefore becomes difficult. The two workers at post do not serve only the Painting unit but they serve the whole Department. The Instructor is a permanent staff and assists the Lecturers just like Teaching Assistance do.

An interview with the only male model of the Department of Art Education unveiled that people are interested in the posing job but do not want to do it because of poor remuneration and the Department's lackadaisical attitude in employing them as permanent staff. After serving for sometimes, they realize it was not a good enough job that could sustain them because models are only paid for a work done. The model's reasons for staying at post were that he works in the Ceramics Department as a technician and receives tips from the lecturers who engage his services. What he sees to be quite degrading and uncomfortable is posing under a tree in an open space but the more he

does it, the more he becomes comfortable with it. Posing in an open space may indeed be a discouraging factor for people who may be interested in the job.

The three lecturers' perspectives on the modelling issue were consistent with what the model said. They said, it had become extremely difficult to get models to pose for the Picture Making Units. The institution has been part of the problem. They see permanent employment of the models as waste of resources because they believe the models are needed for the few hours in few course areas therefore part-time employment is the best alternative. When it became necessary for the department to find a model they wanted a JHS or SHS graduate but did not get anybody due to the negative societal views attached to the position. The Winneba society views modeling as abuse of human rights because the model has to pose nude sometimes to be drawn. According to lecturers, the last time they had a model to assist the department with studio work, she did not want to pose on the grounds that she was not employed as a model and left immediately after that confrontation. The only lady who might have stayed for long became pregnant and left without notice. Therefore, techniques and intricacies regarding teaching and learning of drawing and painting with female models are on the lower side.

It was reported that when a lecturer who handles figure drawing and painting has difficulties arranging for female model to help the students to learn how to draw the female figures, he implores the students to take photographs from varied sources and use them to bridge the gap. A situation like this does not encourage objective studies as stipulated in the course objectives.

4.11 Development of human resources

Occasionally, the University offers general staff development programmes for all lecturers including those in the Picture Making Units. This includes training programmes for new and old lecturers, workshops, conferences and presentation of papers.

4.11.1 Material resource of the Picture Making Units of UEW



Fig 5: Front right view of UEW Picture Making studio



Fig. 6 Front view left of UEW Picture Making studio

Fig. 5 and 6 show right and left frontal views of the two painting classrooms available in UEW. A canopy of trees planted in front of this cement blocks building provides shade while stones are to show the way to the department. Essentially trees protect the structure, provide shade and fresh air to ventilate the rooms. Under the trees are decorative sculptural pieces. The structure was built with cement, roofed with slate sheets and fixed with ply wood ceilings, it has wooden doors, louver blades, and painted cream and white. As seen in Fig. 7 and 8, the classrooms are long but small space and furnished with dual chairs and desks similar to government's dual chairs and tables supplied to primary and Junior High Schools. According to the students, a single chair can take five students at a time.

The length and width of the lecture rooms make it difficult to contain the large number of students. They are also uncomfortable and unsuitable to use for figure drawing lessons. If these rooms are to be used for drawing and painting classes, where would the model stand? Would the spaces around the modelling stand be enough for students to sit around to do a good? Besides, the classrooms are too narrow for drawing and painting activities to be conducted there.



Fig. 7: The interior view of the Picture Making studio



Fig. 8: The interior view of the Picture Making studio

It was realized that classrooms in the Picture Making Units. It is only this year (2010) that the third year Picture Making students of UEW have been given a room which even belonged to the Textiles Section to use as their studio. This means that the two classrooms are shared by the three classes as lecture rooms and as studios for level one and two classes. This goes contrary to Sidelnick's (1995) statement that art studios and workshops must exist independently from lecture rooms. It is important that UEW provides room or space that is spacious and well furnished for use as studios to enable the lecturers to plan their repertoire of studio instructions as Walter (1996) points out.

Observations in the department uncovered inadequate spaces for studio activities both in the classroom and the third year painting studio which had equipment, few easels, no donkeys, studio chairs, and no lockers. Drawing and painting done in the classrooms are done on tables as seen in Fig 9 and 10. They are probably doing the right thing since the skills the students are acquiring would be practiced in school with similar tables and chairs after they have graduated from UEW.



Fig. 9 & 10: Third years' Picture Making studio

Poor maintenance culture in the part of the University authorities and the ever increasing number of students has rendered some of the equipment beyond repairs. The equipment found include 13 easels, one wash basin, few classroom tables and improvised cane chairs that are used as donkeys and studio chairs. These few facilities are used by 25 Picture Making students, which suggest that students have to share and wait for others to finish their work before they can use these.

Infrastructure and facilities in the Picture Making Units were unanimously described by the Head of department, the lecturers and students as woefully inadequate. The Section has not received any new infrastructure since UEW got upgraded to University status. What existed before the institution became a University is what is being used today although the interviews revealed that by statistics, the Section has expanded three to five times in terms of student population with the introduction of basketry, jewellery and the B.A. Graphic Design programmes which are general non teacher focused and delivered as sandwich programmes which have exacerbated the situation since everything has to be shared between the old and new units. Very soon there will be much pressure on the classroom as the final year internship programme will be reduced to a semester. If this happens, the pressure in the department will be unbearable for both lecturers and students.

The difficulty in the department is now forcing lecturers to give what the students are supposed to do in the lecture rooms as assignments to complete on their own. The effect of this is the difficulty the lecturers have when they have to assess the students, a

situation that makes it difficult to know whether they did the works all by themselves or had assistance from other people. To mitigate this problem, Figure drawing and painting activities are carried out under a tree and in an open space as seen from Fig. 11 and 12. Yet, the population forces a lot of them to draw and paint a far from where the model poses for the class. This situation account for students' work that are done in the lecture rooms to portray half figures or full figures.



Fig. 11 & 12: Students drawing a posed figure in an open space

Besides, the lecturers do not have their own offices for their own convenience let alone the privacy to attend to special needs of students. They all use the departmental office which was very hot because the air conditioning was not functioning well at the time of the study. As a result of the situation, the researcher's interviews were done under a tree, in a car and the noisy departmental office. The majority (80%) of the students see this as a special need which should be put right so that students could go to their lecturers for all forms of consultations, discussions and private matters.

The Section has access to the department's library which is stocked with outmoded books but the introduction of internet facilities and advancement of technology have made it possible for students to assess current information on the net.

4.12 Mode of assessment, KNUST

The assessment of students' performance is based on combinations of continuous assessment and end of semester examination. The weights of the two assessment modes are as follow; end of semester project works that is few written examinations and final year thesis or project work take 70% whereas continuous assessment takes 30%. The continuous assessment comprises class assignment, studio practice, project works, exhibitions, juries, research works and quizzes.

Students are also assessed with project work or thesis work. This assessment is to test students' abilities in identifying problems and providing appropriate interventions or to the situation. Table 4.7 and 4.8 show the grading and classification.

Table 4.17: KNUST grading system for every semester

Grade	Mark	Grade point	Description
A	70 – Above		Excellence
B	60 – 69		Very good
C	50 – 59		Good
D	40 – 49		Average / Pass
F	Below 40		Fail

Table 4.18: KNUST Classification of degree

Class designation	Cumulative grade point average (CGPA)
First class	70 – Above
Second class (upper division)	60 – 69
Second class (lower division)	50 – 59
Third class	45 – 49
Pass	40 – 44
Fail	Below 40

4.13 Mode of assessment, UEW

The assessment of students' performance is based on a combination of continuous assessment and end of semester examinations. By comparison, end of semester written examinations carry 60% and continuous assessment 40% of the course load. The continuous assessment aspect comprises the results of class assignments, quizzes, tests, project works, action research, and other forms of assessment. Both of these are required to make up the requirements for the terminal continuous assessment weight. A student who does not achieve this is not qualified to take part in the end of semester examinations.

The thesis submitted by the teacher trainees in the four-year Bachelor of Education Programme (Art) is tilted towards action research to solve specific problems in the schools where they do their internship programme. The essence of this assessment is to test their abilities in identifying classroom problems and providing appropriate intervention to remedy the situation. This final assessment builds in the Picture Making teacher trainees the confidence and competence in the multifaceted teaching profession.

Grading of learning in UEW is done according to the system outlined in Table 4.8.1 while the final grade for graduation is done according to Table 4.8.2

Table 4.13.1: UEW Grading system for every semester

Grade	Mark	Grade point	Description
A	80 - 100	4.0	Excellence
B+	75- 79	3.5	Very good
B	70 - 74	3.0	Good
C+	65 - 69	2.5	Average
C	60 - 64	2.0	Fair
D+	55 - 59	1.5	Barely satisfactory
D	50 - 54	1.0	Weak pass
E	0 - 49	0	Fail
IC	-	-	Incomplete
X	-	-	Disqualified
Z	-	-	Examination malpractice

Table 4.13.2: UEW Classification of degree

Class designation	Cumulative grade point average (CGPA)
First class	3.5 – 4.0
Second class (upper division)	3.0 – 3.49
Second class (lower division)	2.5 – 2.99
Third class	2.0 – 2.49
Pass	1.0 – 1.99
Fail	Less than 1.0

4.14: Sponsorship of the Painting Section at KNUST

The activity in the Painting Section is sponsored by the University fund generated from the students' quota. Since painting is under the Department of Painting and Sculpture in the school of college of art and social science. The insufficient financial supports undergo a lot of divisions such that the money the Painting Section receives becomes woefully inadequate. The University also sponsored other activities of the Painting Section like

training programmes, workshops, conferences and presentation of paper (G. Y. Annum, November 2010; and B.O. Nyarko, December 2010).

Notwithstanding, interview with of the lecturers revealed that the department is seriously constrained as it is under resourced, facilities do not meet the expectation of the department because of financial constraints. Beside the salaries lecturers receive, they also take allowance for, invigilation, overload, research activities, entrance examinations, vehicle maintenance, and accommodation if the University does not provide the lecturer.

4.15 Sponsorship of the Picture Making Section, UEW

Activities in the Painting Section are sponsored by the University with funds generated from the students' fees. Since the Section is not an independent body but operates it is under the Art Education Department, it competes with the Ceramics, Textiles, Graphic Design, Leatherwork, Sculpture, Jewelry and Basketry Sections for funding. The Department of Art Education is also under the School of Creative Art which means all the units share whatever is available so the money the painting Section receives is generally woefully inadequate for its intended purposes.

The University sponsor activities of the Picture Making Section include training programmes, workshops, conferences and presentation of paper. Besides the salaries the lecturers receive, they also take allowances for setting questions, invigilating examinations, teaching overload, research activities, entrance examinations, internship

programmes, vehicle maintenance and accommodation if the University does not provide the lecturer with one.

4.16 Teaching methodologies and habits students form at KNUST

Rohrer (2010) and Liu (2009) agree that in a single teaching-learning session, a teacher may use more than one teaching-learning process and this is in line with what the researched witnessed in UEW approaches to the teaching of courses in Picture Making.

1. Observation Lecture One: Figure Painting (Standing Pose)

This year two lesson was on Figure Painting with the objective of introducing students to figure painting (standing pose) using oil paint as well as requiring students to demonstrate skills in showing the basic tone. This was a three hour lecture.

i. Teaching-learning processes

The class size has forced the lecturer to divide students into two groups that is group A and B with different contact schedule. Group B is what the researcher's observation covers. The entire studio room was circularly arranged with easels, tables serving as donkeys, canvas nicely primmed on easil and model stand placed in the middle of the studio room. One side of the window was opened to allow ventilation in and the rest were closed to prevent outsiders from viewing the modle.

As the students got ready, a female model in her late thirties appeared half nude. She was only wearing underwear. She took a standing poss on the model stand. Prior to this lesson the lecturer had informed the students what they would be doing. As a result, students were asked to place themselves at their favourite position and paint the model. They

adjusted themselves and began taken oil colours from its containers and tubes unto their palletes. With the help of linseed oil and pallette knife they mixed their colours. Subsequently, the students loaded the oil paint brushes with the paint and began drawing the figure in faint out lines.

At this point, the lecturer was moving around, observing and commenting on what students were portraying and analyzing on their canvas. Student were advised to make sure what they have drawn is the figure before them. Some were asked to look well. Other were asked to check their proportions, composition and the light source. In some cases, the lecturer would demonstrate on how to use the handle of the brush to take measurement from the stading pose to ensure correct proportion.

Those who were through with the drawing started painting as depicted at Fig. 13. The painting trend of the students ranges from dark to light and vice versa. Others were shown how to depict the human face and reflected light as Fig. 14. is demonstrating. Comment and encouragement were also employed alongside to help and motivate students to work.



Fig 13: Students painting a figure in the studio



Fig. 14: A lecturer coaching a student during figure painting

The model was resting almost every 30 minutes. Students also used the break to view what their mates were doing and made comments, suggestions and laughs. Since the lesson was designed for two weeks, the lecturer told them to stop work and continue in the following week. To some of the students it was left with few touches where as others were half way through. From Plate 1 to 6 show examples of students works.

Samples of Figure Paintings of KNUST student



Plate 1

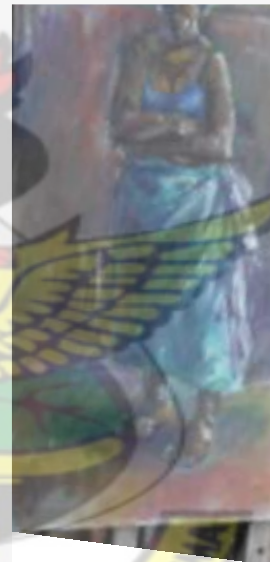


Plate 2



Plate 3



Plate 4



Plate 5

Plate 6

KNUST

ii. Habits Students formed

Students formed the habit of following their heart and interest to render the figures in their own ways to suit the objective of the lesson. The paintings of students depicted dabbling, short, long and flat strokes with most of them blending and fusing colours into each other such that brush strokes are not even shown. Some the tones shown in the works were very strong and soft.

As beginners, the various parts were compared and related to one another. The drawing of the figure straight away with brush and colour imbued in the students the needed confidence and boldness to achieve success. Students also acquired the skills in observing, calculating and representing models exactly as they appear to them.

Themes and philosophies concerning the works were as well developed. Students also develop the skills in exploring diverse means of portraying figures in different techniques and appearances.

2. Observation Lecture Two: Independent Painting/ Printmaking Project II

This year four lesson was on Independent Painting /Printmaking Project with the objective of enabling students to do their independence studies and develop their own style of painting and printmaking. This was a three hour lecture and the project was for the whole semester.

KNUST

i. Teaching-learning processes

The objective of the course was communicated to the students from the beginning of the semester. The purpose was to allow students discover their own styles of painting, themes and philosophies.

Interview from students uncovered that they researched on the internet, books, galleries and other places for inspiration towards development of their techniques and philosophies of their works. The lesson gave students the opportunity to work at their own pace with whatsoever medium, tool and subject they want to work on. Visits to the studio during the day time saw few students working on their works on the easels. The students met were working in oil, acrylics, pastel and watercolour. Some students used reference materials from photographs, books and printouts. While some were drawing exactly what was on the papers, others were manipulating the objects on the sheets to develop their own original works like abstract figure. Some also combined other materials like newspapers, fabric, straws and other for artistic portrayal of their ideas.

The lecturer handling the course meets the students from time to time for students share their inspirations, the techniques and philosophies developed and how difficulties were overcome. Fig. 15 shows one of the sections in which the lecturer met the fourth year students.



Fig. 15: A lecturer lecturing fourth year students

ii. Habits Students formed

Students cultivate diverse skills in exploring new ideas, discovering of new styles or technique. Students develop the ability to solve problems, to conduct research, work individually upon their interest and philosophy. More so, students use diverse media and tools like pencil, oil and acrylic paint, pastel, brushes, scraps of materials like phone cards, recharging vouchers and play-wood. Few of the students mixed media to yield their intended results. The works students produced include realism, impressionism, expressionism, cubism, semi-abstractionism, abstractionism and combinations of these techniques. Examples of students' are showcased from Plate 7 to 19.

Samples of KNUST students' Independent Painting



Plate



Plate

8



Plate 9



Plate 10

Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 18



3. Observation Lecture One: Independent Drawing Project

This year four lesson was on Figure Painting with the objective of enabling students analyze and apply mathematical concept in their painting compositions. This was a three hour lecture and the project cover the entire semester.

i. Teaching-learning processes

The lecturer used lap top and projector to project the soft teaching and learning materials on a white wall surface of the classroom. The lecturer sat in front with the students on his left side and the projected image on the right side. One by one the pictures were critically observed and mathematically discussed. In all the pictures, students were made to understand those renaissance artists and their successors did not just made their compositions anyhow. On the contrary, there was some mathematics involved in the placement of the figures to balance the entire composition.

The first example was discussed by the lecturer to serve as a guideline for students' deliberation. Students were able to apply what they were taken through. Where students were confused and found it difficult to do, the lecturer would come in and use questioning strategy to assist students to fish out what might be the answer.

ii. Habits Students formed

Students are educated to apply mathematics in all forms of compositions. They also formed skills in how painters mathematically make their compositions, thereby, building

skills in talking about the works of others and incorporating some of the discoveries in their own painting works.

4. Observation Lecture One: Paper Making Figure Painting

The year three lesson was on Figure Painting with the objective of enabling students explore diverse means of forming paper from local plants. This was a three hour lecture and activity covers the entire semester.

i. Teaching-learning processes

In this exploratory exercise, students were allowed to experiment the diverse ways of forming paper from local plant available in their community. These findings were to be documented as well as brought to class for discussion. Prior to the exercise, the various processes involved in paper making were already discussed and demonstrated. So, randomly, students were grouped to undertake their expedition. In groups students gathered stems of different plants for the discovery. The plants were boiled to soften and promote easy removal of the barks from the stalks. Dirts were scrapped off the barks removed from the stalks. With the help of blender, the individual fibers were loosen or disintegrated into their smallest units. The blending and soaking of the pulp helped the students to do away with the impure substance or unwanted materials. Fig. 16 to 22 show some students actively working in their own in groups at the studio.



Fig. 16 Breaking pulps into smaller units



Fig. 17: Breaking pulps into smaller units



Fig. 18: The plant fibres fetched on deckle



Fig. 19:
aluminum sheet



A wet paper being placed on

Fig. 20: Wet manufactured paper lifted on play-wood for

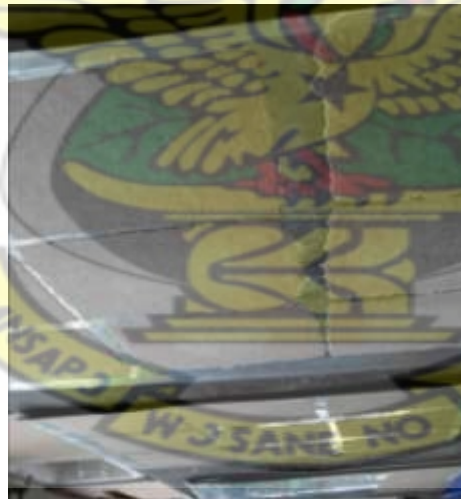


Fig 21: Drying the manufactured papers



Fig. 22: Dried paper

Thereafter, the pulps were soaked in a basin with enough water. A deckle, a rectangular wooden frame with lace placed at one surface, is used to scoop the soaked pulps to take the required amount needed for making the paper. The collected pulps in the deckle were gently put over a surface padded with woollen material.

ii. Habits Students formed

Students develop the ability in researching into local plants which could be suitable for drawing and painting sheets thereby replacing foreign sheets. As students use the papers they make, they learn about the characteristics of the papers and the various results they produced. For example plantain fibres produce a silk-like sheet of paper which works well with watercolour.

In conclusion, the diverse repertoire of lecturers' instructional approaches witnessed developed students creative skills to enable them meet the artistic needs in the painting programme. The teaching-learning processes make them critical thinkers and problem solvers. The students are therefore groomed to contribute their individual expertise to the growth of the country.

4.17 Teaching methodologies and habits the students form at UEW

Rohrer (2010) and Liu (2009) agree that in a single teaching-learning Section, a teacher may use more than one teaching-learning process. In line with this the researcher observed in UEW approaches to the teaching of courses in Picture Making. The following Sections describe what was observed in the Picture Making lectures. Subjects observed were in Landscape Drawing, Objective Drawing, Figure Drawing and Landscape Scene

1. Observation Lecture One: Landscape Scenes

This level 300 lesson was on Landscape Scenes with the objective of enabling students demonstrate skills in seascape paintings with emphasis on perspective (distance and depth) and acquire skills in water colour. This was a three hour lecture.

i. Teaching-learning processes

The students gathered at the school premises and travelled with the lecturer to the Sir Charles beach, the designated location for the exercise. The lecturer reiterated the purpose of the study and the requisite skills students were supposed to acquire as per the objective set for the exercise. He also reminded the students to bring whatever information they had received or read on watercolour painting to bear on the lesson and also to consider the properties of watercolour. They were also told not to overwork during application as it could easily become muddy.

The lecture also motivated the students not to see the exercise as punishment or merely to satisfy academic requirement but rather as a necessary exercise for their personal

development. The students were asked to gather the needed momentum and confidence, not to give up in any difficulty, but to embrace whatever challenge which may come their way.

After psyching the students up, they were asked to explore a lot of scenes and decide the most suitable and interesting ones for the exercise. Those who had view finders a piece of paper or paper board with a rectangular hole used them to limit what is to be drawn and painted. This perceptual approach of learning was to be exercised by students in identifying elements and principles of design that together make whatever they create worthy of appreciation. As this went on, the lecturer was moving around the various groups the students had formed asking them why they chose the scene they were drawing. One of the students explained the choice due to the presence of boats, activities on the beach and the sea behind them. To the student, it was worthy portraying such scenes. Some students took pictures of their favourite scenes.



Fig. 23: Students painting Sir Charles Beach in watercolour



Fig. 24: Students painting Sir Charles Beach in watercolour

Students at this stage identified their own attractive and interesting scenes, mounted their equipment, tools and materials for the task. These included easels, watercolour papers, pencils, watercolour brushes, pallets, rags, containers and water. With these preparations, the students began drawing the seascapes in faint lines before applying watercolour on the works. While some employed the wet on wet technique because of the short time they had, other allowed their first light coats to dry a little before applying second coats. Dry brush techniques were initially recorded among few students but they gave up later.

Intermittently, the lecturer visited the student groups and offered them the needed assistance. The lecturer demonstrated some techniques to students who had difficulty in portraying the beach scene in their paintings. He also praised, encouraged and questioned some of the students about what they had studied.

When the time was almost up, he told the various groups that the subsequent lesson would be used for class jury, so students should develop their respective philosophies behind what they had portrayed. Plate 20 to 24 illustrates some of the paintings the students produced.

Samples of Watercolour paintings of students



Plate 20



Plate 21



Plate 22



Plate 23

Plate 24

ii. Habits Students Formed

The teaching-learning strategies employed in the watercolour painting exercise allowed the students to exercise and develop their creative thinking and seeing skills in identifying creative scenes through exploration, observation and analyzing visual and other sensory qualities in the seascape scenes and activities. This ability to investigate and interpret the scenes help the students to develop visual ideas and structural understanding of forms as Curriculum Research Development Division of Ghana Education Service (2005) documents.

Secondly, the experiential approach offered the students the executants' ability to portray seascapes through the lying of strokes, spreading colours over a large area and light to

dark application of watercolour. Diverse techniques in watercolour such as transparency, wet in wet and a little bit of dry brush technique were achieved.

2. Observed Lecture 2: Figure Drawing

Level 200 Figure Drawing lecture was organized in the classroom for two hours.

i. Teaching-learning processes

The lecturer divided the class into two because the class was large and the individual attention he wanted to give to the students. The students sat around the place where the model was supposed to sit with their drawing boards, papers, pencils and erasers ready for work. Without a model stand and a model for that day, some students voluntarily sat on a chair in the middle of the class to serve models for the exercise. The students used the long dual tables and chairs for the exercise (see plate 23).

The lecturer went around inspecting how the students were handling the seated figure (plate 24). Students who had not got the proportion and the composition right were asked to make them big, reduce the size, compare various parts and or reduce some portions. Proportion was the major problem confronting most of the students. The comment of the lecturer was not harsh. He would find something good to say about the work before talking about how the students could deal with the defect in the work. Since the female student model was not a professional, she became tired along the line and gave way for her male counterpart to continue. While some students were trying to depict lightly source by shading it lightly, others left their works untouched with shades. Plates 25 to 28 are examples of the students' works.



Fig 25: Second year drawing class in the studio



Fig. 26: Lecturer discussing pertinent issues concerning students' drawings

Samples of figure drawings of UEW students



Plate 25



Plate 26

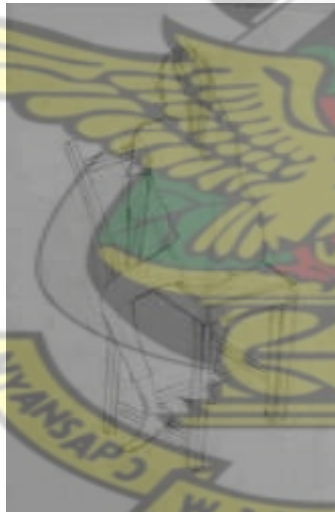


Plate 27



Plate 28

To conclude the lesson, the lecturer advised the students that drawing is challenging but practice would make them perfect. Students were asked to bring their work along to class for discussion in their subsequent class meeting.

ii. Habits Students formed

The students developed their perceptual abilities in analyzing and comparing the various parts of the human figure to other parts to ensure right proportions. Students developed the ability to co-ordinate the eye and the hand, draw from life models as well as developing confidence in making quick bold sketches with faint lines. Students also acquired the skills in looking, calculating and representing models exactly as they appear.

3. Observed Lecture 3: Objective Drawing

Level 300 lesson was on Objective drawing with the objective of enabling students cultivate skills in drawing and shading village scenes. This was a three hour lecture. This lecture was held in a village called Potsin long the beach Winneba.

i. Teaching-learning processes

The students, the lecturer and the researcher were transported there in a bus. As the purpose of the trip had earlier been communicated to the students, the lecturer reiterated this to the group as they took their respective interesting positions to begin their individual sketches. Tools and material wise, the students were not restricted but most of them used pencils. Few used pen and charcoal.

The students were scattered in the village drawing and shading interesting scenes with the lecturer going around, looking and giving individual attention to them. Students were sometimes questioned why they were ignoring animals and humans in their drawings. It was realized that this was due to their weakness in drawing human beings and animals

accurately. Notwithstanding this difficulty some of the students were able to register these well in the drawings. Plates 29 to 34 show some of the students' works.

Samples of UEW students' drawings from Potsin village



Plate 29



Plate 30



Plate 31



Plate 32



Plate 33



Plate 34

ii. Habits the students formed

The lesson unearthed the students' ability in identifying interesting scenes through their senses and drawing to represent them as they appear. They also discovered village life in relation to activities and characteristics they identified. As a result the students devised

diverse drawing and shading techniques in portraying such characteristics. The shading techniques included smudging, hatching, and cross-hatching.

4. **Observed lecture 4: Landscape Scene at Level 300**

Level 300 lesson was on Landscape Scenes with the objective of enabling students specialize and acquire an individual technique of painting.

i. **Teaching-learning processes**

Third year second semester allows students to do their independent studies in their preferred areas as communicated to them at the beginning of the semester by the lecturer in charge. Occasionally students meet the lecturer to discuss the progress made so far. A visit to the studio saw some students actively working on their works (see fig. 25). Some worked in the studio at their own convenient times where as other worked in their respective places away from the studio.

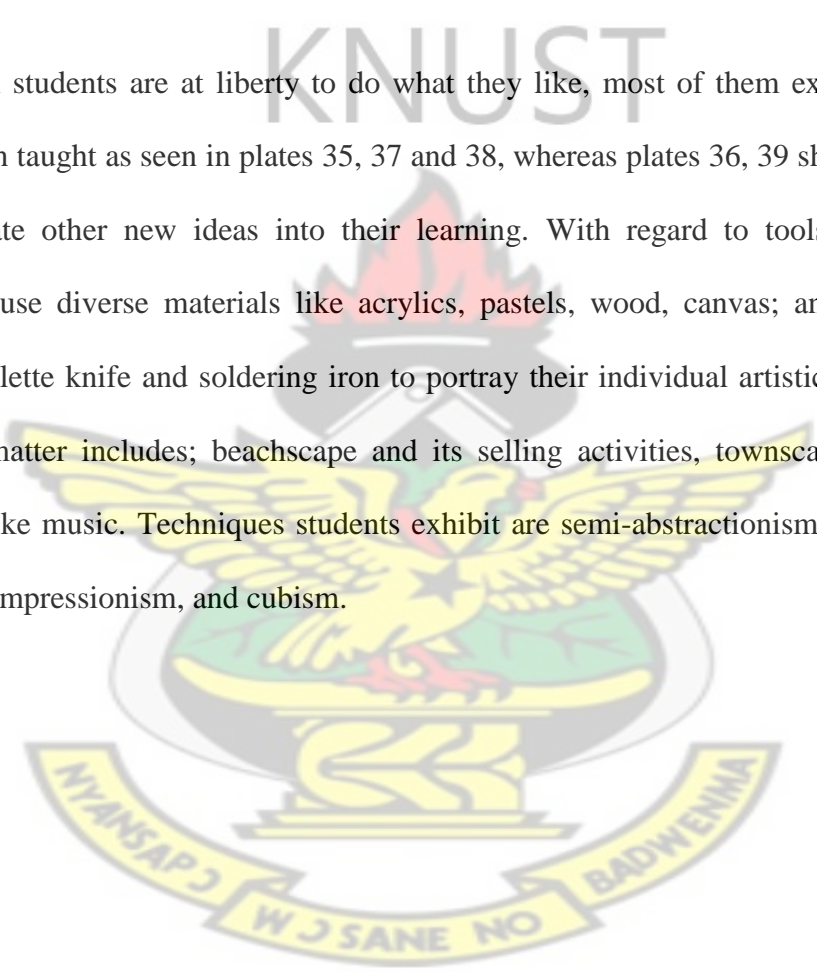


Fig. 25: Students working on their independent painting projects

ii. Habits Students form

The mode of teaching and learning give the students the freedom to explore in the domain of painting and even beyond. As there is no restriction regarding technique and subject matter, students create their individual problems and research into base on individual interests and philosophies.

Although students are at liberty to do what they like, most of them explore areas they have been taught as seen in plates 35, 37 and 38, whereas plates 36, 39 show the few who incorporate other new ideas into their learning. With regard to tools and materials, students use diverse materials like acrylics, pastels, wood, canvas; and tools such as brush, palette knife and soldering iron to portray their individual artistic intentions. The subject matter includes; beachscape and its selling activities, townscape, and cultural aspects like music. Techniques students exhibit are semi-abstractionism, abstractionism, realism, impressionism, and cubism.



Samples of independent painting works UEW students



Plate 35



Plate 36



Plate 37



Plate 38



Plate 39



Plate 40



Plate 41

4.18 Main findings

1. The KNUST Painting Programme offers a Bachelor of Fine Art degree in Painting while UEW Picture Making programme awards a Bachelor Degree in Art Education. As the KNUST programme produces professional self-reliant painters, who can at the same time satisfy industrial purposes to meet the artistic needs of the Ghana, UEW, on the other hand, is geared toward producing competent professional art teachers to teach effectively in pre-tertiary institution, conduct research and disseminate knowledge in art areas as well as contributing to art educational policy and development.

2. The UEW four year duration programme is designed to embody Picture Making as a unit in the Art Education programme while the KNUST four year programme gives exclusive knowledge in painting. UEW year one programme offers studies in fundamental aspects of the programme, and level 200, objective studies. Semester one of level 300 handled objective landscape painting and drawing whereas the semester two dealt exclusively with experimentation. The final level catered for internship programme for students to develop their competencies, philosophies and portfolios on teaching. At KNUST, year one handles the fundamental aspects of Painting in the first semester as semester two offers fundamentals in the Sculpture programmes. Year two dealt with objective studies. Year three, semester one handled six weeks industrial attachment whereas semester two deal with experimentation or exploratory activities. Finally, year four concentrates on independent studies.

3. Resource-wise, UEW possesses three competent trained teachers with excellent experience, one hundred and forty-three students, one instructor and one part-time male model and old infrastructure, facilities and equipment meant for teacher training college. The programme has only classrooms but not studios and offices for lecturers. Poor maintenance culture and the ever increasing number of students have placed great pressure on all facilities and infrastructure. KNUST also possesses eight lecturers with wide ranges of experience but 25% are trained teachers whereas 75% are not trained. KNUST has one hundred and eighteen students, four grown models and four workers. Poor maintenance culture and the ever growing student population have placed pressure on the woefully inadequate infrastructure, facilities and equipment in the two universities. Teaching methods used by both lecturers in the two universities include field trip, Perceptual, motivational and demonstrational approaches. As a result, students cultivate creative thinking and seeing skills, developed visual ideas, structural understanding of forms and eye and hand co-ordination in their artistic portrayal of the scenes and poses in diverse media.

In conclusion, the KNUST Painting Programme and UEW Art Education Programme with Picture Making option have gone through several stages to become Bachelor of Fine Art Degree and Bachelor of Education (Art). There is no adequate infrastructure, facilities, equipment, resources for running the programme. Notwithstanding that the trained and the untrained teachers are combining diverse instructional approaches to help their students to form their respective learning habits.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This chapter presents the summary, conclusions and recommendations regarding the whole painting programmes surveyed at University of Education, Winneba and Kwame Nkrumah University of Science and Technology. What entails in the various chapters in the study are all presented in this chapter.

The first objective traced the history, transitions and development of the study of Painting in Ghana's University educational system and uncovered that:

- The KNUST Painting Programme and UEW Art Education Programmes, specifically, the Picture Making option had similar origin and had gone through training and diploma certificates before becoming degree programmes. The KNUST's programme was instituted to produce professional self-reliant painters, who can at the same time satisfy industrial purposes to meet the artistic needs of the Ghana. Whereas UEW's Picture Making programme was established to produce competent professional art teachers to teach in pre-tertiary institution effectively, conduct research in the various branches of art education, disseminate knowledge in art education and to contribute to art educational policy and development.

- While the KNUST programme is known as Painting and gives Bachelor of Fine Art (Painting) and Master of Fine Art (MFA), the UEW programme is called Picture Making and leads to the award of Bachelor Degree in Education (Art).

The outcome of objective two which was to identify and describe the structure and content of the painting programmes and assess the programmes impact on their students yielded that:

- The UEW programme is of four year duration and designed to embody Picture Making as a unit in the Art Education programme. The programme was formed from five main components which comprised General Education Courses, Departmental Courses, Subject Studies, Some Professional Studies and Student Internship Programme. Since Picture Making is a two dimensional programme students pursuing were required to attach any three dimensional area to it. Such design made one major and the other minor depending on the area the student would choose to do the independent studies. Although, practical instruction was rated between 70% and 80% and the theoretical between 20% and 30% by lecturers, more attention was given to the educational courses than the art.
- The KNUST also has a four year Painting programme designed to give exclusive knowledge in painting. Notwithstanding that, students are allowed to choose internal and external courses alongside the programme. KNUST practical instruction was rated between 70% and 80% by lecturers whereas the theoretical was rated between 20% and 30%.

- UEW's year one programme was designed to give students fundamental aspects of the programme, and level 200, objective studies. Semester one of level 300 handled objective landscape painting and drawing whereas the semester two dealt exclusively with experimentation. The final level catered for internship programme for students to develop their competencies, philosophies and portfolios on teaching.
- At KNUST, year one, semester one programme handled the fundamental aspects of Painting, and semester two, fundamentals in the Sculpture programmes. Year two dealt with objective studies. Level 300, semester one handled six weeks industrial attachment and the rest handled experimentation or exploratory activities. Finally, level 400 was designed to promote independent studies among students so that they develop their respective uniqueness. There was continuity for all courses in the painting programme. The overall programme was designed to provide 70% to 80% practical work and 20% to 30% theoretical.
- Mode of assessment for both programmes required 60% examination and 40% continuous assessment. In terms of marks grading, while KNUST system of grading was seen as flexible, UEW's was seen inflexible.

Objective three which was to assess the available resources and how the teaching methods of lecturers have affected habits students form in both universities unearthed that:-

- Resource-wise, UEW possessed competent lecturers with excellent experience, 143 students, an instructor and a part-time male model. Societal views on nudity as disgrace and poor remuneration of model had made it difficult for the Picture Making unit to get both male and female models. With regard to Infrastructure, UEW possessed nothing apart from old building, tools and equipment inherited from the specialized teacher training college. There were no studios and some of the classrooms were shared with other students. Some classes were even organized on open space. Poor maintenance culture on the part of the University authorities and the ever increasing number of students had placed great pressure on all facilities and infrastructure. More so, there were no offices for lecturers. The library possessed old books but the internet facility had lessened its effects.
- The KNUST also possess eight lecturers who have wide ranges of experience. 25% were professionals where as 75% were non professionals. The Painting Section shared three female and one male model. The student population excluding the first years was one hundred and six. Although there had been expansion in the section, infrastructure and facilities were woefully inadequate as against poor maintenance culture and the growing population of students. Lecturers had offices which were not all that befitting. The libraries although stocked with very old books for the programme, it had internet facilities that helped students in sourcing for current information.
- In terms of sponsorship, the two programmes and their resources for running the Sections are supported from internally generated funds.

- Teaching methods, observations from both institutions uncovered field trip events to understudy drawing and shading of village scenes and painting of seascapes, townscape, and other abstract art forms. Perceptual, motivational and demonstrational approaches also formed part of the experiential exercises. These teaching strategies were also employed in lecturers' repertoire of instruction approaches to drawing and painting from life models, scenes and other independent studies. In each case, the teaching-learning processes were more than two. These strategies assisted the students pursuing both Picture Making and Painting Programmes to cultivate creative thinking and seeing skills, developed visual ideas, structural understanding of forms and eye and hand co-ordination in their artistic portrayal of the scenes and poses in diverse media. As their critical thinking and problem solving abilities were enhanced, they also cultivated varied executants' abilities and boldness in handling drawing and painting media to produce diverse techniques.

5.2 Conclusion

Although KNUST Painting Programme and UEW Art Education Programmes with Picture Making option had similar origin and had gone through training and diploma certificates before becoming degree programmes, KNUST Programme has been run for 50 years while the UEW has been run for 18 years in the same infrastructure inherited from colleges whose standards were far lower than Universities. In terms of educational goals, KNUST is consistent to its vision of producing professional self-reliant painters

who would as well satisfy industrial requirement to meet the artistic needs of the nation whereas the UEW Picture Making programme is producing professional art teachers to teach pre-tertiary institutions, conduct research and disseminate knowledge in art education, as well as contributing to art educational policy and development.

The KNUST Painting programme leads to an award of Bachelor of Fine Art (Painting) while UEW Picture Making programme offers an award of Bachelor Degree in Education (Art). The KNUST programme is designed to give exclusive knowledge in Painting and allows just a semester introduction to Sculpture but the UEW Picture Making subject gives knowledge in Picture Making and another 3-D subject area. The KNUST Painting Programme exists as a course at every level while the UEW Picture Making exist as subjects at every level but the overall four year duration programme forms a course. Due to this development, Figure Drawing and Figure Painting are treated as topics under Drawing and Composition in Painting but these are all courses for KNUST students. More so, there is no continuity in those topics but there is continuity for KNUST courses.

The KNUST provided six weeks industrial attachment and exploratory studies for its third year students whereas UEW allows its third year students to do experimental and independent studies. As the year four students of UEW undertake a whole year internship programme in second circle institutions, the KNUST fourth year students do independent studies.

The UEW Picture Making Programme recorded 100% lecturers area of specialization was education whiles KNUST recorded 25%. KNUST has one male and three female models well advanced in age as against only one part-time young male model of UEW. The model job has become unattractive to the youngsters due to poor remuneration on the part of the Departments and the University authorities.

In terms of infrastructure, facilities, and equipment, KNUST is well advanced than UEW although most of KNUST facilities and equipment are very old and not functioning properly. KNUST Painting Section has four studios which are also used as lecture room while UEW inherited classrooms also serve as studios.

Lastly, teaching-learning processes employed in both institutions included field trip, perceptual approach, motivation, demonstration and experiential methods. All teaching methods witnessed in both institutions combined more than two of these repertoires of instructional approaches. Creative thinking, observational skills, structural understanding of forms, excellent handling of drawing and painting tools and materials, diverse learning strategies and rendition abilities in artistic portrayal of works were examples of how students reflected those teaching methods in both institutions.

5.3 Recommendations

The KNUST and UEW Programmes have been run for 50 and 18 years respectively in the same infrastructure, facilities and equipment inherited from colleges whose standards were far lower than Universities. These facilities are very old and not functioning

properly. It is high time the University authorities and the government collaborate and make conscious effort to improve upon the infrastructure, facilities and equipment to fit university status. They should also be supported hugely with the internally generated fund.

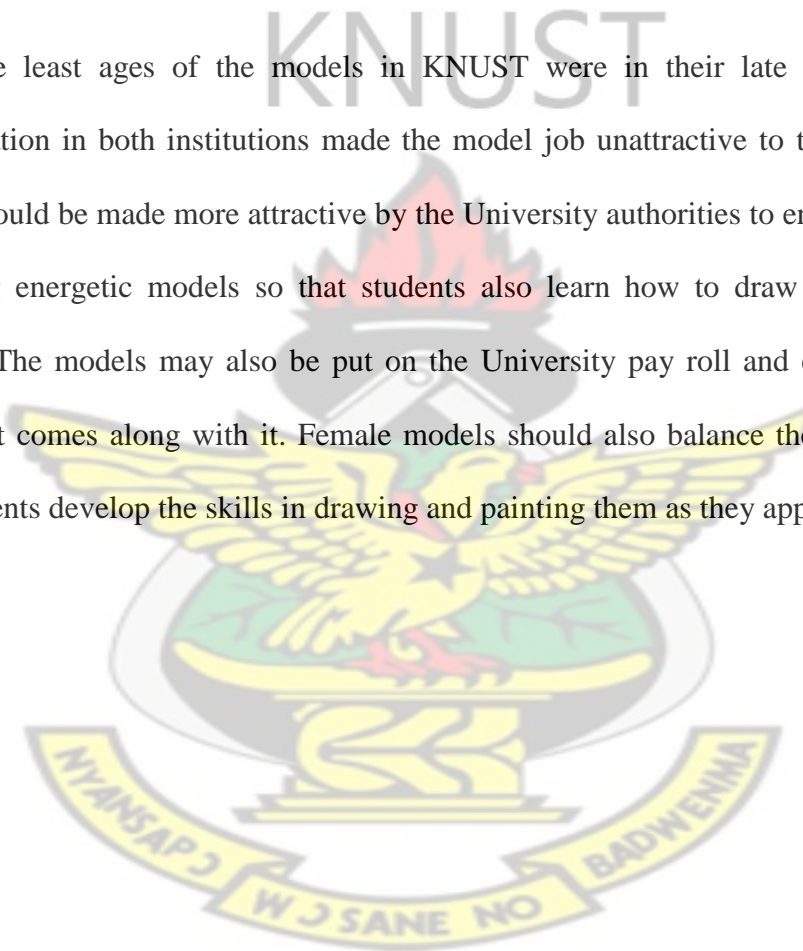
The problem of studios and lecture rooms serving dual purposes at KNUST and UEW respectively should be a thing of the past. Additional rooms are needed for lecture and studios so that the two activities exist separately from one another to promote smooth teaching and learning processes. It is the duty of the university authorities and the government to aid its implementation.

The UEW Picture Making Programme treats Drawing and Composition in Painting as topics. As a result, the necessary attention and skills to be given and developed in Figure Drawing and Figure Painting by UEW students are on the lower side. It would therefore be appropriate if the Academic Board of UEW would look at the structure of the Picture Making Programme so that those topics gain course status.

The lecturers who do not have Education should be assisted by the KNUST Painting and Sculpture Department to pursue such programmes by arranging with the Department of General Art Studies who offers masters programme in education under the same Faculty of Fine Art. A certificate in education should be part of the requirement for lectureship so as to admit only professional teachers.

Although developmental programmes were rarely organized for lecturers in both universities, they should be intensified as new methods of teaching- learning strategies are resurfacing. Pre-service training for newly appointed lecturers and in-service programmes like workshops, seminars, etc for staff development should be done frequently so that both staffs keep upgrading themselves in the profession.

Since the least ages of the models in KNUST were in their late thirties and poor remuneration in both institutions made the model job unattractive to the youngster, the salary should be made more attractive by the University authorities to engage the services of young energetic models so that students also learn how to draw and paint young models. The models may also be put on the University pay roll and enjoy every good thing that comes along with it. Female models should also balance the male models so that students develop the skills in drawing and painting them as they appear.



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APPENDIX A

INTERVIEW AND QUESTIONNAIRE FOR HEADS OF DEPARTMENT

TOPIC: A SURVEY OF PAINTING PROGRAMMES: KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY AND UNIVERSITY OF EDUCATION, WINNEBA.

INTRODUCTION: This questionnaire is to solicit views from heads of department in Kwame Nkrumah University of Science and Technology and University of Education, Winneba, to help survey their Painting and Picture Making Programme.

Circle or underline and provide answers to the following questions. The information to be provided will be kept confidential and no names will be used in the thesis

a. The Painting Programme

1. Student population male female
2. Lecturers population male female
3. Workers population male female
4. What is the vision of the Section?
5. What changes have occurred in the vision of the Section since its inception?
6. What are the objectives at every level?
7. Is the content at every level enough to educate the students? If no why?
8. What other inadequacies do you sense in the programme or courses in the Section?
9. Do you take pre-service preparatory programmes or in-service training or professional development programmes? If yes, what are they? How long?

10. Please, comment of the following (a) Student-lecturer ratio (b) Student lecture relationship.
11. What percentage constitutes the overall programme in terms of theory and practical?
12. How is the Painting Section being sponsored. Any support from elsewhere?
13. Do students go on out for practice or attachment? If yes, in what form? How long?
14. Do students learn outside the campus? If yes, in what form? How often?

Thank you.



APPENDIX B

INTERVIEW AND QUESTIONNAIRE FOR LECTURER

**TOPIC: A SURVEY OF PAINTING PROGRAMMES: KWAME NKRUMAH
UNIVERSITY OF SCIENCE AND TECHNOLOGY AND UNIVERSITY OF
EDUCATION, WINNEBA.**

INTRODUCTION: This questionnaire is to solicit views from lecturers in Kwame Nkrumah University of Science and Technology and University of Education, Winneba, to help survey their Painting and Picture Making Programme.

a. Personal details:

1. How long have you been lecturing and how long have you been lecturing here?
2. What is your academic qualification(s)?
3. Are you a professional teacher? Yes or No.
4. How is the institution boosting your morale or confidence as a lecturer?

b. The Painting Programme

5. What changes have occurred in the vision of the Section since its inception?
6. Do you take pre-service preparatory programmes or in-service training or professional development programmes? If yes, what are they? How long?
7. Please, comment of the following
 - (a) Student-lecturer ratio
 - (b) Student lecture relationship

c. Material resources (facilities)

8. What is the nature of the infrastructure (facilities) in the Painting Section?
9. What material resource challenge is the Section facing?

10. What human resource problem is the Section facing?

d. Course(s) Handling

11. What course(s) do you take?

12. What do students acquire from the course(s) you handle?

13. What percentage constitutes the theory and practical in the course you handle?

14. How do you structure your (a) theoretical activities and (b) practical activities?

15. What mechanisms do you use in monitoring students' progress?

16. What mode do you use in assessing students in the course you handle?

17. What benefit do you derive from the models, the carpenters?

Use the table below to rate the lecturing/teaching methods that you employ in lecturing or teaching painting. Use the table below to rate how students reflect your teaching methods. d

Methods of teaching/ lecturing	Absent	Not Often	Normal	Above normal	Mostly Used
Discussion method of teaching/ Lecturing					
Lecture method					
Demonstration method					
Project base teaching/ lecturing					
Cooperative/ group studies style of Teaching					
Research/ discovery method					
Field trip/ academic trip approach of teaching					
Motivation method					
Exhibition as a method of teaching					
Perceptual(using senses) as a teaching approach					
Experiential approach of teaching					

e. Teaching methods and how students reflect them

Use the table below to rate the lecturing/ teaching methods that you employ in lecturing or teaching painting. Use the table below to rate how students reflect your teaching methods.

Learning habits form/ adapt	absent	Not Often	Normal	Above normal	Mostly formed
Kinesthetic Learning (learning by doing/ experiencing/ involved in the physical/actual activity)					
Visual learning (learning by seeing the activity)					
Auditory learning (learning by hearing the instructions .n being transmitted)					
Tactile Learning (learning by touching/feeling the things being studied)					
Project base learning					
Cooperative/ group based learning					
Research/ discovery mode of learning					
Field trip/ academic trip learning method					
Peer-teaching					

Any vital information you would want to add

.....

.....

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.....

.....

Thank you.

APPENDIX C

QUESTIONNAIRE FOR STUDENTS

TOPIC: A SURVEY OF PAINTING PROGRAMMES: KNUST AND UEW.

INTRODUCTION: This questionnaire is to solicit views from students in Kwame Nkrumah University of Science and Technology and University of Education, Winneba, to help survey their Painting and Picture Making Programme.

Tick and provide answers to the following questions. The information to be provided will be kept confidential.

A. Lecturing or teaching methods employed by lecturers

Use the table below to rate the lecturing/teaching methods that lecturers employ in lecturing or teaching you painting.

Methods of teaching/ Lecturing	Absent	Not often	Normal	Above normal	Mostly Used
Discussion method of teaching/ lecturing					
Lecture method					
Demonstration method					
Project base teaching/ lecturing					
Cooperative/ group studies style of teaching					
Research/ discovery method					
Field trip/ academic trip approach of teaching					
Motivation method					
Exhibition as a method of teaching					
Perceptual(using senses) as a teaching approach					
Experiential approach of Teaching					

B. How students reflect teaching methods

Use the table below to rate how you reflect lecturers' teaching methods.

Learning habits form/ adapt	Absent	Not often	Normal	Above normal	Mostly form
Kinesthetic Learning (learning by doing/experiencing/ involved in the physical/actual activity)					
Visual learning (learning by seeing the activity)					
Auditory learning (learning by hearing the instructions .n being transmitted)					
Tactile Learning (learning by touching/ feeling the things being studied)					
Project base learning					
Cooperative/ group based learning					
Research/ discovery mode of learning					
Field trip/ academic trip learning method					
Peer-teaching					

C. Painting Programme

1. What three dimensional course are you offering besides Picture Making? (UEW students only)

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2. What do you suggest should be subtracted or added to the Painting Section curriculum?.....

.....

.....

3. What challenges do you face in the Painting Section?

.....

.....

4. What problems do you face in terms of infrastructure?

.....
.....

5. What impact has the Painting Section created in you?

.....
.....

6. What inspires you to paint (in your Picture Making works)?

.....
.....

7. What percentage constitute practical instruction and theoretical instruction?

8. Tick what illustrates Lecturer-student relationship Excellent ☐
above average ☐ Average ☐ below average ☐ Poor ☐

9. What tools do you use for painting? Commercial ☐ Professional ☐

All Mention the brands ☐

10. Tick the types of media you use. Commercial ☐ Professional ☐ All ☐

Mention the brands.....

11. Do you go on field trips? Yes / No. If yes where do you go

.....
.....

12. How would do you rate the effectiveness of the internship programme? (UEW students level 400)

Excellent ☐ Above average ☐ Average ☐ Below average ☐

Poor ☐

Any vital information you want to add

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.....
.....

Thank you.

APPENDIX D

D. Interview Questions for worker of the department

1. What do you do to assist the Painting Section in the running of the painting programme?
2. How old are you?
3. How many are you?
4. In what ways do you assist the lecturers and the painting students?
5. What problems do you face as worker?

