

**ATTRITION AND PERSISTENCE AMONG VISUAL ARTS STUDENTS IN
SELECTED SENIOR HIGH SCHOOLS IN NKWANTA SOUTH DISTRICT:**

IMPLICATIONS FOR VISUAL ARTS EDUCATION IN OTI REGION,

GHANA

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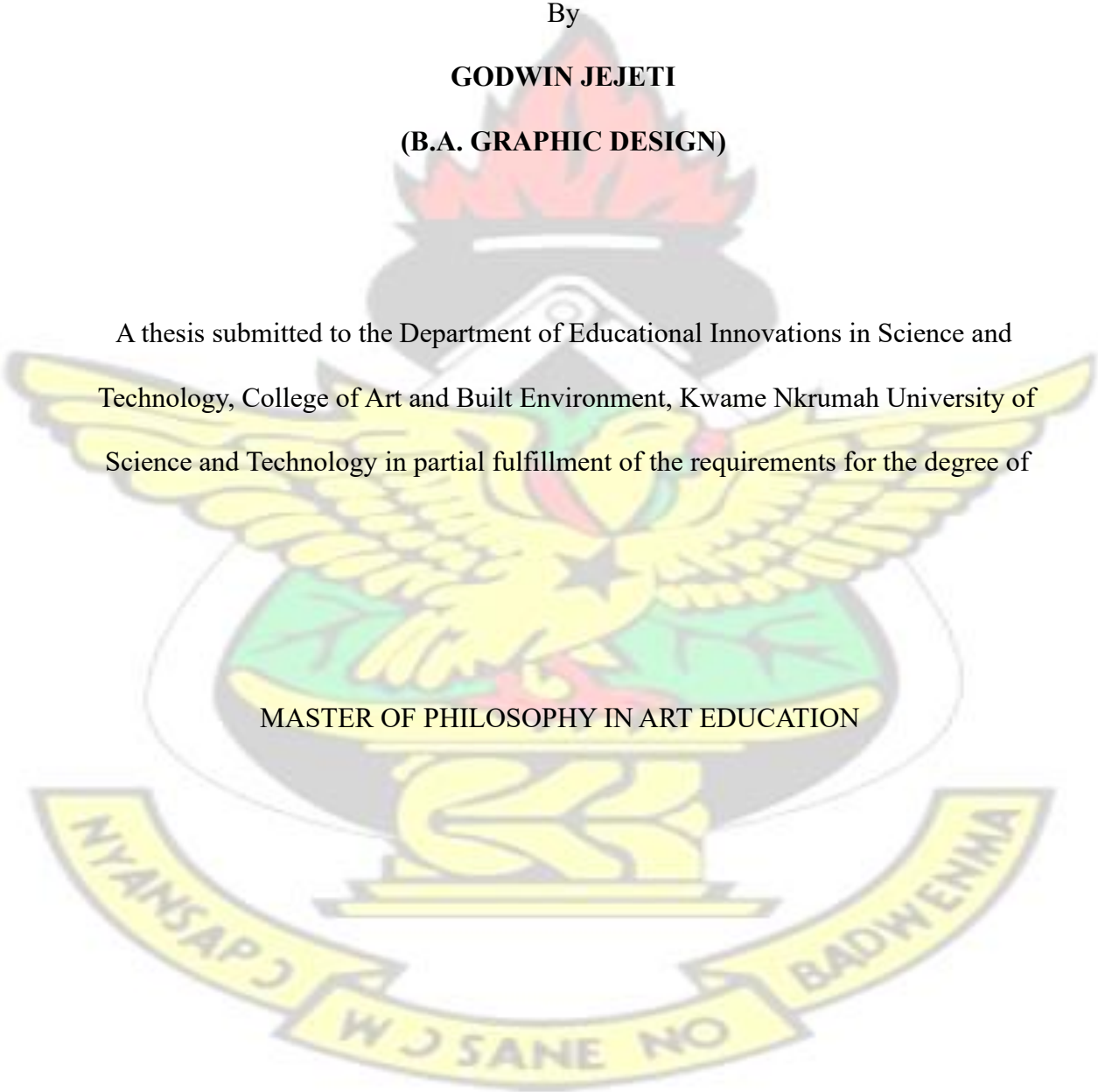
By

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DECLARATION

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

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DEDICATION

I dedicate this book to my lovely mother, Miss Florence Foli, my father, Mr. Jacob Jejeti and my dear siblings Rita, Monica, Enyonam, Sitsofe, Bridget, Andrews, Raymond and Emmanuel for their prayers and support.



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JG

ABSTRACT

Student attrition and persistence in Visual Arts education has become a worrying development, with a consequential negative outcome for continuity of Visual Arts curriculum in Senior High Schools, promotion of art and culture, industrial development, and professional entrepreneurship. It is against this background that this research sought to investigate the causes of attrition and persistence among the Visual Arts students in the selected schools and discuss their implication on Visual Arts education. The study employed the mixed method of qualitative and quantitative research design. The descriptive research under the qualitative research design was also employed. The study employed the purposive, snowballing and systematic sampling procedure to select 81 respondents out of the general population of 235 which comprised Heads of Visual Arts department, Visual Arts students, teachers, and students who have left the Visual Arts programme for other programmes at Nkwanta and Brewaniase Senior High School. Questionnaire and interview were used to solicit data from the sampled respondents for the study. After analysis and discussion of the data solicited from the respondents, it was revealed that, Visual Arts students attrite the Visual Arts programme due to reasons such as financial constraints, lack of practical working studio, lack of adequate teachers and loss of interest and motivation. The data also revealed that, Visual Arts students persist the Visual Arts programme to the ultimate due to reasons such as love and interest for the programme. Again, Visual Arts students who do not persist the programme to the ultimate end up in wasting their talent. The following conclusions were drawn for the study. Majority of Visual Arts students persist the programme because of the motivation, interest and love for the programme that drives them but the Visual Arts departments in the selected schools lack the necessary resources to sustain the love, interest and motivation of their students. Again, Lack of studio and other relevant teaching and learning materials in the departments serves as a blockage to the department in achieving its core mandate of equipping students with practical skills thereby leading to the problem of wasted talent among the students. It was recommended among other things for consideration that, Heads of the Visual Arts should device a policy that could generate income for the department from which such income can be used to supplement the financial constrains confronting the students and the department. Moreover, resource persons in the field of arts should be invited to orientate Visual Arts students at the beginning and middle of their stay on campus on the prospect of offering Visual Arts. This proposal to orientate Visual Arts students on the benefits and prospect of offering Visual Arts (especially midway through their three years of offering the Visual Arts programme in the selected schools) will serve the purpose of rekindling the interest and motivation of students who might be contemplating whether to attrite or persist the Visual Arts programme due to various reasons that were identified in the data collection on causes of attrition and persistence among Visual Arts students.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGMENTS	iv
ABSTRACT	v
TABLE OF CONTENTS	vi
LIST OF TABLES	xi
LIST OF FIGURES	xii
CHAPTER ONE	1
INTRODUCTION.....	1
1.1 Overview	1
1.2 Background to the Study	1
1.3 Statement of the Problem	3
1.4 Objectives of the Study	5
1.5 Research Questions	5
1.6 Delimitation	5
1.7 Definition of Terms	6
1.8 Abbreviations/Acronyms	6
1.9 Significance of the Study	7

1.10 Organization of the rest of the Text	7
CHAPTER TWO	9
REVIEW OF RELATED LITERATURE	9
2.1 Overview	9
2.2 Contextualizing Education	9
2.3 Historical Overview of Formal Education Concept in Ghana	11
2.4 Senior High School Education in Ghana.....	12
2.5 Functions of Education.....	13
2.6 Visual Arts Education in Ghana	15
2.7 Current Subjects (electives) in Visual Arts Programme and their Career Options	16
2.8 Goals of Visual Arts Education in Ghana	18
2.9 Challenges Facing Visual Arts Education in Ghana	19
2.10 Concept of Attrition and Persistence	20
2.11 Empirical Review of the Cause of Student Attrition from Programmes of Study	22
2.12 Overview of Student Attrition and Persistence Models	24
2.13 Concept of Motivation in Education	30
2.14 Relationship between Extrinsic and Intrinsic Motivation and Student Attrition and Persistence	31
2.15 Conceptual Framework	32
CHAPTER THREE	37
METHODOLOGY.....	37
3.1 Overview	37

3.2 Research Design	37
3.2.1 Qualitative Research Design	37
3.2.2 Quantitative Research Design	39
3.3 Descriptive Research Method	39
3.4 Population for the Study	40
3.4.1 Target Population	41
3.4.2 Accessible Population.....	42
3.5 Sample and Sampling Techniques	42
3.5.1 Systematic Sampling	43
3.5.2 Purposive Sampling	44
3.5.3 Snowball Sampling	45
3.6 Data Collection Instruments	45
3.6.1 Interview	45
3.6.2 Questionnaire	47
3.6.3 Questionnaire Design	48
3.6.4 Questionnaire Validation, Distribution and Response	49
3.7 Sources of Data	50
3.8 Ethical Considerations.....	51
3.9 Data Analysis Plan	51
CHAPTER FOUR	53
PRESENTATION AND DISCUSSION OF FINDINGS	53
4.1 Overview	53

4.2 Geographical Situation of the Study Area.....	53
4.3 Characteristics of the Sampled Schools	54
4.4 Similarities and Differences between the Schools	55
4.5. Demographic Details of Respondents	56
4.5.1 Gender of respondents	56
4.5.2 Age of respondents	57
4.5.3 Family Size and Commitment of respondents	58
4.5.4 Source of Funding for Respondents' Education	59
4.5.5 Occupation of members of family of respondents	59
4.6 Demographic Details of Visual Arts teachers in the Selected Schools	61
4.6.1 Gender of Visual Arts teachers	61
4.6.2 Age of Visual Arts teachers	61
4.7 Demographic Details of Heads of Visual Arts department in the Selected Schools	62
4.7.1 Gender of Heads of Visual Arts department	62
4.7.2 Age of Heads of Visual Arts department	62
4.8 Activities Undertaken for Objective One	63
4.8.1 Findings and Analysis of Questionnaire Administered to Respondents	63
4.8.2 Visual Arts students' Responses on Factors that Cause Persistence to Visual Arts Programme.....	63
4.8.3 Visual Arts students' who have Attrited the Programme Responses on Factors that Cause Attrition	65
4.9 Findings and Analysis of Interviews with Visual Arts teachers in the Selected Schools	67
4.9.1 Visual Arts teachers' Responses on Factors that Cause Persistence among Students	67
4.9.1 Visual Arts teachers' Responses on Factors that Cause Attrition among Students.....	68
4.10 Findings and Analysis of Interview with Heads of Visual Arts Department in the Selected Schools	69
4.10.1 Heads of Visual Arts departments' Responses on Factors that Cause Persistence	

among Students.....	69
4.10.2 Heads of Visual Arts Departments’ Responses on Factors that Cause Attrition among Students.....	70
4.10.3 Visual Arts students who have Attrited the Programme Responses on the Implications of Attrition on their Education.....	73
4.11 Findings and Analysis of Heads of Departments’ and Visual Arts teachers’ Responses on Implications of Persistence on the Students’ Education	75
4.11.1 Heads of Visual Arts departments’ and Visual Arts teachers’ Responses on the Implications of Persistence on the Students’ Education	75
4.11.2 Heads of Visual Arts departments’ and Visual Arts teachers’ Responses on the Implications of Attrition on the Students’ Education	77
4.12 Activities Undertaken for Objective Three	79
4.12.1 Proposed Model for Encouraging Persistence among Visual Arts students	82
CHAPTER FIVE	86
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	86
5.1 Overview	86
5.2 Summary	86
5.3 Conclusions	89
5.4 Recommendations	90

5.5 Suggestions for Further Research 92

REFERENCES

93 APPENDICES

101

LIST OF TABLES

Table 3.1: Population for the Study 41

Table 3.2: Accessible Population for the Study 42

Table 4.1: Age Distribution of Visual Arts teachers 62

Table 4.2: Factors that cause Persistence among Visual Arts students 65

Table 4.3: Factors that cause Attrition among Visual Arts students' who have Attrited the Programme 66

LIST OF FIGURES

Figure 2.1: Mindmap of Tinto's Student Attrition Model (1957) 26

Figure 2.2: Mindmap of Tinto's Student Integration Model (1993) 27

Figure 2.3: Mindmap of Tinto's College Dropout Model (1975) 28

Figure 2.4: Mindmap of Fishbein and Ajzen Social and Personal Belief Model (1975) 29

Figure 2.5: Conceptual Framework for Cause of Attrition and Persistence among Visual Arts students 33

Figure 4.1: Gender of Visual Arts students and those who have left for other Programmes. 57

Figure 4.2: Family Size and Commitment of respondents 58

Figure 4.3: Occupation of members of family of respondents 60

Figure 4.4: Visual Arts students' rated performance 72

Figure 4.5: Visual Arts students who have Attrited the Programme to other Programmes rated

performance
74

Figure 4.6: Proposed model for encouraging persistence among Visual Arts students 82

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CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter of the research presents the background to the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitations, limitations, definition of terms and organization of the rest of the text.

1.2 Background to the Study

Visual Arts Education is considered globally as a precursor for promoting art and culture, tourism and aspects of manufacturing, particularly, the growth of textile industries and the fashion profession in general (Amabile, 1996; Barrow, 2010). Empirical studies show that Art Education is a tool for promoting entrepreneurship, a more reason why many youths are able to develop a career through painting and sculpture, graphic and fashion designs (Harland *et al.* 2000; Callender, 2008). Regardless of its competitive advantage in providing ready jobs, the study of art among the teaming youth faces crucial challenges, among which attrition rate in Senior High Schools in Ghana is paramount.

While student attrition and persistence may be more specifically defined within a particular field, attrition is defined by Morison and Cowley (2017) as the general characterization of the departure from or delay in the successful completion of a programme requirement while persistence is also defined by the same authors as the act of continuing towards an educational goal irrespective of the challenges or difficulties one might face in the course.

Globally, attrition rates are not specific. Based on empirical study in the United Kingdom,

Cunningham (2007) observed that student attrition extend beyond secondary schools to include those at the tertiary level. Similarly, in the United States of America (USA), there has been in-depth consideration of reasons for student non-completion of higher education courses. In the year 2000, Tinto came up with a framework in USA that acknowledges students' pre-entry attributes and their personal goals as likely determinants of success and persistence. Tinto investigated how students' background attributes and their own goals impact on persistence, a key disposition which is likely to lead to successful completion. The study found that 35% of students with knowledge of the benefit of their programme of study harboured no intention to quit or divert their programme of study. While the findings offer a clue about possible reasons for students' retention and attrition in their chosen study paths, the findings are disputed for non-comparable results and on grounds of methodological flaws.

Visual Arts Education was first introduced into the Ghanaian school curriculum in the then Gold Coast in 1908 (Foster 1967 as cited in Edusei 2004). The subject appeared as "hand and eye" on the time tables of schools and colleges when it was initially introduced as opined by the author. The subject according to the author consisted of mainly drawing. Students were made to draw various lines, objects, shapes with the aim of developing the co-ordination of the hands and eyes in the students. Since then, the study of Visual Arts in Ghana has gone through several reforms by successive governments and according to the General Knowledge in Art (GKA) Syllabus (2010), as cited in Boateng (2015), the current elective subjects which Visual Arts students study in the various Senior High Schools throughout the country are Basketry, Ceramics, Graphic Design, Jewellery, Leatherwork, Picture Making, Sculpture, and Textiles.

Students' non-completion of a programme of study in a school are complex. Therefore, prospective and progressive studies are needed to ascertain how the problems of student attrition and persistence manifest from one school to another and also to learn from best practices that can boost persistence.

For a developing country with rising levels of graduate unemployment, much is expected to promote Visual Arts education among the youth to develop entrepreneurial skills. In most countries including Ghana, Visual Arts education can be formally and informally acquired. In the formal education where this study places emphasis, the subject is taught from basic to the tertiary levels through intensive classroom learning. Intensity of the programme in secondary schools is however dependent on available logistics, which varies from private to public schools and whether or not the school prioritize the teaching of Visual Arts related subjects.

1.3 Statement of the Problem

According to Morison and Cowley (2017), student attrition and persistence tend to be a systemic concern at the various levels of education, especially during the transition from second cycle education to the tertiary level. A study conducted by Hovdhaugen (2011) which aimed to measure a two-sided impact of student attrition, concluded that the problem of attrition and persistence affects both the student and the reputation of the school. On the side of the school, stakeholders begin to question the ability and capacity of the school to retain their wards and develop their career ambition through education. Consequently, such happenings tend to damage public reputation of schools with high attrition rate. On the part of the students, attrition thwarts career progress and also increases the economic cost of schooling among those who may change their educational path to start fresh programmes (Hovdhaugen, 2011).

Since the inception of Education Reform programme in 1987 where Visual Arts was introduced under the Vocational Education programme in Ghana, Visual Arts has been perceived as an

important subject through which creativity can be fostered (Adjei, 2016). The programme is offered as 'Creative Arts' in primary school, 'Basic Design and Technology' in Junior High School, 'Visual Arts' in Senior High School, 'Fundamentals in Visual Arts related Subjects' in Teacher Education, and 'Fine Art', 'Industrial Arts' or 'Applied Arts' in higher education (Opoku-Asare, Agbenatogbe and deGraft-Johnson, 2014). According to the 2007 Educational Reforms in Ghana, it was outlined that the Visual Arts programme should be designed to equip students with the capacity to develop the requisite employable skills towards self-employment and wealth creation after their three years training in the Senior High Schools, per the view of the researcher, this initiative and reform is supposed to be a welcome news to Visual Arts students given the high rate of unemployment confronting the nation due to lack of employable skills education in the country.

In spite of this initiative and reform by the government to improve Visual Arts education in the country, the case of students who enroll in the Visual Arts programme in Nkwanta and Brewaniase Senior High Schools do not achieve 100% completion for some past years now (administrators' office in Nkwanta and Brewaniase SHS). Preliminary data gathered in one of the schools (Brewaniase SHS) shows that, out of the 71 students who got enrolled in the Visual Arts programme in 2015/2016 academic year, 89% students successfully completed the West African Secondary School Certificate Examination (WASSCE). Similar trend was observed for those who were admitted in 2016/2017 academic year, where out of 30 students admitted, 13% have left the programme of study a year after admission. This gradual increase of the phenomenon resonates the need to investigate what could account for attrition and persistence among students pursuing Visual Arts programme in the district? The study therefore sought to investigate the cause of attrition and persistence among Visual Arts students in selected schools in Nkwanta South District of the Oti Region of Ghana and discuss their implication for Visual Arts education in Senior High Schools.

1.4 Objectives of the Study

1. To identify and describe the factors that cause attrition and persistence among Visual Arts students in Nkwanta and Brewaniase Senior High Schools in Nkwanta South District.
2. To discuss the implications of attrition and persistence on Visual Arts students' education in Nkwanta and Brewaniase Senior High Schools in Nkwanta South District.
3. To propose an innovative model to curb attrition and encourage persistence among Visual Arts students in Nkwanta and Brewaniase Senior High Schools in Nkwanta South District.

1.5 Research Questions

1. What are the factors that cause attrition and persistence among Visual Arts students in Senior High Schools at Nkwanta South District?
2. What are the implications of attrition and persistence on Visual Arts students' education in the selected Senior High Schools in Nkwanta South District?
3. How will a proposed innovative model be used to curb attrition and encourage persistence among Visual Arts students in the selected Senior High Schools at Nkwanta South District?

1.6 Delimitation

Geographically, the study was limited to two Senior High Schools in the Nkwanta South District offering Visual Arts, and they were mainly restricted to Nkwanta and Brewaniase Senior High Schools since they are the only Senior High Schools offering Visual Arts in Nkwanta South District of the Oti Region of Ghana. The content scope on the other hand was limited to investigating the factors that cause attrition and persistence among

Second and Third Year Visual Arts students and Visual Arts students who have left the Visual Arts programme to pursue other non Visual Arts programmes such as General Science, Agricultural Science, General Art, Home Economics and Business in the selected schools and their implications on the students' education and also device an innovative model to curb attrition and encourage persistence among Visual Arts students in the selected Senior High Schools at Nkwanta South District.

1.7 Definition of Terms

The definition of terms used in the perspective of this study has been explained as follows:

Art Education: This implies the teaching and learning of Visual Arts subjects in the various levels of education in Ghana.

Visual Arts: This denotes the art that are visible to the eyes like drawing, painting, sculpture, printmaking, ceramics, basketry among others.

Attrition: This is used to describe the gradual decrease in the number of learners or students engaged in a course of study.

Persistence: This means to continue striving towards the accomplishment of a task or an educational goal in the Visual Arts programme

1.8 Abbreviations/Acronyms

- SHS: Senior High School.
- GKA: General Knowledge in Art
- WASSCE: West African Secondary School Certificate Examination
- HOD: Heads of Department
- MOE: Ministry of Education

- GES: Ghana Education Service
- PTA: Parent Teacher Association
- SPBM: Social and Personal Beliefs Model
- CDM: College Drop Out Model
- SIM: Student Integration Model
- SAM: Student Attrition Model
- GPA: Grade Point Average
- CRDD: Curriculum Research Development Division

1.9 Significance of the Study

The study adds to existing knowledge in providing very useful information to the Heads of Senior High Schools which offer Visual Arts, Heads of Visual Arts departments, teachers of Visual Arts and Guidance and Counseling staff to know the reasons why students attrite or persist the Visual Arts programme in the selected Senior High Schools for the study.

The findings of the study also serve as a roadmap for sustaining and arousing the interest of Visual Arts students in pursuing the Visual Arts programme from start to finish in the selected Senior High Schools for the study.

Finally, the findings of the study again serve as a reference material to Ministry of Education (MOE), Ghana Education Service (GES), stakeholders and policy makers in making sound policies concerning Visual Arts Education in Ghana.

1.10 Organization of the rest of the Text

Chapter Two presents the review of related literature on causes of attrition and persistence among Visual Arts, persistence and attrition models, and the conceptual framework that formed the basis of the project. Chapter Three provides the methodology used to gather the relevant

data for the study. Chapter Four presents the data analysis, discussion of results as well as the findings revealed from the data collected. Chapter Five is made up of summary of the study, conclusions drawn from the discussions and analysis of the data collected for the study as well as the recommendations put forward for consideration by relevant stakeholders who are interested in Visual Arts Education in Ghana.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter presents a review of related literature on the causes of student attrition. It begins, however, by contextualizing the term education in a bid to provide a working definition for the study. It proceeds with a brief history of the evolution of formal education in Ghana and an empirical review of the causes of student attrition and retention/persistence. Finally, it concludes on a conceptual framework that attempts to explain the linkage between factors that are associated with student attrition.

2.2 Contextualizing Education

The concept of education has been among the earliest research themes in human history (Jencks and Riensman, 1968; Chickering, 1974; Bowles and Gintis, 1976), yet evolving Education Reforms, poverty and changing global dynamics relating to human perception about formal and informal learning approaches make education an interesting subject of scientific enquiry in contemporary era. The term education, applies to the formally instituted classroom learning arrangement where students are taught how to read, write, learn and apply basic and advance theoretical and practical knowledge in real life by trained qualified teachers. This working definition is drawn from a plethora of conceptualization of the term 'formal education' retrieved from Educational Resources Information Centre (ERIC) online database where more than hundred educational related researches have attempted a definition of the concept (e.g. Colley *et al.* 2003; Sinha, 2013).

In many of the studies, formality is linked to series of structured and systemic learning. The idea is that acquisition of knowledge through structured teaching and learning require very

conscious attempt on the part of the learner to adapt the knowledge being shared or transmitted verbally or electronically by an instructor. An aspect of formality in the learning process is linked to time and space. Normally, learners or students are mandatorily required to take classroom lessons within specific time period, all together making a complete set of standardized learning upon which one can claim to have satisfactorily studied a programme (Hughes, Zak, Ernest and Meyer, 2017).

Presently, technological advancement has impacted significantly on the mode of delivery of formal education. Physical classroom learning, however remain a prerequisite for all basic and Senior High Schools throughout the world with the exception of some tertiary education programmes which is usually done online. The premise of physically structured classroom learning hinge on the need for students to regularly and physically interact with their instructors/teachers and their peers in the process of knowledge acquisition. It empirically validated that such classroom arrangement help build a unified team of learners which in the near future tend to become a professionally reliable network of old students (Winne and Nesbit, 2010).

In summary, failure of a student to participate in classroom learning and complete the required programme circle result into attrition. Beside the inability of an attrited student to gain full understanding of the programme and qualify for the next stage of formal teaching and learning of visual arts, such students mostly become disinterested in advancing the numerous career opportunities that Visual Arts education offers. This also becomes problematic for a country seeking to produce more entrepreneurs. However, those who are able to complete the circle of classroom learning successfully gain the opportunity for career advancement in Visual Arts and become role models for the younger generation with similar career plans.

2.3 Historical Overview of Formal Education Concept in Ghana

The introduction of formal education in Ghana dates back to pre-colonial era. It was first introduced at separate locations in the then Gold Coast by the Dutch, Portuguese, and British Merchants in 1592 and later spearheaded by missionaries with the ultimate aim of simply teaching European Languages to ease communication in attempt to spread the Gospel of Christ. The modus operandi of schools in this era through to the colonial period were such that students had to first attend classes in castles and later mission schools, most of which were concentrated along the coast in present day Cape Coast and Accra (Graham, 1971).

According to McWilliam and Kwamena-Poh (1975), in the period of 1950 there were about 3000 primary and secondary schools in Ghana with about 6.6% of an estimated population of 4.2 million people already in schools. From independence to now, Ghana has had drastic changes in its educational system. Subsequently, the first president of the republic of Ghana, Osagyefo Dr. Kwame Nkrumah introduced the free universal primary education for Ghanaians. This initiative was backed by an act of parliament dubbed 'The 1961 Act (Act 87)'. Section 20 and 21 of the Act stipulate that every child of school going age (six years and older), shall attend a course of instruction as determine by the Minister of Education and at no fee other than for the provision of textbooks, and other stationary materials (Education Act, 1961)

The significance of formal education in Ghana has since independence manifested in several government policies with financial and infrastructure support from development partners, private sectors, and not-for-profit-organizations.

At the moment, the structure of formal education system in Ghana follows 6-3-3-4 pattern. This translates into 6-years of primary education, 3-years of Junior High School education, 3years Senior High School and 4-years of degree awarding tertiary education (Oduro, 2000).

What is worth mentioning from this historical transition in formal education systems in Ghana is the fact that the world at large and Ghana in particular sees formal education as the means and indicator of development. The introduction of the Free Senior High School education policy in September 2017 by the government of Ghana is an indicator of how significant the acquisition of knowledge through formal education has attracted the attention of policy makers. It is in this regard that student attrition is considered a major threat to development of both the individual and the nation at large. The consequence of which will create livelihood insecurity and more economic burden on families and governments who will intend have to divert scarce resources to take care of the needs of school dropout who cannot find jobs to earn meaningful living.

In summary, the historical antecedent of formal classroom learning supports the need for student persistence in formal education. Therefore, finding the cause of attrition among Visual Arts students is a step in the right direction to identify solutions to the problem and to promote the culture of persistence such that future generation of students will be open to the several opportunities of life after school.

2.4 Senior High School Education in Ghana

Of particular interest to this study is Senior High School education. The design of school curriculum at the secondary level is such that each student must pursue four core subjects: English Language, Mathematics, Integrated Science and Social Studies with at least three other electives depending on the programme of study, be it business, science, general arts, Visual Arts, Home Economics or Agricultural Science.

The school syllabus used at the Senior High School education level is quite intensive and designed in manner that each student has to study for three terms per academic year for three years. At the end of each term students are prepared for internal examinations in bid to assess

their knowledge of all the topics taught within the term. These measures are also meant to prepare the students to identify their weaknesses and strengths and to adjust their learning style in preparation to final examination that will transition them into tertiary education where they will study professional career programmes among other disciplines.

Indeed, the intensive nature of the Senior High School syllabus means that student retention in class and active involvement in academic work is key to passing the final examination that will qualify them into career grooming universities (Yaw-Antwi, 2015). This makes student attrition rate a worrying development, especially for most parents who bear the cost of their ward education. This is because, as the students drop out of school the less likely they are to take the final exams to qualify them into tertiary education and consequently the more likely they are to become a burden on society. Thus a trickling down effect (Beer, Jones, and Clark 2012).

To conclude on this section, there is a reason why secondary education in Ghana is design to allow students spend stipulated time in the classroom. Often times, those who complete the required period of classroom learning turn out be those who understand the importance of persistence and consequently aspire for positive outcomes at the end of their education. As mentioned, in the event that a student attrite from his/her educational pursuit, not only does the parent lose economically but also the student will either require more time to complete a different formal education programme or simply dropout and suffer the consequence for the rest of the lifetime.

2.5 Functions of Education

Societies, communities, parents, have been making anxious effort to educate their young ones, in return for the good of this young ones to fit well and be beneficial to the societies, communities and also not forgetting the efforts of past and present governments to persistently reform the educational system in Ghana just to meet the basic requirements which is essential

to the developmental needs of the country (Adu-Gyamfi, Donkoh and Addo, 2016), these persistent efforts by all factions concern in educating an individual draws the curtain on the functions of education.

According to Ergün (1992), functions of education to the individual and nation are categorized under political and economical. Under the political function, education is expected to enable a person to know his rights and responsibilities as a citizen and also to understand political issues, what the various political parties stand for. By being equipped with all these knowledge, the individual is well poised to take up political mantle or discuss political issues in the society or country. With the economic function of education, it has become a routine for families, and countries to always devote a large chunk of the national budget each year for the education of its citizens hoping that, the nation will be able to get competent workforce which will help in the growth of the country's gross domestic income. On the part of families and parents, they hope education will help their wards to be able to land good jobs and salaries so as they will not become a burden to the families or society.

Ergün (1992) added that education is also expected to help socialize the individual. From this assertion, it is very obvious that, by educating the young ones, it is expected from them to acquire the culture, values, norms, and the right attitude for cognitive development so that they can be able to fit properly into the society. The final assertion by the author on the function of education is that, education should be able to help the individual serve as an agent of change. Therefore, it is paramount that students are encouraged to complete their circle of education at each level to gain the full benefit of what the programme offers. It is against this backdrop that the culture of student attrition must be given the needed research attention such as this to discourage future generations from dropping out of school.

2.6 Visual Arts Education in Ghana

Visual Arts education was first introduced into the Ghanaian school curriculum in the then Gold Coast in 1908 (Foster, 1967 as cited in Edusei, 2004). The subject appeared as “hand and eye” on the time tables of schools and colleges when it was initially introduced. The author opined that, the subject after its introduction consisted of mainly drawing. Students were made to draw various lines, objects, shapes with the aim of developing the co-ordination of the hands and eyes in the students. It can be deduced that, the course was introduced in that era to have a significant shift from students’ theoretical knowledge based to that of practical knowledge based which was the main practiced in that era. The study of Visual Arts in our schools has never slowed down from the first day of its introduction till this present generation, thanks largely to the persistent reforms in education by successive governments in the country. Since the introduction of Visual Arts education in Ghana, there have been several views and researches by scholars on the meaning, intentions, scope and functions of the program to the student, education sector and the nation as a whole.

According to Kassah and Kemevor (2016), Visual Arts education is a vital and basic component in the development of all human beings. It is a necessary and legitimate part of public education for all students, regardless of their innate talent or academic ability. The authors continued to assert that, Visual Arts education provides experience and knowledge not found in any other area of the curriculum. They believe that, Visual Arts education enhance our perception by teaching us to use our senses qualitatively. What Kassah and Kemevor intend to imply is that, Visual Arts education main focus is to develop in a person the use of his creative potential, and to acknowledge the value of his or her own thoughts and feelings.

According Boulder Valley School District as cited in Kassah and Kemevor (2016), Visual Arts involves students intellectually, personally, physically, and emotionally like no other subject in

the curriculum. When students are engaged and involved in the educational process, they learn. Art offers all students the opportunity to express their own unique visions of the world. The authors believe that, Visual Arts enables students to have expectations for dealing with divergent outcomes as well as opportunities to seek out creative solutions beyond the boundaries of accepted wisdom.

According to Ekwam (2009) Visual Arts is one of the programmes in the new Education Reform of the Senior High Schools in Ghana and its rationale according to the syllabus is to help students acquire competent skills in art for individual and national development. He continued to assert that, the programme involves the process of visual thinking where students are presented with problem-solving experiences in thinking, manipulating or acting and feeling creatively through the use of a variety of tools and materials. From the above discussions, it can be deduced that, the study of Visual Arts in the Senior High Schools is to equip students with the ability to use their hands and mind to create adorable works for it to be appreciated by human beings.

2.7 Current Subjects (electives) in Visual Arts Programme and their Career Options

According to General Knowledge in Art Syllabus (2010) as cited in Boateng (2015), Visual Arts subjects that are currently studied in the various Senior High Schools throughout the country are Basketry, Ceramics, Graphic Design, Jewellery, Leatherwork, Picture Making, Sculpture, and Textile. The broad aim of studying the above stated Visual Arts subjects is to help Visual Arts students acquire basic entrepreneurial skills for self-employment given the high rate of unemployment confronting the nation in recent times. Visual Arts students in the Senior High School do study General Knowledge in Art (GKA), as a mandatory subject.

Aside the GKA, each student is also required to study at least, two other elective subjects: one two-dimensional subject and one three-dimensional subject, as a means of getting exposed to variety of vocational skills and career opportunities (CRDD, 2008 as cited in Boateng, 2015).

According to Lazarov (2004), the study of textile is a very creative field that involves the process of creating designs that are printed on woven or knitted fabrics. Students who study Textile in SHS are likely to possess a creative ability which will enable them have a superior eye for colour, pattern, and texture, and an appreciation for the fine points of textiles and fashion. The following are available range of career options available to students who study textiles as a subject: freelance textile artist, Home furnishings textile design, Product developer for interior design and fashion textile designer.

Graphic design as a subject of study among Visual Arts students in the SHS is geared towards enabling students to create visual concepts, using computer software or by hand, to communicate ideas that inspire, inform, and captivate consumers (Crouch, 2000). The following are available career options to students who study graphic design in school. Poster, flyer, logo creator, product packager, photographer, web creator, animator and art director.

According to Williams (2005), the aim of sculpture education is to equip students with artistic abilities geared towards the crafting of objects from a variety of different materials, such as wood, clay, glass, metal, stones, marble and turning them into works of art. When a student study sculpture in school, the following are a variety of career options at the disposal of that student. Art teacher, Art director, exhibition designer, freelance sculptor.

The goal of ceramic education is to nurture students who have the ability to artistically use clay to express their aesthetic creations such as pottery, sculptures, utility items and artifacts (Carter and Norton, 2007). For instance, some available occupational opportunities in ceramic education are teaching, production and design of ceramic tiles and other utility items such as cups, plates and ornaments.

According to Neich and Pereira (2004), the study of jewellery is aimed at enabling students to combine creative talent and business skills with hands-on crafting ability to creatively produce

jewellery products using a variety of materials, like gold, silver and precious stones. jewellery students are likely to land the following as career opportunities after they have successfully completed their study. jewellery appraisers, jewellery repairers, mold and model makers, jewellery production

The career options available to picture making students are interior decorator, landscape painter, printmaker, cartoonist, muralist, colour psychologist, and product designer. Similarly, the job prospects available to students who study leather technology in school are art teacher, footwear designer, and designer of accessories such as bags, belt, upholstery, garment tags and car seats.

From the above mentioned career opportunities available to Visual Arts students, one can only wonder why some students will discontinue the learning of art education for any reason especially given that the programme offers direct job training and entrepreneurship opportunities. This study therefore seeks to understand from the perspective of students reasons for attrition in the selected schools given that art education can boost employment opportunities in an area where agriculture is the main occupation although less rewarding.

2.8 Goals of Visual Arts Education in Ghana

Since the initiation of Visual Arts Education in Ghanaian schools, there has been much anticipation on the outcome of the programme on the individual students, and the socioeconomic development of the country. Some of these expectancies of the Visual Arts education on the student and socio-economic development of the country as discussed by some scholars are, the Visual Arts education is meant to foster creativity in the students so as to enable them to solve problems of national dimension with relative ease (Edusei, 2004). The author believes this expectation is possible given that, the art class is mainly poised in training a student to think, act and feel creatively. From the perspective of Chapman (1978),

Visual Arts education is supposed to help increase students' knowledge and appreciation of the past which will in turn help them to understand the present and the future. Chapman is of the view that, art products represent the beliefs, values and attitudes as well as history of the people and for that matter, studying the programme will incorporate visual knowledge in the student and it will be integral in their development in becoming better citizen who will be in better position to appreciate the history of this country.

2.9 Challenges Facing Visual Arts Education in Ghana

Despite the much anticipation of Visual Arts education on the positive outcome of the student and the nation as a whole, there are other barriers that in one way or the other have affected or derailed Visual Arts education in Ghana.

According to Aidoo (2018), in his study conducted on the challenges facing Visual Arts programme in Senior High Schools in Ghana, Aidoo (2018) asserted that, majority of SHS lack infrastructures such as studios, tools and materials for Visual Arts practical lessons thereby making the teaching and learning of Visual Arts difficult.

Other research findings have also uncovered some challenges faced by the Visual Arts programme in the Senior High Schools as a result of the negative perception some group of people have about the programme. Evans-Solomon and Opoku-Asare (2011) as cited in Opoku-Asare, Tachie-Menson and Essel (2015) revealed in their study on "Perceptions, Attitudes and Institutional Factors that Influence Academic Performance of Visual Arts students in Ghana's Senior High School Core Curriculum Subjects" that, some teachers in the Senior High Schools consider Visual Arts as a programme fit only for low achievers and also Visual Arts students are not 'intelligent', 'not serious' and 'difficult to teach' as compared to their peers in the Science, Business and allied elective SHS programmes. Other factors such as lack of art studios, tools and materials, inadequate funding, and weak institutional support have all been outlined as the challenges that Visual Arts students face which in one way or the

other influence their pursuit of the programme (Opoku-Asare, Agbenatog and deGraftJohnson, 2014).

In summary, the itemized challenges facing Visual Arts education in Ghana are in multiple folds. However, in the case of the selected schools for this study, not much is known about what the challenges are and how it contributes to student attrition and persistence. Therefore, this study will attempt to identify and discuss the challenges in order that targeted interventions can be directed to solve the problem of student attrition.

2.10 Concept of Attrition and Persistence

The constant changes in the educational structure and policies coupled with rapid changes in economic patterns have alerted attention on the menace of attrition and persistence rates among students. School authorities are now required to monitor attrition and persistence rates and collect and record student data more carefully and in more detail than in the past.

Martinez (2003) states that, Attrition refers is a decrease in the number of learners or students engaged in some course of study. This course of study, according Martinez (2003) might be a degree plan or it might simply be a standalone online course. According to Martinez, persistence relates to the act of continuing toward an educational goal. To her, persistence may not be the term of choice in other institutions but instead, it may be simply the number of individuals who complete the required course, modules, or criterion tests.

Hagedorn (2005), referred to retention as an institutional and student measure. While student attrition may be more specifically defined within a particular field, it is generally characterized as the departure from or delay in successful completion of a programme requirements and persistence on the other side refers to the act of continuing towards an educational goal. From the above discussions, it can be deduced that, attrition takes place when a learner leaves a

course of study resulting in the decrease in the size of students' number, while persistence could be said to be an intact number of learners who enroll and strive to the end in a course of study.

Globally, attrition rates keep changing. Cunningham (2007) describes similar statistics in the United Kingdom (UK) in teacher education. He highlights the importance of successful strategies leading to improved retention rates being systemically entrenched in 'the "architecture" of an institution. Similarly, in the United States of America (USA), there has been in-depth consideration of reasons for student non-completion of higher education courses. Tinto (2000) came up with an agenda that considers students' pre-entry attributes and their own goals as likely predictors of success and retention. Tinto investigated how students' background attributes and their own goals impact on persistence, a key disposition which is likely to lead to successful completion. A study conducted by Hovdhaugen (2011) notes that the impact when students drop out of their courses amounts to a loss not only for the institutions concerned, but also for the individual and society.

Reasons for student non-completion are complex. Student resources and their living arrangements play a role (Bozick, 2007). Student employment can contribute to dilution of application with a consequent lack of success leading to departure (Callender, 2008). One key factor in student success, which is not always achieved, is 'the fit between secondary education' (Torenbeek, Jansen, and Hofman, 2010).

2.11 Empirical Review of the Cause of Student Attrition from Programmes of Study

According to Martinez (2003), the problem of attrition is caused by various factors. These usually include demographics, ethnicity, family, economics, experiences, background, and related variables. Additionally, other studies have cited personal reasons such as family problems, finances, child care, distractions, and job needs and demands as some of the causes that can lead to attrition among students. According to Martinez (2003), there is no consistent

view among educators of the key factors. Managing student attrition is not something that can be done by an isolated group in an institution or achieved through a single stand-alone initiative. Improving attrition rates is a collective responsibility. It requires the effort of faculty, staff and administrators, along with the students themselves in curbing the problem (McLenney and Waiwaiole, 2005). Student attrition is endemic and the causes vary significantly from one person to another. This section of the review draws from empirical findings to provide pointers on the causes of student attrition and for that matter retention.

To begin with, Bear and Lawson (2017; 2018) have written extensively on this subject because it remains a challenge to both parents and school authorities, if not the student themselves. In their most recent study, Bear and Lawson (2018) sampled a total of 2643 students from public schools in Australia of which 16 percent representing 402 students have attrited for more than two academic terms. The study which was largely qualitative sought to answer one simple research question. Why do students attrite from school? The findings were very interesting because most of the reasons ascribed to attrition were not directly linked to the schools from which the students once attended. For instance, of the proportion who have not re-enroll in school, 55 percent of them said their reason were either person or family related while 16 percent each ascribed their reason for attrition to changes in career goals/aspirations and the lack of financial support. Only 10 percent of the students mentioned that their reason for attrition is due to poor teaching and services in the school they attend.

Hawley, Gorbunova and Kondratjeva (2013) also investigated the causes of student attrition with the intention to compare results among students in the United States of America and those of Russia. The study was informed by verifiable data from Organization for Economic Co-operation and Development (2010), which indicated that the rate of student attrition in the USA was 43 percent compared with 22 percent, in Russia. Unlike Bear and Lawson (2018), the study by Hawley *et al.* (2017) was mainly quantitative and employed regression estimates to

find factors that relate significantly with student attrition. The result was largely dichotomous. For instance, among students of Russia, predictors of attrition were largely associated with failure in one to three courses in terminal examinations while among their US counterparts, unchanged grades and overall Grade Point Average (GPA) below pass mark were the main causes of attrition.

A similar study by Morison and Cowley (2017) investigated student attrition in Australia using qualitative methodology found that more than half of the total 16 respondents sampled dropped out of school because of time pressure. In-depth analysis of the study revealed that students in this category found it difficult to balance their learning time with personal and family responsibilities. Perhaps, one will argue that because the sample were drawn among those with university dropped-outs, the respondents were matured and therefore have other personal responsibilities which often conflicted with their academic time table. Of the remaining two causes of attrition identified by the study were lack of student support services and limited engagement in school activities. In Saudi Arabia, a study by Aljahoni (2016) reviewed existing literature on student attrition and retention in higher education and categorized the findings into three: personal academic factors, social and institutional factors. In particular, the personal factors included financial difficulties, low academic ability, and difficulty in choosing desired programme of study, poor academic integration, and poor orientation. Of the social factors identified include peer influence, parental level of education and family commitment and problems. In relation to institutional causes of student attrition, the study identifies lack of academic advice, poor teaching qualities, lack of interest in the choice of institution and the general rules and regulations governing the institution as the main the causes.

The diversity and complexity of the factors associated with student attrition at different levels of academic pursuit also lend credence for further investigation into identifying how these causes differ or relate among Visual Arts students in Nkwanta South District.

2.12 Overview of Student Attrition and Persistence Models

Student persistence and attrition have become major and an ongoing strategic concern in colleges and universities. The phenomenon is fast gaining importance from stakeholders, institutional and Departmental Heads, and the expedition to develop more efficient ways to arrest the situation remains a fundamental goal for every institution (Van der Werf *et al*, 2009). Generalizations about attrition and persistence can be misleading due to the distinctiveness of each institution, academically, culturally, and otherwise. The major obstacle is a lack of integrated efforts to better understand the phenomenon, where stakeholders at all levels of the institution become involved in redefining and modifying their attrition and persistence programmes.

The authors acknowledges that, students attrite or persist a programme of study in an institution for a multiple of reasons including, but not limited to, academic challenges, social issues, financial reasons, diverse educational and socioeconomic backgrounds among students and what they bring into the learning environment and for this reason, successful attrition and persistence models or initiatives need to regularly scan the internal and external institutions and its environments to better understand student needs, allocate resources efficiently. That way, institutions continuously improve their programmes, and regularly evaluate their business model(s).

Scholars over the years have proposed several models and frameworks to explain student attrition and persistence rates in post-secondary education. However, these models and frameworks keep evolving over time due to changes in student demographics and diversity. (Van der Werf *et al*, 2009). Consistent themes that underpin these models and frameworks include academic, non-academic, socio-economic, institutional and individual factors. The following section is a summary of the different models and the important ideas that are identified with them.

1. Student Attrition Model (SAM): This model was proposed by Tinto in 1957. The model proposed that, the circumstances that lead to a students' departure from an institution are beliefs that shape attitudes that affect the decision to remain enrolled or to drop out of college. The model suggested a good fit between the students' aim and the institution as a key factor in student persistence and attrition. The following key concepts were contributing factors that underpinned Tinto's SAM model, which is illustrated in

Fig 2.1.

- a) Student intentions, motivation, experiences, and external institutional factors.
- b) Academic and non-academic factors, including pre-college variables and student social integration in college.
- c) The right fit between student and institution in which they are enrolled.
- d) Student-student and student-campus interactions.

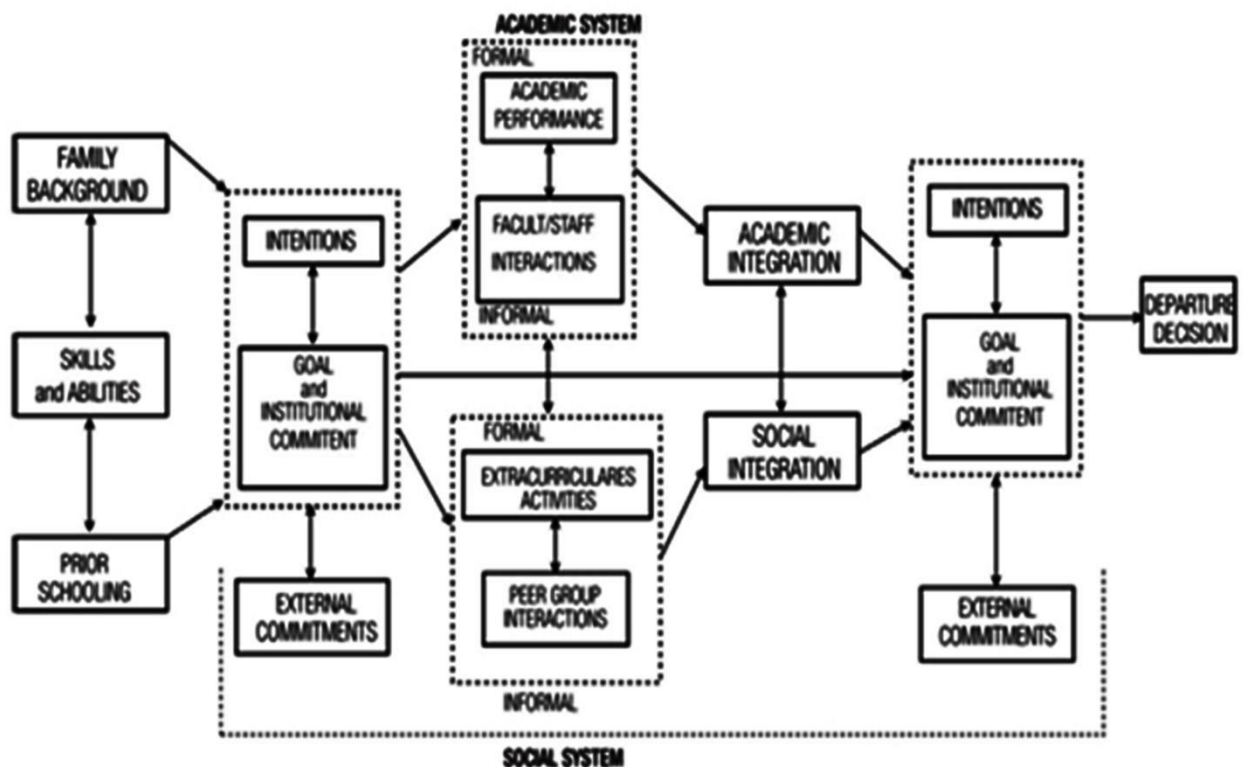
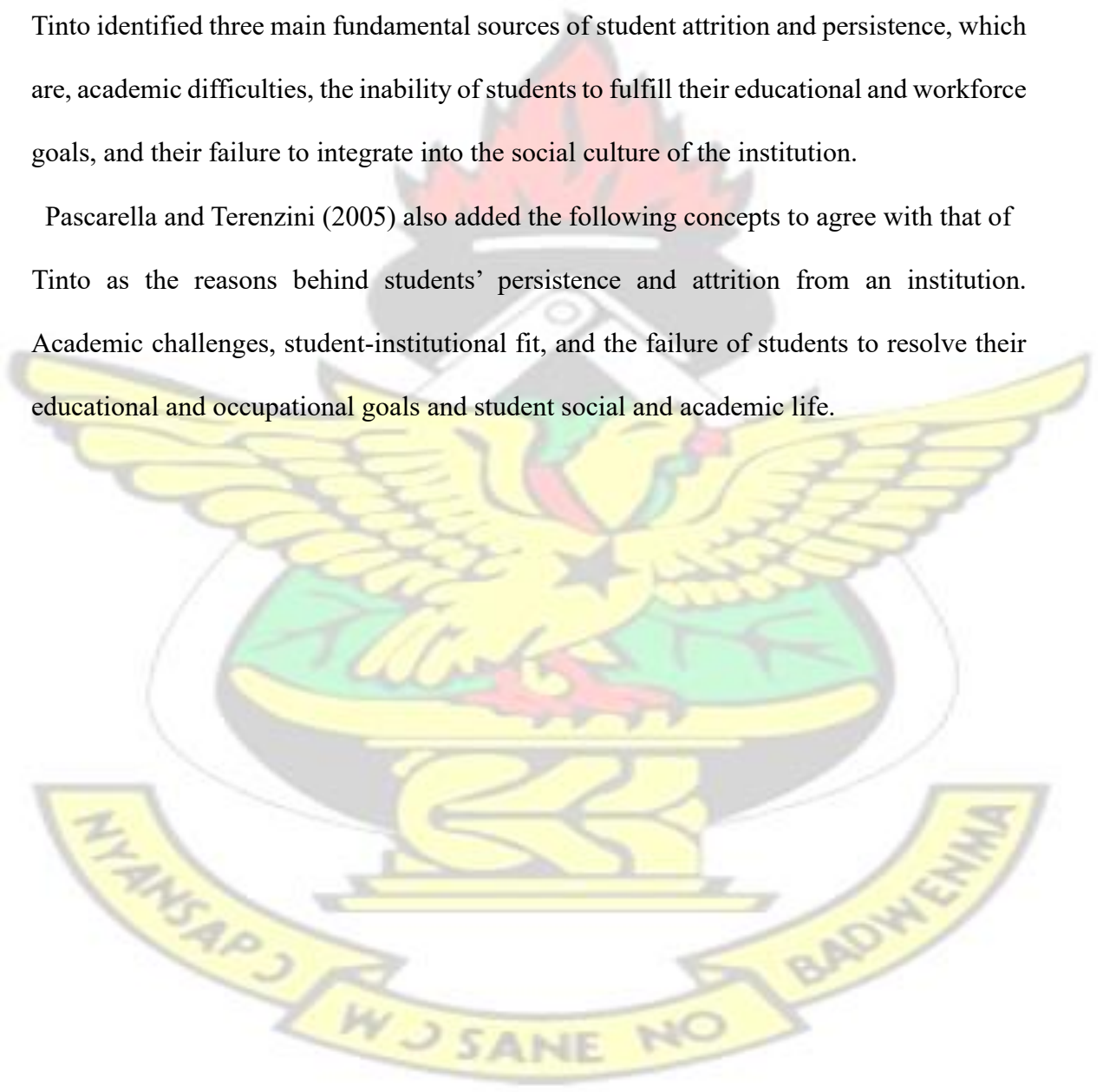


Figure 2.1: Mindmap of Tinto's Student Attrition Model (1957)

Source: <https://www.tinto.sam.model.com> (Adopted)

2. Student Integration Model (SIM): This is a revised model by Tinto in 1993. The model proposes that the decision for a student to drop out or continue to enroll is strongly influenced by the degree of academic factors (grades, motivation, values, roles, etc.) and social integration (friendships, connections, interactions, etc.). In this model (see Fig 2.2), Tinto identified three main fundamental sources of student attrition and persistence, which are, academic difficulties, the inability of students to fulfill their educational and workforce goals, and their failure to integrate into the social culture of the institution.

Pascarella and Terenzini (2005) also added the following concepts to agree with that of Tinto as the reasons behind students' persistence and attrition from an institution. Academic challenges, student-institutional fit, and the failure of students to resolve their educational and occupational goals and student social and academic life.



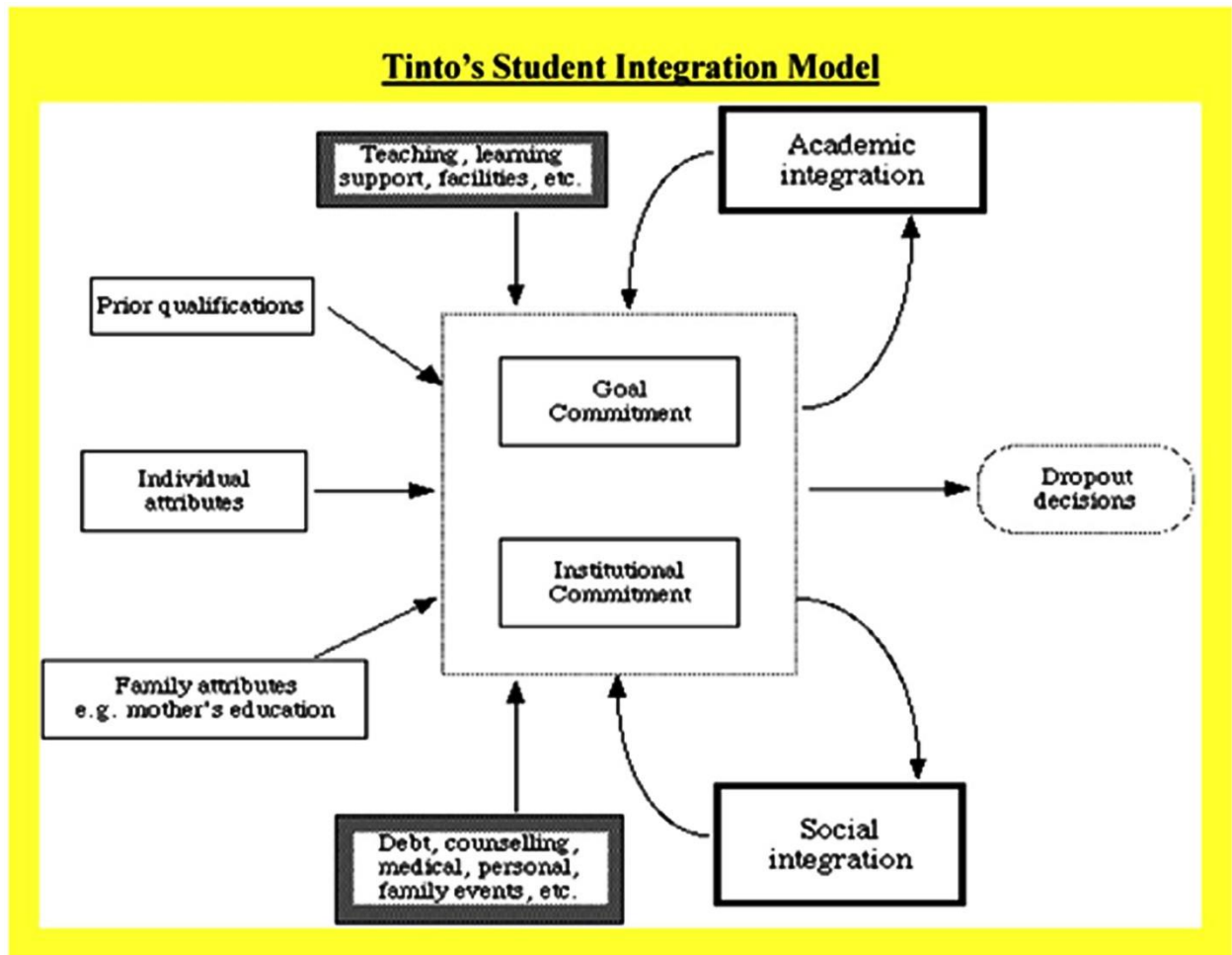


Figure 2.2: Mindmap of Tinto's Student Integration Model (1993) Source: <https://www.tinto.sim.model.com> (Adopted)

3. College Dropout Model (CDM): This model was developed by Tinto in the year 1993.

The model puts emphasis on the situation under which dropout occurs and on the description of the students' background characteristics. Tinto asserts that, individuals enter academic institutions with different attributes and family backgrounds each of which has direct and indirect effects on their performance in the academic programme. These background characteristics and individual attributes also influence the development of the educational expectations and commitments the individual brings into the programme. It is these goal and institutional commitments that are both important predictors of a person's experiences and his/her disappointments and satisfactions in the

academic environment. Given individual characteristics, prior experiences, and commitments, the model argues that it is the individual's integration into the academic and social systems of the programme that most directly relates to his/her continuance in that programme and leads to new levels of commitment. This model is illustrated in Fig 2.3

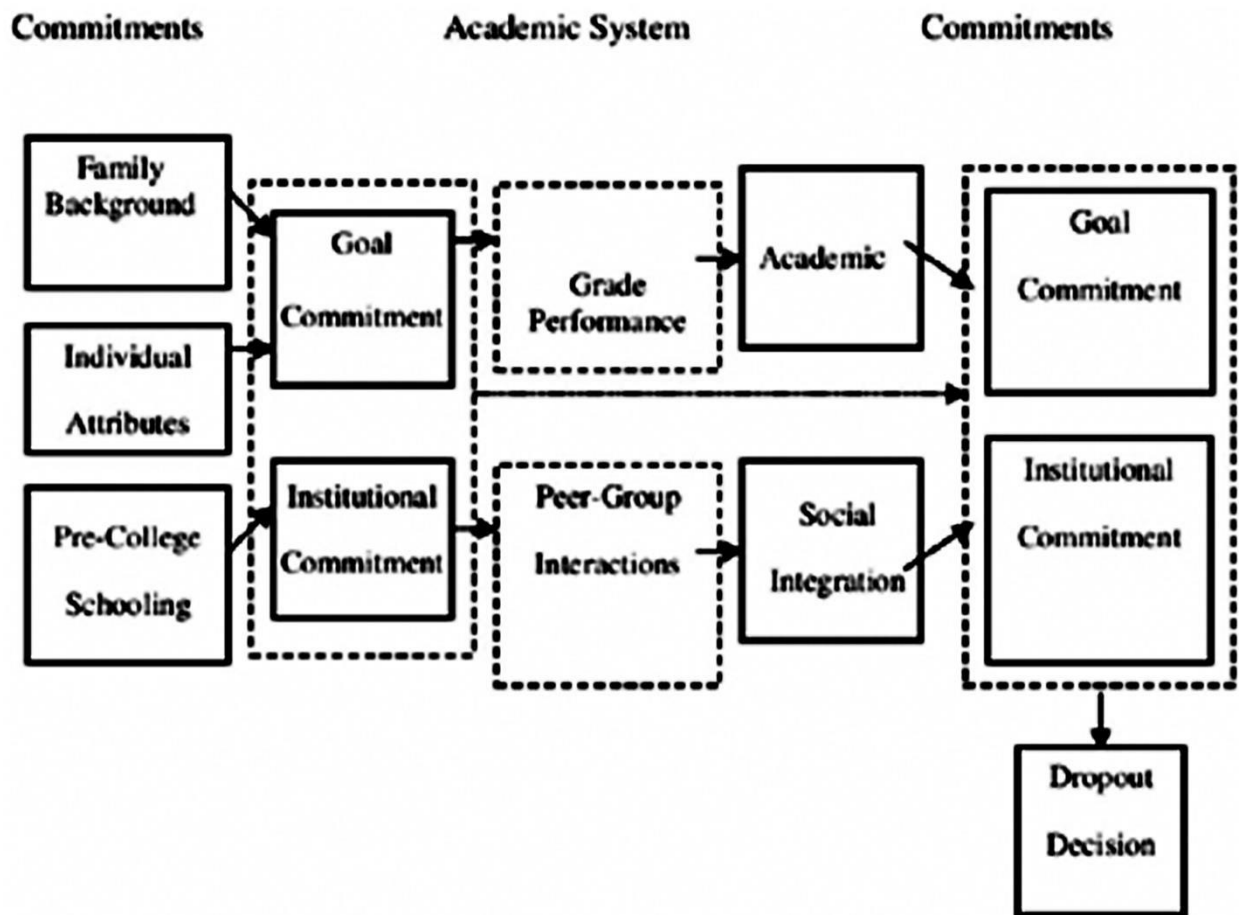


Figure 2.3: Mindmap of Tinto's College Dropout Model (1975)

Source: <https://www.tinto.cdm.model.com> (Adopted)

4. Social and Personal Beliefs Model (SPBM): This model was proposed by Fishbein and Ajzen in the year 1975. The underlining concept behind the proposal of this model (see Fig 2.4) was to examine how students' behaviours and attitudes evolve as they develop in college and achieve academic excellence. This model explains key variables

such as intention, which unravels the likelihood of a student performing a specific behaviour towards a particular outcome. And Subjective Norm which is the perceived social pressures an individual faces when deciding whether to behave in a certain way. Astin (1993) is of the view that, Programme of study, student peer groups, students' college experiences, and institutional culture all influence the shaping of a students' personality, behaviour, values and beliefs, and ultimately, the students overall development.

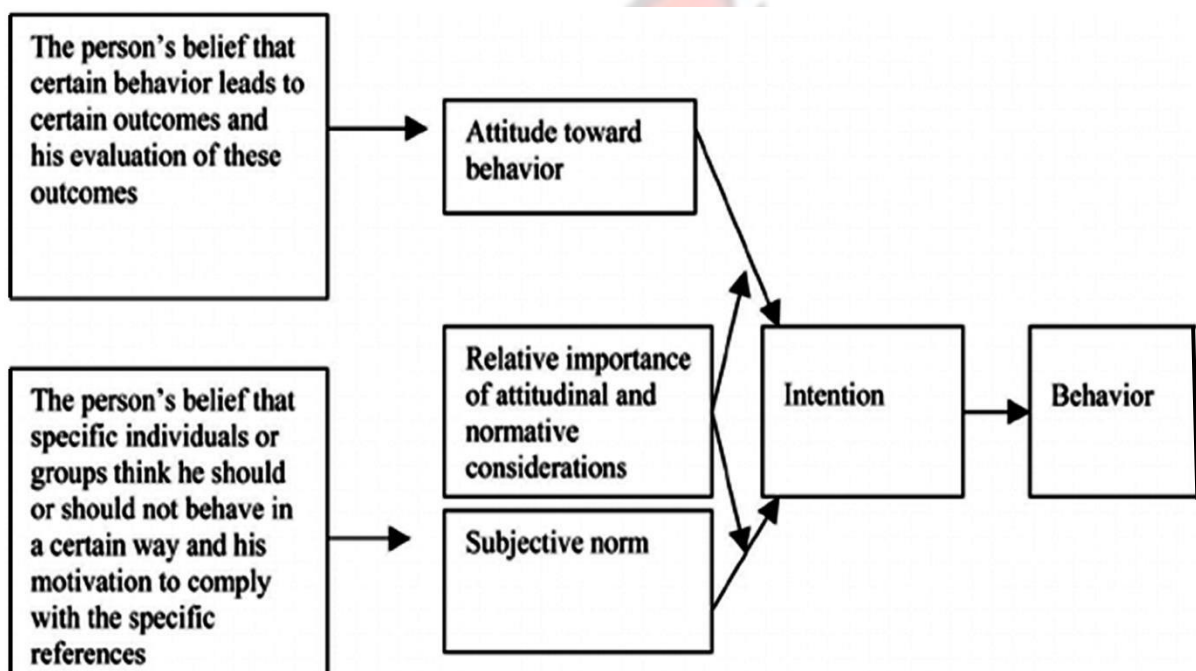


Figure 2.4: Mindmap of Fishbein and Ajzen Social and Personal Belief Model (1975) Source: <https://www.spbm.model.com> (Adopted)

To conclude, the four underlying models explaining reasons for student departure or persistence in an academic programme serves as a theoretical basis for this study. Thus, it gives bearing for this current study to explore the influence of key concepts on student persistence and attrition. Also, it shows that the majority of factors leading students to exit or persist in an academic programme are mostly personal traits anchored on beliefs of the individuals and the feedback they receive from their environment including their institutions, families, and peers. Most importantly, the advances in the model over time explain that human behaviour is not static.

Therefore, this current study could find different reasons for student persistence and attrition among Visual Arts students in the Nkwanta South District.

2.13 Concept of Motivation in Education

The studies of motivation in education have spanned over several decades. Motivation in education can be seen from different perspectives which vary across subject areas, a person's age and a person's ambitions. Motivation gives the impetus to behaviour by arousing, sustaining and directing it towards the achievements of goals. According to the Oxford dictionary, motivation is the process of arousing movement in a person. Guay (2010) had similar conviction where they defined motivation as reasons that cause behaviour that is characterized by one's wish and willingness. The authors continued by asserting that, Motivation involves a collection of beliefs, perceptions, values, interests, and actions that are all closely related. And for that reason, various approaches to motivation can focus on cognitive behaviors and non-cognitive aspects or both. Motivation comes in two different forms namely, Extrinsic and Intrinsic.

Extrinsic Motivation

This type of motivation is born out from outside the human body. According to Ryan and Deci (2000), this type of motivation involves external incentives like rewards and punishment, promotion and demotion, bonuses, merits and distinction certificates that compel a person to engage in an action which may not be essentially engaging or pleasing but for the ultimate purpose of the unforeseen potential outcomes. For example, a student may attrite or persist a programme of study in an institution due to the negative or positive comments that others (student and teachers) pass about the programme. In another scenario, Gottfried and Fleming (2001) opines that, a student may be motivated academically in his or her programme of study which will be preceded by the learning of challenging, difficult, and novel tasks by the

student, mastery orientation, curiosity, persistence, task-endogeny and many more, all for the purpose of making good grades and receive distinction certificate, accepts parental approval.

Intrinsic Motivation

While extrinsic motivation is born out from outside the human body, intrinsic motivation on the other hand is born out from the inner feeling of a person. According to Ryan and Deci (2000), this type of motivation moves a person perform or engage in an action even when there is no potential outcome or perceived reward at stake. This type of motivation is based on internal factors such as self determination, curiosity, challenge and effort (Eccles and Wigfield, 2002). For example, a student may study a particular subject very well not for achieving any potential outcome like good grades but rather for achieving high standard and innate satisfactory in the mastery of the subject area. The concept of self determination under intrinsic motivation emphasis on the believe that, a person does something because of their own will and not because of external success or rewards. In view of the above, in other to harness the intrinsic motivation in students, such student should be made to take personal responsibilities in their studies, they should be provided with conducive learning environment notwithstanding the necessary educational resources in their field of study. To conclude, the two forms of motivation discussed imply that lack of either or both forms could be the result of student attrition in the selected schools. To this end, the present study also assessed student motivation for persistence.

2.14 Relationship between Extrinsic and Intrinsic Motivation and Student Attrition and Persistence

According to Skaalvik and Skaalvik (2013), when discussing the relationship between intrinsic and extrinsic motivation to students' persistence and attrition, variables like institutional goal structure and students' self concept need not to be exempted. Skaalvik and Skaalvik (2013) are of the belief that, when institutional goals are clearly aligned with students' self-concept,

students become more interested and motivated to complete their programme of study in their chosen educational institutions.

Alternatively, students who find that their educational goals and aspirations are in incongruent with their affiliated institutional practices and objectives are more likely to attrite from the school. This often happens when student feel they are placed in the wrong school for their chosen programme or feel their educational goal is at risk if they continue their studies in a school that produces low pass rate for their chosen programme of study.

2.15 Conceptual Framework

According to Miles and Huberman (1994) as cited in Dake (2017), conceptual framework is a graphical expression or representation that explains, either graphically or in narrative form, the main things to be studied, the key factors, concepts, or variables and the presumed relationships among them. The conceptual framework underpinning this research as shown in Fig. 2.5 is an adapted model by Draper (2003) designed for the study “*Dropout from Higher Education: A Theoretical Synthesis of Recent Research*”. The reason for the adaptation of this model is that, the model has variables that are of similar importance to the study.

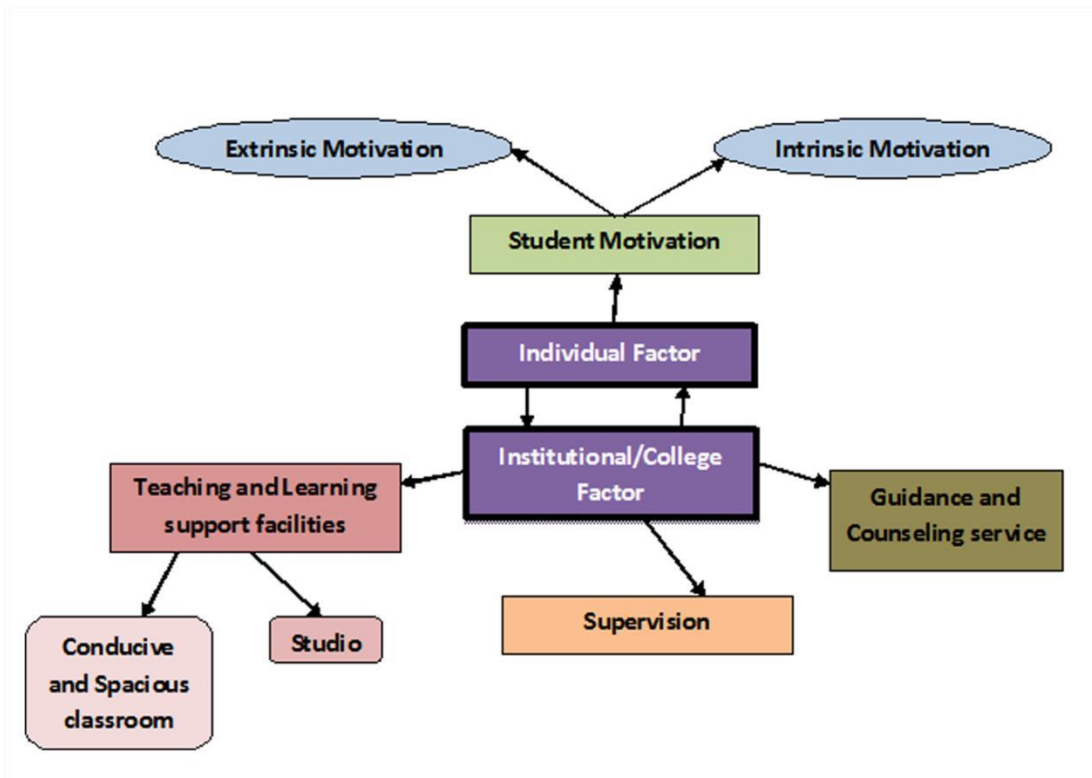


Figure 2.5: Conceptual Framework for Cause of Attrition and Persistence among Visual Arts students

Source: Adapted from Draper (2003)

In reference to the framework (see Fig 2.5), the causes of attrition and persistence among students is dependent on two main factors as posited by Hagedorn (2005) which are, a) Individual factors and b) Institutional factors.

According to the framework (see Fig 2.5) student motivation under the individual factor is a variable that moves or induces a student to act or behave in a certain way towards the attainment of goals. Therefore, for a Visual Arts student to attrite or persist the Visual Arts programme, he/she must be induced by an inner feeling that should form the basis for his/her action. The framework acknowledges that, the two forms of motivation that could move a Visual Arts student to attain his/her goals are extrinsic and intrinsic motivation. The extrinsic form is one which involves external incentives such as reward and punishments. An example of such form of motivation in the context of this study is that, a Visual Arts student in the selected schools may persist or attrite the programme due to may be a positive or negative comments the student

might have received from a teacher. The other form of motivation which is the intrinsic according to the framework (see Fig 2.5) is one which is based on internal factors such as self determination, curiosity, challenge and effort as buttressed by (Ryan and Deci 2000). An example of this form in the context of this study is that, a Visual Arts student in the selected school may attrite or persist the programme because of his/her own will and not because of external success or rewards.

The second variable under the individual factor of the framework which is the academic integration of the Visual Arts student occurs when students become involved to the intellectual demands of the school and their department as a whole and this assertion has been buttressed by (Tinto, 2006). With this variable, the ability of the Visual Arts student in the selected school for the study to cope with the academic demands of his/her immediate elective subjects such as Graphic Design, Sculpture, Textiles, ceramics etc and other core subjects such as English, Mathematics, Integrated Science and Social Studies is a great determinant to the decision of the student on the problem under study.

The third variable under the individual factor which is family background of the Visual Arts student in the framework (see Fig 2.5) acknowledges that, determinants such as family income, mother's and father's education, family size among other things can cause the Visual Arts student in the selected school to attrite or persist the programme. In a related study by Ogunsola, Osulale and Ojo (2014) it was observed that, parents that are economically disadvantaged are less able to afford the cost of education of their children and this could subsequently have an adverse effect on the child's academic integration and achievements and in the long run affect the child's decision to attrite or persist with his/her programme of study. Juxtaposing this finding to the context of this study, the Visual Arts student in the selected schools for the study is likely to attrite the programme if his/her parents are not able to financially assist him/her to

purchase some educational materials given the high rate of practical exercises and examinations involved in pursuing the Visual Arts programme at the secondary level.

According to the framework (see Fig 2.5), the second factor which is institutional also has variables such as teaching and learning support facilities in the Visual Arts department, adequate supervision of Visual Arts student and Guidance and Counseling services to Visual Arts students among others as key to the determinant of the phenomenon under study. The first variable under this factor which is teaching and learning support facilities in the Visual Arts department has it that, when teachers are able to identify Visual Arts students in the selected school for the study who are struggling and bring about desired outcomes of student engagement and learning (Nodine, Venezia, and Bracco, 2011), the menace of attrition in the Visual Arts department might be brought under control and also the persistence of students in the Visual Arts department encouraged.

The second variable which is Guidance and Counseling services has been categorized by some studies under the support services. Guidance and counseling is an important part of education and is concerned mainly in the directing and preparing the student to assume increasing responsibility for his/her decisions and grow in his/her ability to understand and accept the results of their choices (Gibson, 2008; Kauchak, 2011). The framework acknowledges that, guidance and counseling departments in schools have the mandate to provide full and constant service to the Visual Arts student who might be facing a decision dilemma as to whether to attrite or persist due to some reasons such as stigmatization and lost of interest in the Visual Arts programme. The third variable which is adequate supervision of (Visual Arts student) has been viewed by Bernard and Goodyear, (2004) as an intercession a senior member of a profession provides to his subordinates with the aim of evaluating, assessing, monitoring and stimulating the interest of the subordinates to aspire higher in attaining a goal. In the context of this study, the framework acknowledges that, core supervision and mentorship role is a very

necessary mandate which should be provided by Heads of Visual Arts departments and teachers in the selected schools with the purposes of motivating the Visual Arts students to pursue their dream of the art profession.

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CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter discusses the various systematic steps that were mainly adopted by the researcher in studying the research problem alongside the logic behind the use of the various methods in the perspective of the study to collect data to answer the research questions. This includes research design, data collection instruments, population for the study, sampling techniques, types of data, data analysis plan and the ethical considerations observed for the study.

3.2 Research Design

According to Creswell (2005), research design is a precondition which the researcher should think of before actually beginning the entire study. The author continues to opine that, research design acts as a map of action- a blueprint for data collection, measurement. In supporting this opinion, Muaz (2013) views research design as a process that involves logical structure of inquiry aimed at answering research questions in the context of a study. However, Yin (2009, p. 27) opines that research design deals with a logical problem and not a logistical problem. And for this reason, research design can vitally have an effect on the extent to which causal claims can be made about the impact of the intervention. The mixed method approach (qualitative and quantitative methods) were adopted for the study.

3.2.1 Qualitative Research Design

Qualitative research is defined as an orderly and properly planned means of trying to understand how others make sense of their experience form (Shank, 2002, p. 5). From the perspective of Leedy and Ormrod (2005), the primary focus of qualitative research is to investigate the occurrence of a problem in a more natural circumstance. Qualitative research

for that matter employs a naturalistic approach to search for understanding to problems in a social setting (Johnson and Christensen, 2010).

The use of qualitative design in a study has its advantages and disadvantages depending on the context of the study. Berg (2009) outlines the following as some of the advantages of adopting qualitative design in a study:

- a) In qualitative design, data are usually gathered from few individuals or cases therefore findings and outcomes cannot be spread to larger populations. However, findings can be transferred to another setting.
- b) The data in qualitative research depend on human experience and this is more compelling and powerful than data gathered through quantitative research.
- c) In qualitative design, interviews are not limited to particular questions and can be redirected or guided by researchers in real time.
- d) With this type of research design, the researcher has a clear vision on what to expect. They collect data in a genuine effort of plugging data to bigger picture.

Similarly, Berg (2009) outlines the following as some of the disadvantages of adopting qualitative design in a study:

- a) Qualitative research is sometimes not accepted and understood especially within scientific communities.
- b) The quality of research is heavily dependent on the skills of the researcher and can be easily influenced by biases of researchers.
- c) The presence of researcher in the process of data gathering is unavoidable and can therefore affect or influence the responses of subjects.
- d) Findings can be time consuming and difficult to present in visual ways.

- e) Issues on confidentiality and anonymity can pose problems during presentation of findings.

Since the qualitative approach attempts to explain human experience, it was adopted for this study to help understand deeply, the real and natural causes of attrition and persistence among Visual Arts student in Nkwanta and Brewaniase Senior High Schools in Nkwanta South District and also to qualitatively discuss the implications of the phenomenon on Visual Arts education in Ghana.

3.2.2 Quantitative Research Design

According to Leedy (1993), when you use numbers to answer questions on relationships within measurable variables with the purpose of explaining, predicting or managing a phenomenon, then you are adopting the quantitative research method. For this reason, Leedy (1993) expounds that, quantitative research is a method that deals with Figures and anything that is measurable in a methodological way to investigate an incident and their relationships. Similarly, Given (2008) also opines that, quantitative research method is an orderly, empirical and investigative way of observing an occurrence by means of numerical, mathematical, and computational techniques. The quantitative method was adopted for this study to numerically and statistically quantify the variables and generalize them to ascertain the numbers, percentages of Visual Arts students who have attrited or persisted the Visual Arts programme after their enrolment in the selected schools for the study.

3.3 Descriptive Research Method

In Descriptive research, the main focus of the researcher is to fish out the underlying characteristics of persons, situations or groups for the purpose of describing and documenting the situation in its natural form (Leedy and Ormrod, 2005). Waliman (2011) is of similar view where he posited descriptive research as one which has the primary aim of examining a

phenomenon in its raw state and describing it for the purpose of setting the grounds for coming up with new ideas. The operational method of this research involves the assembling of data connected to the phenomenon and organizing same in, Tables, charts, and graphs to describe and depict the outcome.

According to Leedy and Ormrod (2005), the foremost benefit of adopting descriptive research in one's work is the high level of impartiality and neutrality it offers on the part of the researcher. In the same way, this type of research enables the researcher to get a broader view of a situation under study. On the aspect of the shortcoming of adopting this research in ones work, Leedy and Ormrod (2005) observe that, the lack of frankness and confidentiality on the part of respondents can be a major hindrance to the outcome of the research if the questionnaire designed for gathering data for the work are not validated thoroughly before being distributed to respondents.

This study employed the descriptive research method to identify and vividly describe the causes of attrition and persistence among Visual Arts students in Nkwanta and Brewaniase Senior High School and also to ascertain the impact of the phenomenon on the education of Visual Arts students in the selected schools.

3.4 Population for the Study

According to Given (2008) as cited in deGraft-Yankson (2010), population in research refers to a compilation of individuals, entities or elements that fit the criteria that the researcher has laid out for research participants. Similarly, population includes the target of participants in the study with similar traits and characteristics, which are of interest to the researcher as posited by Creswell (2005). Since the population for the study should have characteristics that are of interest to the researcher, the population for this study was selected based on two distinctive characteristic, which are schools in Nkwanta South District that offer Visual Arts and also

Visual Arts students who have attrited and persisted the Visual Arts programme. And to this effect, all Second and Third Year Visual Arts students, Visual Arts teachers, Heads of Visual Arts department and students who have attrited the Visual Arts programme for other programmes in Nkwanta and Brewaniase Senior High Schools were identified as the population for the study. The total population for the study was $128 + 107 = 235$. The breakdown of the total population is shown in Table 3.1.

Table 3.1: Population for the Study

Names of 3rd Visual programme students	2nd and 3rd Visual Arts students	Visual Arts department	Visual Heads of Visual Arts department	Visual attrited Visual Arts	Students who have Visual Arts teachers	Total	Schools
Nkwanta SHS	118	5	1	4	128		
Brewanias SHS	94	3	1	9	107		

Source: Field data, 2018

3.4.1 Target Population

According to Samkange (2009) as cited in Dake (2017), the target population of a study is the general collection of respondents that meet the set criteria of the study where inferences can be deduced. In other words, target population refers to the population that the researcher would ideally like to generalize to. In this case, the target populations for this study were Heads of Visual Arts departments, teachers from the Visual Arts departments in Nkwanta and Brewaniase Senior High Schools and Second and Third Year Visual Arts students and students

who have attrited the Visual Arts programme for other programmes in Nkwanta and Brewaniase Senior High Schools. The target population for the study was $128 + 107 = 235$.

This comprised 225 Visual Arts and Non Visual Arts students, 8 teachers and 2 Heads of Visual Arts department.

3.4.2 Accessible Population

Accessible population as a term refers to the population that a researcher can realistically select his or her sample from. In this study, the accessible population was Heads of Visual Arts department, teachers and students in the Visual Arts department and students who attrited the Visual Arts programme for other programmes at Nkwanta and Brewaniase SHS. The accessible population for the study was $42 + 36 = 81$. The breakdown of the accessible population is shown in the Table 3.3.

Table 3.2: Accessible Population for the Study

Name of 3 rd Visual programme students	2 nd and Arts students	Visual Arts department	Visual Heads of Visual department attrited the Visual Arts	Students who have Visual Arts	Total teachers	Schools
Nkwanta SHS	30	4	1	4	39	
Brewaniase SHS	30	2	1	9	42	

Source: Field data, 2018

3.5 Sample and Sampling Techniques

It is difficult for researchers to gain information from the whole population; therefore, researchers often obtain data from a smaller group or subset of the total population in such a way that the knowledge gained is representative, meaningful and justifiable in representing the

full set of the total population hence the need to sample in order to obtain the desirable number of participants to represent the total population (Asamoah-Gyimah and Duodu, 2004; Lund, 2012). In this regard, the authors refer sample to a small group of elements, or a single element from which data are determined. The authors continued by explaining sampling technique as a procedure used in selecting or identifying a number of individuals for a study in such a way that, the individuals represent the larger group from which they were selected. For the purpose of this study, the systematic, purposive, and snowball sampling techniques were used to obtain the sample size for the study.

3.5.1 Systematic Sampling

According to Terrell (2016), systematic sampling is a type of probability sampling scheme which entails the selection of subjects from a population list in a systematic rather than random fashion. The author opines that, in this type of sampling technique, the list of the target population are arranged in some ordering scheme and selections of elements are through a regular interval in the ordered list. Bryman (2008) has similar view but stresses that, this technique employs a random start and then proceeds with the selection of every k th (where k th is the interval mark and is determined by dividing the population size by the sample size) element from then onwards. The author noted that, the starting point should not automatically be the first in the ordered list but rather could be randomly selected from within the first the k th element in the list.

Bryman (2008) posits that, the following advantages and disadvantages of systematic sampling technique which he believes is pivotal in informing the researcher in the adoption of this technique in his or her study depending on the context of the study;

Advantages

- a. Samples are easy to select.

- b. The selections of sample are spread evenly over the entire reference population.

Disadvantages

- a. A bad arrangement of the units may produce an inefficient sample.
- b. Sample may be biased if hidden periodicity in population coincides with that of selection.

For the purpose of this study, systematic sampling technique was adopted because of the relative ease it afforded the researcher to decide on the second and third year Visual Arts students sample size using their respective class registers in Nkwanta and Brewaniase SHS. Moreover every Visual Arts student in the class register was given random chance because systematic sampling technique allowed the selection to be spread evenly in the class registers after the *kth* element was determined for the various set of class registers. The systematic sampling technique was used to select 30 Visual Arts students in Brewaniase SHS and also 30 Visual Arts students in Nkwanta SHS.

3.5.2 Purposive Sampling

According to Henry (1990) as cited in Terrell (2016), purposive sampling is a non-probability sample scheme which involves the selection of subjects on the assumption that, those selected meet require criteria to the needs of the researcher. In this type of sampling, the researcher chooses the sample based on who they think is appropriate for the study. In this case the Heads of Visual Arts department and teachers in the Visual Arts department of Nkwanta and Brewaniase SHS were respectively handpicked for the study because of the believe by the researcher that, they have much expertise and knowledge in art education which is the framework of the study and again these samples deal directly with the Visual Arts students in the selected school for which reason, they are the ones who could ideally comment on the phenomenon of attrition and persistence, all of which are variables of interest to the researcher in generalizing the findings for the study.

3.5.3 Snowball Sampling

Snowball sampling technique as a non-probability sampling scheme is a type of sampling where the researcher identifies a small number of individuals who have the required characteristics to the needs of the researcher after which the small number of individuals help in the identification of others with the same characteristics (Brace-Govan, 2004). This process goes on until the researcher gets the required number of participants for the study. Such persons normally share some sorts of common interest in a particular direction so once you are able to locate one person, that person can lead you to identify the rest.

According to Heckathorn (2002), when the snowball technique is used in a study, it helps to locate hidden participants of a population with the desired criteria which the researcher intends to seek. In this regard, the snowball sampling was adopted in this study for the easy identification of 13 students who initially started the Visual Arts programme in Nkwanta and Brewaniase SHS, but left to join other programmes such as General, Science, General Agriculture, General Art, Home Economics and Business.

3.6 Data Collection Instruments

To be able to do a good research, one must collect good and credible data and this can be achieved by the use of reliable instruments. In this regard, interview and questionnaire were the instruments adopted for this study.

3.6.1 Interview

In the view of Welsh (2006) as cited in Abbem (2015), Interview enables the researcher to gather and present data of persons, events, activities, feelings, motivations, and it serves as the best ways of perceiving human beings. In similar view, McNamara (1999) believes that interviews are very useful for getting the story behind a participant's experience. Interview, which is a verbal conversation with the objective of gathering vital and relevant data from

participants for the purpose of making inferences, is presented in three guides depending on the extent to which the content and the procedures involved are prescribed and standardized in advance. The three guides, according to Bryman (2008), are structured, semi-structured, and unstructured.

In the structured guide method, questioning routes are fixed, given order and very standardized whereas with the unstructured guide method, questioning routes are open-ended with the participant expected to respond to questions in their own views and perspective. Semi-structured, on the other hand adopts a more or less open-ended questioning route in interview situations.

Moore (2014) stresses the following as advantages of adopting the interview method as instrument in gathering data; a) Interviews provide direct opportunities for feedback to the respondents. b) Interviews give the researcher the opportunity to further probe respondents if their answers are too brief and unclear. Similarly, Moore (2014) articulates the following as disadvantages of adopting the interview method as instrument in the gathering of data. a) Respondents inability to disclose certain vital information's because of lack of anonymity. b) Cultural aspects may influence people's willingness to participate in an interview. For instance, cultural dimension in the Ghanaian cultural system tends to influence dialogue between group members when there are age variations as noted by (Amoah, 2012).

For the purpose of this study, the structured interview method coupled with open-ended response choices was adopted to enable the researcher solicit data and views directly with the opportunity to further probe the Heads of Visual Arts department and teachers in the Visual Arts department of Nkwanta and Brewaniase SHS on the issue of attrition and persistence among Visual Arts student and how this menace positively or negatively impinge on Visual Arts education.

The Two (2) Heads of Visual Arts departments in the sampled schools in addition to six (6) Visual Arts teachers of which Two (2) of the teachers were from Brewaniase SHS and (4) from Nkwanta SHS bringing the total number of participants to eight (8) were interviewed to solicit their opinion on why students in the department persist and others attrite to other programmes and also to understand the implications that the phenomenon had on the Visual Arts education in Ghana.

3.6.2 Questionnaire

According to Bulmer (2004), questionnaire is a tool made up of list of questions and used for obtaining and recording data on participant's behaviours, perception, attitudes and beliefs in relation to a particular issue of interest. Questionnaire mainly includes clear instructions and space for the provision of answers and administrative details. Questionnaire are restricted to two basic types of question (Gillham, 2008). a) Closed-ended type, where the researcher provides suitable list of responses (e.g. Yes / No) in the questions being administered. This type often produces quantitative data. b) Open-ended type on the other hand, is where a researcher allows the respondents to respond to questions in their own words without providing a set of answers to choose from. According to Asamoah-Gyimah and Duodu (2004), for a researcher to be able to design a questionnaire for it to achieve its ultimate purpose, the researcher should;

- a. Avoid the use of words with vague meaning.
- b. Avoid too long questions.
- c. Ambiguous and controversial questions.
- d. Avoid calculations.

In this case, the study adopted the close-ended and open-ended type of questionnaire for the purpose of helping the researcher ascertain from the participants, that is Visual Arts students and non Visual Arts students at Nkwanta and Brewaniase SHS directly, their personal

experience or reasons why they kept on pursuing or diverted the Visual Arts programme. The close-ended questionnaire was used to solicit quantitative data while open-ended questionnaire was used to solicit qualitative data. Also, adopting questionnaire for the study helped to solicit data from 73 Visual Arts and non Visual Arts students in Nkwanta and Brewaniase SHS at a relatively low cost and ease (Bryman, 2012).

3.6.3 Questionnaire Design

For a research to meet its goals of solving a particular problem, the design of a good questionnaire is very important for the purpose of gathering the right and appropriate information or data capable of achieving the goals of the intended study (Creswell, 2003). For this reason, it is very necessary that a questionnaire should be designed in a systematic, chronological and coherent manner, capable of engaging respondents in the study (Sarantakos, 2005). In relation to this, the questionnaire designed for this study was separated for the two sets of participants identified for the study (Visual Arts students, and other students who have left the Visual Arts programme to pursue other Programmes in Nkwanta and Brewaniase SHS). Similarly, the questionnaire under each set were sub categorized into two broad areas taking into consideration the objective of the study. The first category of questions under each set was designed to ascertain the demographic records of the participants and the sought out records by the researcher among others are, age, sex, name of school. The second category of questions varied from the various set of participants given the differences in the type of data the researcher intend to gather from each set. The first set which belonged to the Visual Arts students dwelled on their reasons and motivation behind their continual pursuance of the Visual Arts programme. The second set which belonged to the students who left the Visual Arts programme to pursue other non-Visual Arts programme dwelled on their reasons for leaving the Visual Arts programme for other non-Visual Arts programme in the selected schools.

3.6.4 Questionnaire Validation, Distribution and Response

To be sure the questions in the questionnaire accurately measured what they were supposed to measure for the purpose to which they were put, the researcher thoroughly discussed the questions with his supervisor to eliminate errors and also determine the credibility of the questions before they were sent to the field.

The researcher self-distributed a total of 73 copies of the questionnaire to the Visual Arts students and the other students who attrited to offer other programmes in Nkwanta and Brewaniase SHS. The breakdown of the questionnaire distribution and response rate is shown in the Tables 3.3 and 3.4.

Table 3.3: Questionnaire distribution and response rate for Visual Arts students

Visual Arts students	Copies of Questionnaire Distributed	Questionnaire Received	Questionnaire Excluded	Usable Questionnaire	Response Rate %
Nkwanta SHS	30	30	-	30	100%
Brewaniase SHS	30	30	-	30	100%
TOTAL	60	60	-	60	100%

Source: Field data, 2018

Table 3.4: Questionnaire distribution and response rate for non-Visual Arts students

Arts students who attrited for other	Questionnaire Distributed	Number of Questionnaire Received	Questionnaire Excluded	Questionnaire Usable	Response Rate %	Visual students who
Nkwanta SHS		4	4	-	4	100%

Brewaniase SHS	9	9	-	9	100%
TOTAL	13	13	-	13	100%

Source: Field data, 2018

From Tables 3.3 and 3.4, the response rate was 100% and this was attributed to the fact that, the researcher distributed the questionnaire himself to the respondents. After explaining clearly the objective of the project to the respondents, they were given between 20-30 minutes to answer the questions in the presence of the researcher after which all the questionnaire were collected back.

3.7 Sources of Data

The successful completion of the study depended on two sources of data namely, primary and secondary sources. The primary source of data which formed the basis for the analysis, interpretation and findings, were obtained from questionnaire administered to Visual Arts students and non-Visual Arts students in Nkwanta and Brewaniase SHS on their views on attrition and persistence and interviews to Heads of Visual Arts department and Visual Arts teachers. Secondary data on the other hand which supported the researcher in making sound inferences for the study were obtained from published and unpublished academic materials such as books, journals, articles, from the internet and libraries.

3.8 Ethical Considerations

According to Leddy and Pepper (2009), ethics in research are the well-founded standards of right and wrong that guides the research activities. The ethical consideration the researcher observed in the study were;

- a. The researcher obtained an introductory letter from the Department of Educational Innovations in Science and Technology and subsequently distributed to the participants identified for the study which were, Heads of Visual Arts department, Visual Arts teachers, as well as Visual Arts students and non-Visual Arts students of Nkwanta and Brewaniase SHS to seek their concern prior to their participation in the study.
- b. The researcher observed the right to privacy or non-participation hence, did not force any subject to participate in the study.
- c. Finally, the researcher observed the right to anonymity hence, did not reveal the identity of the participants.

3.9 Data Analysis Plan

In order to effectively make meaning out of the information's gathered for a study, there is the need to adopt a road map to that effect as opined by Gibbs (2007) as cited in Terrell (2016). This subsequent road map according to LeCompte and Schensul (1999) are the systematic steps the researcher follows to trim down the large amounts of data collected during the field work to a meaningful and presentable one. For this reason, Descriptive analysis was adopted for the analysis of data and notwithstanding the use of tables, graphs, charts to show the straightforward frequencies, percentages and numbers that emerged from the data that were collected.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter presents the findings of the research and describes the data used to address the research questions which are a) what are the factors that cause attrition and persistence among Visual Arts students in Nkwanta South District? b) What are the implications of attrition and persistence on the students Education? Based on the responses of the participants identified for the study and also, information gathered from secondary sources, a strategic model was designed to curb the problem of attrition and encourage persistence among Visual Arts students in the District.

4.2 Geographical Situation of the Study Area

Nkwanta South District is located in the northern part of the Oti Region and lies between latitudes 7° 30' and 8° 45' North and longitude 0° 10' and 0° 45' East. It is bounded to the North by Nkwanta North District, to the South by Kadjebi District, to the East by the Republic of Togo and to the West by Krachi East District. It covers a land area of 2,733 km². The main occupations in Nkwanta South District are skilled agricultural (Farming), forestry, trade, and fishing. The 2010 Population and Housing Census continued to state that, the population aged 11 years and older in Nkwanta South District in 2010 was 75,837 and Out of this, 35,844 (47.3%) are illiterate while 39,993 (52.7%) are literate in at least one language, indicating that, the indigenes of the district give at least some little concentration to education in the district. The district currently has four Senior High Schools namely, Nkwanta Senior High, Brewaniase (Ntrobuman) Senior High and Nkwanta Community Day Senior High School and Chabobo girls Senior High School.

4.3 Characteristics of the Sampled Schools

School A

School A is located in the township of Nkwanta. The school is both boarding and day and also a mixed sex school. The school was established in the year 1974. The school has a student population of 1805 and teacher's population of 98. The following courses are offered in the school; General Science, General Arts, Agricultural Science, Business, Home Economics, and Visual Arts. The school has a 24 unit classroom blocks, a computer lab, a science lab. The school has been electronically fenced.

The Visual Arts department of the school has a student population of 176 (58 of the number comprises first year students, 47 comprises second year students and the remaining 71 comprises the third years). The Visual Arts department also has a teacher population of 5 (only males). The following Visual Arts elective subjects are offered in the Department; General Knowledge in Art, Sculpture, Ceramics, Textiles and Graphic Design. According to the Heads of the Visual Arts department in the school, Department, the following elective subjects (Picture Making and Music) were also offered in the Department but have been stopped due to lack of teachers to teach the subjects. The Visual Arts department of the school does not have a studio, and for that reason, it is very rare for the students in the Department to undertake practical projects.

School B

School B is located in the township of Brewaniase. The school was established in the year 1991. The school is both boarding and day and also a mixed sex school. The school has a student population of 923 and teacher's population of 54. The following courses are offered in the school; General Arts, Agricultural Science, Business, Home Economics, and Visual Arts.

The school has a 23 unit classroom blocks, a computer lab, a science lab. The school has been half fenced with blocks (yet to be completed)

The Visual Arts department of the school has a student population of 153 (59 of the number comprises first year students, 68 comprises second year students and the remaining 26 comprises the third years). The Visual Arts department also has a teaching population of only 3 (only males) including the Heads of Department. The Heads of the Visual Arts department in the school doubles as the senior house master of the school thereby limiting his obligations in the Visual Arts department. The following Visual Art elective subjects are offered in the Department; General Knowledge in Art, Sculpture, Ceramics, and Chemistry. The Visual Arts department of the school does not have a studio which has made it uncommon for the students in the Department to frequently undertake practical lessons.

4.4 Similarities and Differences between the Schools

Both schools have a lot of similarities but have just a few differences. Among some of the similarities between the two schools are, both schools are located in the Nkwanta South District which has Nkwanta as the capital town. Both schools offer Visual Arts. In the Visual Arts department of School A, there is a teaching population of 5 as against a student population of 176 while school B also has a teaching population of 3 as against a student population of 153 in the Visual Arts department. This is a clear indication that, both schools lack teachers in the Visual Arts department. Again, the teaching population in the Visual Arts department of both schools comprises of only males which the Heads of the Visual Arts department in school B acknowledged is a worrying situation since the female students in the department has no female teacher to role model in the Department. Both schools do not have a studio in the Visual Arts department hence their inability to frequently undertake practical lessons and projects. Some of the differences between School A and School B are that, although both schools offer

Visual Arts, the combination of the elective subjects differs in the various Schools. School A offers Textiles and Graphic Design while school B offers chemistry.

4.5. Demographic Details of Respondents

According to Narayanan and Shmatikov (2010), personal data are information that can be used to recognize, get in touch with, or find a person, and these data can facilitate the explanation of the views of a person on issues and also have an impact on a person's attitude (Koukouli, 2002 as cited in Yeboah, 2014). And for the purpose of this study, the following demographic details a) Gender of respondents. b) Age of respondents. c) Family size of respondents. d) Source of funding for respondents education were identified as relevant because they aided the researcher to understand why Visual Arts students persist the programme and why some students also attrite the programme for other non Visual Arts programme.

4.5.1 Gender of respondents

From the 73 copies of questionnaire distributed to respondents from the selected schools sampled for the study to ascertain the gender distribution, 14 representing (19%) were females and 59 representing (81%) were males. This shows a clear dominance of males offering Visual Arts than females in Nkwanta and Brewaniase SHS. The gender distribution of respondents is shown in the Figure 4.1

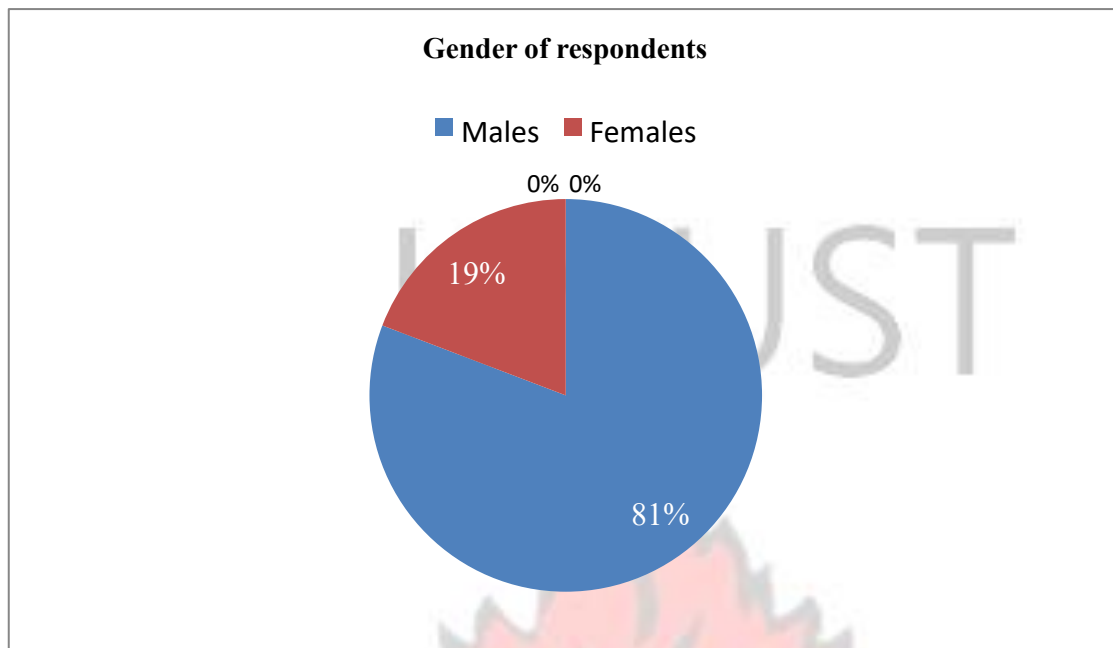


Figure 4.1: Gender of respondents
Source: Survey Data, 2018

4.5.2 Age of respondents

The age distribution of 60 Visual Arts students and 13 non Visual Arts students sampled for the study was categorized into four sets and the sets were categorized as, a) 15 years – 16 years b) 17 years – 18 years c) 19 years – 20 years and d) 20 years and above. From the 73 copies of questionnaire distributed to the respondents to ascertain their age distribution, respondents aged between of 17 years – 18 years recorded the highest turnout of 48 students which represented 65.7% of the distribution. Respondents aged between 19 years – 20 years recorded the second highest turnout of 16 students which denoted 22% of the distribution. Respondents aged between 15 years – 16 years and 20 years and above came third and fourth respectively which represent 8.2% and 4.1%.

4.5.3 Family Size and Commitment of respondents

The reason for ascertaining respondents family size and commitment is grounded in the believe postulated by Aljahoni (2016) that, a large or small family size from which a student comes

from coupled with the type of commitment of such families to the students' education will result in whether a student remains or leaves a programme of study in an educational institution. Out of the 73 copies of questionnaire distributed to the respondents to ascertaining their family size and commitment, 51 respondents representing 70% indicated that, they came from large families and 22 respondents which represented 30% indicated that, they came from small family. This indication shows that, the tendency of Visual Arts students in the selected school leaving their programme of study for other programmes is eminent since a majority of the students come from large families with less commitment from family members. This is shown in Figure 4.2.

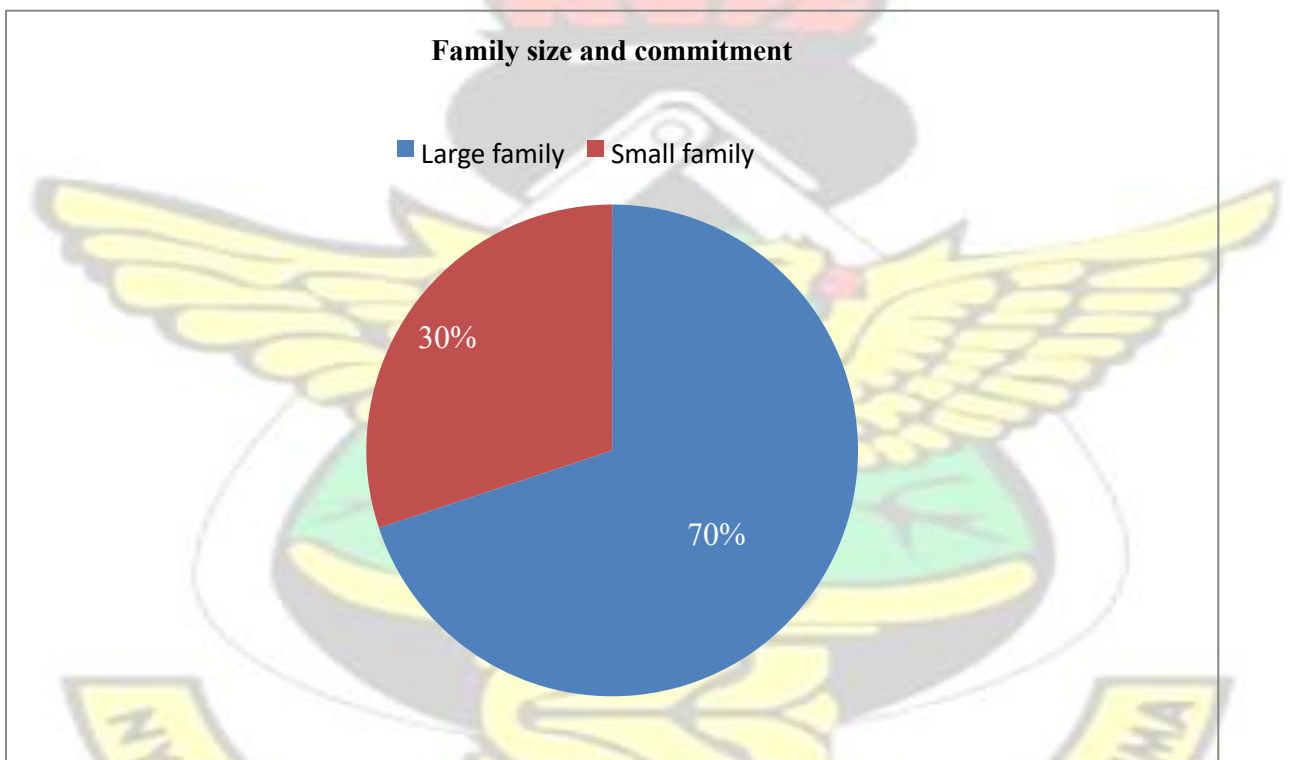


Figure 4.2: Family Size and Commitment of respondents Source: Survey Data, 2018

4.5.4 Source of Funding for Respondents' Education

When respondents were asked to state the persons responsible for their education, the following responses were recorded. Out of the 73 copies of questionnaire distributed to respondents, 31

which represented 42% stated their parents as the ones responsible for their education. 21 respondents which represented 29% also stated their guardians as the ones responsible for their education. Again, 17 respondents which represented 23% identified their siblings as the ones responsible for the education and the remaining 4 respondents which represented 6% admitted that, they were personally responsible for their education.

4.5.5 Occupation of members of family of respondents

After identifying persons responsible for the funding of respondents education above, respondents were again asked to state the occupations of these persons from which the following responses were recorded. Farming as occupation recorded the highest percentage of 71. Respondents with family members who are self employed like drivers, seamstress, mason, traders recorded the second highest percentage of 16. Respondents with family members who are civil servants like teachers, security officers, and district assembly workers recorded 11% and the remaining 2% of family members of respondents were unemployed.

This is shown in Figure 4.3.

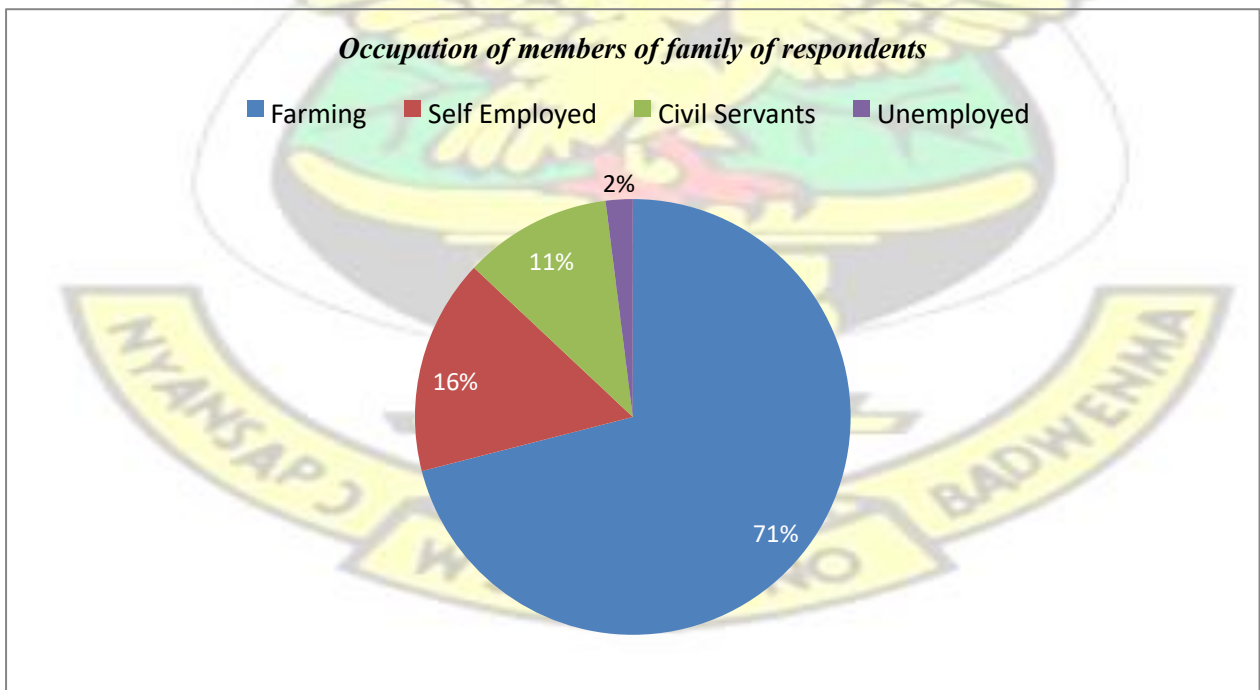


Figure 4.3: Occupation of members of family of respondents

Source: Survey Data, 2018

This section presented findings on the following; a) Gender of respondents. b) Age of respondents. c) Family size of respondents. d) Source of funding for respondents education. Under the first category, the data gathered on gender revealed that males outnumbered females in the Visual Arts departments in the selected schools. Perhaps, the low number of females in the department is attributed to the fact that, female Visual Arts students do not prefer some elective combinations such as sculptor, ceramics (Evans-Solomon, and OpokuAsare, 2011) because an elective subject like sculpture is deemed to demand a lot of energy and these elective combination of sculpture and ceramics were studied in the selected schools. The second category which presented the findings of the age of respondents revealed that, students with the ages of 17 and 18 dominated the department. With the third category which touched on the family size of the respondents, it was revealed that, 70% of respondents came from large family. The indication of this finding highlights Aljahoni (2016) stance that, students from large family size do not enjoy much commitment and attention of family members as compared to their counterparts from small family size and this perhaps might have caused some of the students to make the decision of attriting the Visual Arts programme due to lack of guidance and care. The last category in this section touched on the persons responsible for the funding of respondents education and the finding revealed that, a majority of respondents which represented 42% cited their parents as the ones responsible for the funding of their education moreover, respondents also cited farming as the main occupation of those responsible for the funding of their education. The finding also revealed that, some students who formed a minority of 6% were personally responsible for the funding of their education. These revelations perhaps indicate that, respondents came from varied socio economic background and this may have an

impact in informing their decisions on persisting or attriting the Visual Art programme given the financial cost involve in pursuing the programme.

4.6 Demographic Details of Visual Arts teachers in the Selected Schools

4.6.1 Gender of Visual Arts teachers

The gender of Visual Arts teachers in the selected schools were recorded as follows; out of the 6 teachers identified for the study, there were no female teachers among them which recorded negative (-) whereas the entire teaching staff of the Visual Arts department in the selected schools were males which recorded 100%.

4.6.2 Age of Visual Arts teachers

The age distribution of teachers in the Visual Arts departments were categorized into the following; a) 25 years -35 years b) 35 years – 45 years c) 45 years – 55 years d) 55 years – 60 years. Out of the 6 teachers identified for the study, 1 teacher which represented 17% fell within the age range of 25 years – 35 years. 4 teachers which represented 66% also fell within the age range of 35 years – 45 years. Another teacher which represented 17% fell within the age range of 45 years – 55 years. No teacher identified for the study fell within the age of 55 years – 60 years thereby recording negative (-). This is shown in the Table 4.1.

Table 4.1: Age Distribution of Visual Arts teachers

Age (Years)	Frequency	Percentage (%)
25-35	1	17
35-45	4	66
45-55	1	17
55-60	-	-
Total	6	100

Source: Survey Data, 2018

4.7 Demographic Details of Heads of Visual Arts department in the Selected Schools

4.7.1 Gender of Heads of Visual Arts department

Two (2) Heads of Department were identified from the selected schools for the study. The 2 were males representing 100%.

4.7.2 Age of Heads of Visual Arts department

The age distribution for Heads of Departments in the selected schools was categorized into the following. a) 30 years – 40 years b) 40 years – 50 years c) 50 years – 60 years. Out of the 2 Heads of Department identified for the study, the HOD for school A (Nkwanta SHS) fell within the age range of 30 years – 40 years and the HOD for school B (Brewaniase SHS) fell within the age range of 40 years -50 years.

This section revealed that, there was no female teacher in the Visual Arts department of the selected schools. This finding indicate a hindrance to the persistence of the few female students offering Visual Arts in the departments because, according to Rihani (2006) as cited in Yeboah (2014), it becomes difficult for the female students to get role models in their field of study from which they can imitate. The section also revealed in the youthful nature of teachers in the department given that, majority of the teachers which represented 66% fell below the age of 45. This is an indication that, there is an energetic working force of teachers in the department but the worrying aspect is that, their number is woefully inadequate to meet the needs of the students in the department.

4.8 Activities Undertaken for Objective One

Objective one sought to identify factors that cause attrition and persistence among Visual Arts students and students who have attrited the Visual Arts programme for other programmes in the selected schools for the study.

4.8.1 Findings and Analysis of Questionnaire Administered to Respondents

4.8.2 Visual Arts students' Responses on Factors that Cause Persistence to Visual Arts programme

Out of the 60 copies of questionnaire distributed to the Visual Arts students in the selected schools for the study to ascertain the factors that drive them to still be on the Visual Arts programme, 56 which represents 93% acknowledged that, they are still on the programme because they have much love and interest for the programme and this love and interest they claimed was discovered at the JHS (Junior High School) level when they studied B.D.T (Basic Design and Technology). Whereas the remaining 4 which represented 7% did not answer the question. Similarly, 56 out of the 60 students which also represent 93% acknowledged that, they are still on the Visual Arts programme because it matches their career ambition. The remaining 4 which represented 7% did not answer the question. In another twist of event, 49 out of the 60 students which represent 82% indicated that, they are still on the programme because they are coping perfectly well with the academic demands of the programme and this notion by the students is in accordance to a revised Tinto's SIM (Students Integration Model) in 1993 where Tinto identified three factors which included academic difficulties as some factors that could cause a student to leave or stay in a programme of study. Meanwhile, the rest culminating into 11 respondents which represented 28% did not respond to the question.

Other factors acknowledged by students' as reasons for their continual pursuance of the programme are, good cordial relationship between teachers and students which recorded 38 responses and represented 63%. The remaining 22 respondents which represented 37% did not answer the question. Also, teachers ability to teach the various Visual Arts subject well was also acknowledge as a factor that cause student to still be on the Visual Arts programme and this recorded 41 responses which represented 68%. The remaining 19 respondents which represented 32% were adamant to the question. 17 respondents which represented 28% acknowledge the fact that, the conducive nature of the teaching and learning in the department

was the reason why they have persisted the Visual Arts programme but 43 respondents which represented 72% did not respond to the question. On the aspect of peer influence being a factor that cause persistence among Visual Arts students', 13 of the respondents which represented 21% admitted to the fact that, peer influence is indeed a factor that has caused them to still be offering the programme but majority of the respondents with the number of 47 which represented 79% kept mute on the question.

Finally, a minority of the respondents with a number of 8 which represented 13% attested to the fact that, external forces like family influences is the reason why they are still on the Visual Arts programme whereas 52 respondents which represented 87% and formed the majority did not answer the question. The Table 4.2 summarizes the responses of the Visual Arts student on the reason why they are still on the Visual Arts programme.

Table 4.2: Factors that cause Persistence among Visual Arts students

Factors that cause Persistence	Frequency of responses	Percentage (%) of total respondents
Much love and interest in the programme	56	93
The programme matches our career ambition	56	93
Coping perfectly well with the academic demands of the programme	49	82
Good cordial relationship between teachers and students in the Department	38	63
Teachers teach the Visual Arts subjects very well	41	68
Conducive teaching and learning environment in the Department	17	28
Peer influence	13	21
External force like family influence	8	13

Source: Survey Data, 2018

4.8.3 Visual Arts students' who have Attrited the Programme Responses on Factors that

Cause Attrition

The snowball sampling method was used to discover students who have attrited the Visual Arts programme to other programmes in the selected schools for the study. In all, 13 students were identified to have left the Visual Arts programmes to other programmes such as General Arts, Home Economics, Business, in their respective schools. These students have indicated several factors that led to their decision of leaving the Visual Arts programme and among these reasons are the prominent ones such as, financial constraints, imposition of the programme on the students against their will, lack of interest and motivation, lack of teachers. Other factors such as difficulty in coping with the academic demands of the programme, negative perception of non Visual Arts students and teachers on the Visual Arts programme, peer influence, family influence, poor teaching and supervision, lack of practical working studio, lack of tools and materials for practical works were also indicated and recorded as factors that caused attrition among Visual Arts students. Table 4.3 summarizes the causes of attrition as indicated by the respondents.

Table 4.3: Factors that cause Attrition among Visual Arts students' who have Attrited the Programme

Factors that cause Attrition	Frequency of responses	Percentage (%) of total respondents
Imposition of the programme on the students against their will	12	92
Financial constraints	12	92
Lack of interest and motivation	12	92
Lack of teachers	11	84
Difficulty in coping with the academic demands of the programme,	9	69
Negative perception of non Visual Arts students and teachers on the Visual Arts programme	7	53
Peer influence	1	7

Family influence	4	30
Poor teaching and supervision	7	53
Lack of practical working studio	11	84
Lack of tools and materials for Practical works	10	76

Source: Survey Data, 2018

The revelations of factors that cause attrition among respondents in this section were acknowledged in order of priority based on individual students' feelings (Ryan and Deci 2000). The revelation of some students who identified lack of practical working studio and lack of tools and materials which recorded 11 and 10 responses and represented 84% and 76% respectively reflects the findings of Aidoo (2018), who asserted in his findings on a study conducted on the challenges facing Visual Arts programme in Senior High Schools in Ghana that, majority of SHS lack infrastructures such as studios, tools and materials for Visual Arts practical lessons thereby making the teaching and learning of Visual Arts difficult.

The findings of Aidoo (2018), coupled with that of the responses from the Visual Arts students brings to fore the CDM (College Droupout Model) by Tinto as revised by Manyanga, Sithole, and Hanson (2017) which indicated that, the blend of financial barriers, Social barriers and Institutional support strategies could be a key determinant on whether students stay on a programme of study or leave.

4.9 Findings and Analysis of Interviews with Visual Arts teachers in the Selected Schools

4.9.1 Visual Arts teachers' Responses on Factors that Cause Persistence among Students

The purpose of interviewing the teachers in the Visual Arts department of the selected schools to know the reason why students in the department persist the programme was to authenticate that of the responses given by the students and draw inferences from the responses of both the

teachers and students in the department. Out of the 6 Visual Arts teachers identified for the study, 6 of them which represent 100% gave their views on why students in the department persist or continue to stay in the programme and their views were recorded as follows:

1. Four (4) out of the 6 teachers which represented 67% indicated that, motivation on the part of the students was the reason why some of the students have persisted the programme to their current level.
2. Six (6) out of the 6 teachers which represent 100% acknowledged the fact that, students' continual pursuance of the programme in the department is as a result of the good tuition that is being rendered out to the students by the teachers.
3. Four (4) out of the 6 teachers which represented 67% attested to the fact that, the existence of cordial relationship between themselves and the students in the department is a key reason why majority of the students have persisted the programme to the current level.
4. Five (5) out the 6 teachers which denote 83% revealed that, the past WASSCE results of immediate seniors in the department, where they excelled well especially in the departmental subjects (electives) was another driving factor that is moving the students on.

4.9.1 Visual Arts teachers' Responses on Factors that Cause Attrition among Students

For the purpose of validating the responses of the students on the causes of attrition, the Visual Arts teachers who participated in the study were asked to give their views on why they believe some students leave the Visual Arts programme to join other programmes. Out of the 6 Visual Arts teachers identified for the study, 6 of them which represent 100% gave their views on why students in the Visual Arts department leave their programme of study to join other programmes and their views were recorded as follows:

1. Five (5) out of the 6 teachers representing 83% that were interviewed revealed that, some students attrite the Visual Arts programme because of the financial burden involve in pursuing the programme. They admitted that, the problem is gradually gaining grounds in the department because most students in the department comes from poor homes and such students are not given any form of financial support from the Visual Arts department and the school administration to purchase tools and materials for the practical works hence the decision for some of the students to leave for other programmes that do not cost financially.
2. Again, 5 out of the 6 teachers which represented 83% stated that, some students attrite the Visual Arts programme because of the difficulty they encounter in coping with the practical demands of the Visual Arts elective subjects.
3. Four (4) out the 6 teachers which stand for 67% of the total respondents revealed that, the absence of teachers to teach some of the elective subjects in the department has also caused some of the students to leave the programme since their preferred subject (elective) from which they have hinged their career ambition on is not taught in the department.
4. Finally, 3 out of the 6 teachers which represented 50% indicated that, inadequate guidance and counseling services offered to Visual Arts students who face difficulties in making decision concerning their education was a reason why some of the students leave the programme for other programme.

4.10 Findings and Analysis of Interview with Heads of Visual Arts Department in the Selected Schools

4.10.1 Heads of Visual Arts departments' Responses on Factors that Cause Persistence among Students

The Heads of the Visual Arts department in the selected schools for the study also gave the following reasons as to why Visual Arts students continue to persist the Visual Arts programme from start to end.

1. Both Heads of Departments of schools A and B revealed that, students in the department persist the programme as a result of the good tuition that is exhibited in the department by the teachers.
2. Head of Department for school B believed that, the existence of cordial relationship between all members of the department (students, teachers and Heads of Department) was a key factor why majority of the students persist the programme. Whereas Head of Department for school A, believes that, majority of the students have persisted the programme because of the swift intervention of teachers in giving advice to students who at in a point of time begin to face problem with the Visual Arts programme.
3. Again, both Heads of Departments of schools A and B attested to the fact that due to the adequate supervision of activities like teaching in the department, most students have persisted the drogramme because the teachers are always on their toes to give their best to the benefit of the students.

4.10.2 Heads of Visual Arts Departments' Responses on Factors that Cause Attrition among Students.

To further validate the responses of the Visual Arts students and those who have left for other programmes as well as the teachers in the Visual Arts department on the factors of attrition among students, the Heads of the Visual Arts department were also asked to state the reasons

why some students leave the Visual Arts programme for other non Visual Arts programme. The following responses were recorded from the Heads of Department.

1. Both Heads of Departments of schools A and B admitted to the fact that, a lack of studio for teachers and students to regularly undertake practical lessons was a major reason why some students leave the programme for other programme because such students believe that, the main purpose of offering the Visual Arts programme which is to equip students with practical skills will be unfeasible
2. Both Heads of Departments of schools A and B unanimously admitted that a lack of financial support from the department to provide all the necessary tools and materials for students and teachers to use for practical lessons and projects was again a key reason why some students leave the programme for other programme.

Although the teachers and HOD's in the department could not exactly tell the total reason why some of their students persist the programme and others attrite, their submissions were in relation to that of the students' revelations in the department. Except for that fact that, students who have persisted the programme revealed other factors such as peer influence, external force like family influence and relation of career ambitions to their programme of study as the reasons why they have persisted the Visual Arts programme and on the aspect of those who have attrited, they also revealed factors such as imposition of the programme against their will and the negative comments other non Visual Arts students and teachers pass about the Visual Arts programme as the reasons why they have attrited the programme to other programmes.

4.11 Activities Undertaken for Objective Two

Objective two sought to examine the implications of attrition and persistence on the students' education

4.11.1 Findings and Analysis of Respondents Responses on Implications of Persistence on their Education

4.11.2 Visual Arts students' Responses on the Implications of Persistence on their Education

In order to ascertain the implications of persistence on the Visual Arts students education, respondents were asked to rate their performance by ticking on either “Very Good” “Good” “Average” “Below Average” and “Poor”.

Forty-seven (47) out of the 60 persistent Visual Arts students which represented 78% rated their performance as “Very Good”. The remaining 13 respondents out of the 60 which represent 22% rated their performance in the department as “Good”. The remaining respondents (“Average” “Below Average” and “Poor”) recorded 0% each. The pie chart summarizes the response of the Visual Arts student on the implication of persistence on their education.

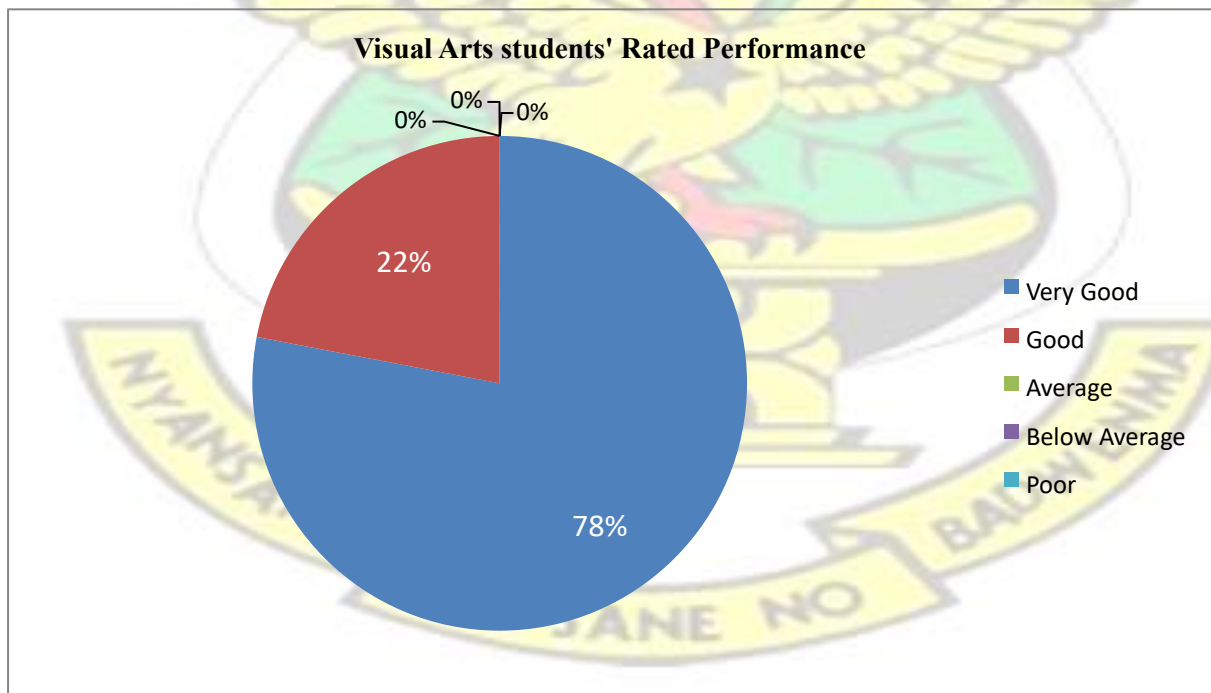


Figure 4.4: Visual Arts students' rated performance Source: Survey Data, 2018

Some factors the respondents attributed to the reason behind their highly rated performance in the Visual Arts programme are:

1. The teachers in the department teach the elective subjects very well. This as they claim has made them to be coping well with the academic demands of the Visual Arts programme hence their improved academic performance.
2. The respondents also asserted that, because the Visual Arts programme matches their career ambition and moreover, because of the much love and interest they have in the programme, they are highly motivated to perform well to help them attain their career ambitions.

To further unravel the implications of persistence on the Visual Arts students' education, respondents were asked to indicate whether they have regretted or not their decision to still be on the Visual Arts programme. A majority of 44 out of 60 respondents which connoted 73% stated clearly that, they have not in any way regretted their decision because they believe they are on the right path to achieving their ambition. On the other hand, a minority of 16 out of the 60 respondents which represented 27% stated emphatically that, they have regretted their decision to still be on the Visual Arts programme due to reasons such as:

1. The programme was imposed on them against their will as a result of the grade they had in their BECE examination. And this was evident when a section of the questionnaire distributed to the respondents required the respondents to state the BECE aggregate. 36 out of the 48 respondent who disclosed their aggregate scored grade 25 and above which represented 75% and 12 out of the 48 respondent scored grade 25 and below which represent 25%.

2. The negative comments that some non-Visual Arts students and teachers and sometimes even members of the school community pass about the Visual Arts programme and students makes them feel stigmatized hence their decision to have regretted of not leaving the Visual Arts programme.

4.10.3 Visual Arts students who have Attrited the Programme Responses on the Implications of Attrition on their Education

In a very similar method to ascertain the implication of attrition on the non Visual Arts students education in the selected schools, respondents were asked to rate their performance by ticking on either “Very Good” “Good” “Average” “Below Average” and “Poor”.

A majority of ten (10) out of the 13 students which demonstrated 76% of the respondents who have attrited the Visual Arts programme to other programmes rated their performance in their current programme of study as “Good”. Two (2) respondents out of the 13 which demonstrated 15% rated their performance in their new programme of study as “Very Good” while 1 respondent which represented 8% rated his performance as “Average”. The remaining respondents (“Below Average” and “Poor”) recorded 0% each. The pie chart summarizes the response of the non Visual Arts students on the implication of attrition on their education.

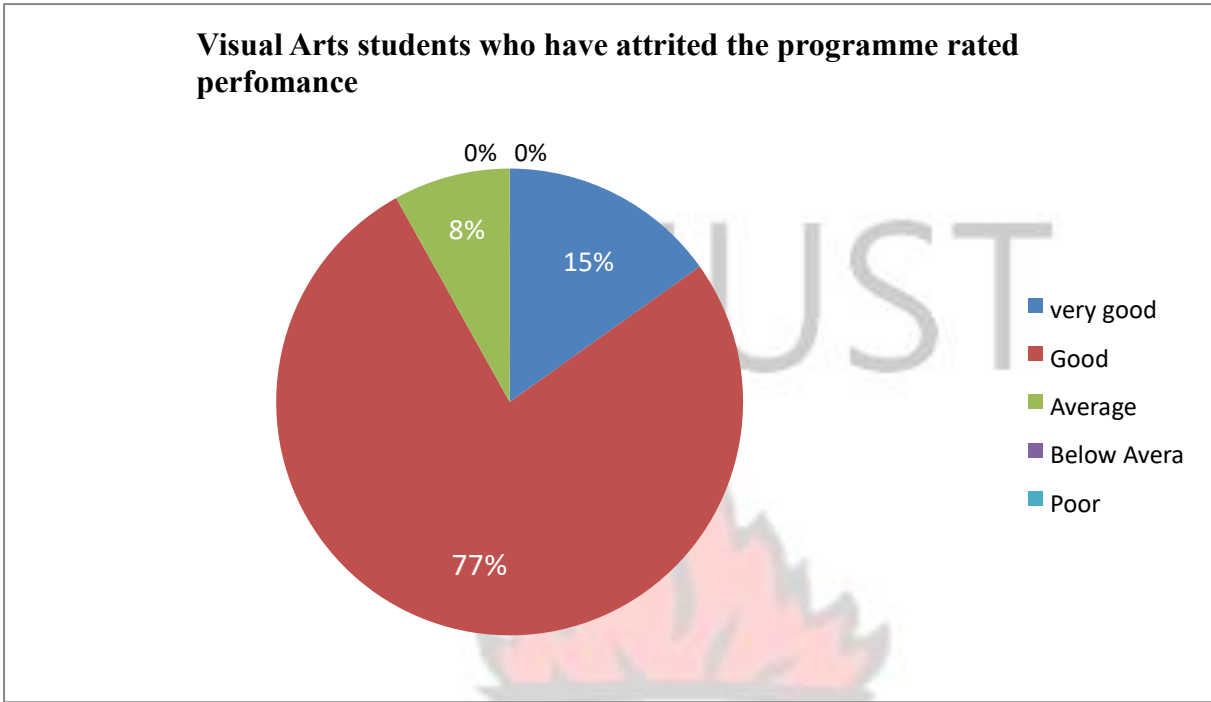


Figure 4.5: Visual Arts students who have Attrited the Programme rated performance Source: Survey Data, 2018

Some of the factors respondents attributed to the reasons behind their much improved performance in their respective programme of study are:

1. The environment of their current programme is conducive for teaching and learning.
2. They are very motivated in their current programme of study.
3. They are coping perfectly well with the academic demands of their current programme.
4. They are enjoying a cordial relationship between themselves and their teachers in their current programme of study.
5. The respondents also asserted that, their current programme of study matches their career ambition hence their relentless desire and effort in their current programme to achieving their goals.

In another development to supplement the implication of attrition on the non Visual Arts students' education in the selected schools, respondents were asked to show whether they have

regretted or not their decision to leave the Visual Arts programme for their current programme of study. Two (2) out of 13 respondents which represent 15% acknowledged that, they have regretted their decision to leave the Visual Arts programme for their current programme of study because of their inability and difficulties to integrate smoothly into the academic demands of their current programme of study whereas 11 out of the remaining 13 respondents which represent 85% acknowledged that they have not in any way regretted their decision to leave the Visual Arts programme for their current programme since, they are highly motivated in their new programme of study because the programme matches their career ambition.

4.12 Findings and Analysis of Heads of Departments' and Visual Arts teachers' Responses on Implications of Persistence on the Students' Education

4.12.1 Heads of Visual Arts departments' and Visual Arts teachers' Responses on the Implications of Persistence on the Students' Education

The responses of the Heads of Visual Arts department and Visual Arts teachers on the implications of persistence on the students' education were recorded as follows;

1. According to both Heads of the Visual Arts department in schools A and B coupled with 4 teachers which represented 67% of teachers' response rate, students who pursue the Visual Arts programme from start to end do not find much difficulty when transiting from secondary education to tertiary education. The respondents argued that, when such Visual Arts students complete their secondary education and get the chance to pursue further studies in any art related programme in the tertiary institutions, the ease at which the students adjust to their field of study is a guaranteed one since the students have had the foundation of what they are to study at the secondary level. This makes the academic integration of these Visual Arts students into their new programme of study very easy.

2. Again it was brought to fore by both Heads of the Visual Arts department in schools A and B joined with 6 teachers which indicated 100% response rate that, students who pursue the Visual Arts programme from start to end gain the benefit of acquiring a particular skill in the elective fields such as ceramics, sculpture, graphic design and printing among others which when put into practice, can help the students generate some funds to fend for themselves and acquire some of their petty needs while still educating themselves given the financial constraints involved in pursuing the Visual Arts programme. To further lay emphasis on this assertion, the Head of Visual Arts department of school B (Breweniase SHS) cited an example with one final year student who he asserted, called him during the first term vacation to inform him that, he had been given a contract by their village chief to erect his monument in front of his palace. This he said, the student called him to ask for directions on the tools and materials to purchase from the initial payment he received and also to ask for directions on how to execute the work. According to the Head of Department, this example is a testament of how some of the Visual Arts student makes ends meet to supplement their finances while they are in school.
3. The Head of Visual Arts department of school B (Breweniase SHS) and five (5) teachers which connoted 83% response rate by teachers in the Visual Arts department also revealed that, students who persist the Visual Arts programme to the ultimate achieve their full potentials and this goes a very long way to prevent wasted talent among the students. This revelation was supported by Watts (2001) who also had the view that, when individuals do not achieve their full potential, the phenomenon represents wasted talent not only for the individual but also for society as a whole.
4. Finally, it was revealed by both Heads of the Visual Arts department in schools A and B joined with four (4) teachers which represented 67% response rate by teachers that, the

probability of excelling high when students pursue the Visual Arts programme from start to end is in the ascendancy given that, since their passion and interest is in what they are studying, they are driven or moved inwardly to achieve their aim irrespective of some obstacle that confront them.

4.12.2 Heads of Visual Arts departments' and Visual Arts teachers' Responses on the Implications of Attrition on the Students' Education

The following findings were revealed by the Heads of Visual Arts department and Visual Arts teachers concerning the implications of attrition on the students' education;

1. It was revealed by both Heads of the Visual Arts department in schools A and B and five (5) teachers which represented 83% response rate by teachers that, students who leave the Visual Arts programme for other non Visual Arts programme had to deal with the psychological barrier of integrating into their new programme of study since the action of some of these students to switch programme was against their will and for that matter, the interest and love to pursue their new programme becomes difficult. This in the long run affects their academic performance and academic progress.
2. Financial constrain was also acknowledged as a negative effect that students who leave the Visual Arts programme for other programmes encounter which in effect have an implication on their educational success. Both Heads of the Visual Arts department and as six (6) teachers which represented 100% response rate by teachers in the Visual Arts department argued this assertion from the point of view that, students who leave the Visual Arts programme for other programmes like General Arts, Business, General Agriculture, Home Economics are obliged to purchase all the necessary learning materials like textbooks that is required of them in their new programme. This they continue to assert that, since such students have already acquired similar learning materials in their former programme of study, it becomes difficult for them to acquire all

the necessary materials needed in their new programme of study in order to enable them adjust to the academic demands of their new programme. Hence, the inability of such students to cope easily with the demands of their current programme of study.

3. Again, it was revealed by the Head of Visual Arts department of school A (Nkwanta SHS) and three (3) teachers which imply 50% response rate by teachers in the Visual Arts department that, when Visual Arts students continue to attrite the Visual Arts programme, the phenomenon will gradually decrease the number of Visual Arts students who enter the tertiary institutions to pursue further studies in art related programmes hence the future menace of producing enough art scholars to take up duties such as teaching Visual Arts in the countries secondary and tertiary institutions as well as working and heading art related organizations like the cultural centre's, museums, graphic communications organizations, among others.
4. Finally, both Heads of the Visual Arts department coupled with five (5) teachers which represented 83% response rate by teachers in the Visual Arts department revealed that, the continual increase in attrition rate of Visual Arts students will only tarnish the image of Visual Arts Education in the country since the impression that Visual Arts programme is not worth studying will be created in the minds of students who will wish to pursue the Visual Arts programme in the near future. This revelation is of similar view to that of Lau (2003) who asserted that, the continual increase in student attrition in an institution might also affect the way stakeholders, legislators, parents, and students view the institution.

The above findings strengthen the position that persistence in any chosen academic programme is comparatively preferred by many when juxtaposing the benefit with the consequences of attrition. To this end, it is important that stakeholders, especially students are encouraged to make the right decision regarding the academic pursuit prior to starting the programme.

4.13 Activities Undertaken for Objective Three

Objective Three Sought to Propose an Innovative Model used to curb the problem of Attrition and encourage Persistence among Visual Arts students in Selected Schools.

A model is a plan, a design or a roadmap that is created based on distinctive variables which are intended to be followed in solving an incidence. The model proposal for this study was created based on two distinctive source of information which are:

1. The recommendations of the respondents identified for the study (Visual Arts Heads of Department, Visual Arts teachers, Visual Arts students and Visual Arts students' who have left the programme for other programmes) on ways of encouraging students to continue pursuing the Visual Arts programme instead of attriting.
2. The extensive literature gathered from secondary source on models of attrition and persistence.

The following recommendations were identified by Visual Arts students and students have left the Visual Arts for other programmes as remedies that can be used to improve the Visual Arts programme in the selected schools and also encourage persistence instead of attrition among the Visual Arts students.

1. Sixty-eight (68) out of the 73 respondents which denotes 93% of the response rate recommended that, Visual Arts students should be taken through a rigorous orientation before the start and in the middle of the programme on the benefits of offering Visual Arts.
2. Again, 70 out of the 73 respondents which denote 96% of the response rate recommended that there should be a source of financial support from the Visual Arts department to

students in the department who might be facing financial constraints in the offering of the Visual Arts programme.

3. Seventy-three (73) out of the 73 respondents which denotes 100% of the response rate recommended that the school should provide the Visual Arts department with the state of the art studio which will aid the students and teachers in undertaking their practical lessons, exercise and examinations.

The following suggestions were identified by Heads of Visual Arts department and teachers as remedies that can be used to improve the Visual Arts programme in the selected schools and also encourage persistence instead of attrition among the Visual Arts students.

1. Both Heads of the Visual Arts department of schools A and B and 6 teachers which denotes 100% response rate of teachers in the department suggested that, enough Visual Arts teachers should be provided to the Visual Arts department in the selected schools to teach some elective subject such as picture making which is taught by any teacher due to shortage of teachers in the Visual Arts department in the selected schools.
2. Both Heads of the Visual Arts department of schools A and B joined with 6 teachers which denotes 100% response rate of teachers in the department suggested that, Visual Arts student should be made to undertake periodic practical lessons and projects with constant supervision from the teachers in the department since the programme is a practically oriented one.
3. Both Heads of the Visual Arts department of schools A and B in addition to 4 teachers which denotes 67% response rate of teachers in the department suggested that, Visual Arts students should constantly be taken to tour some attractive and interesting art centres and organizations which they believe will go a long way to motivate and revive the interest of some students who might be losing interest in the programme. By touring such

centre's and organizations, the students will have the opportunity to meet people who have achieved tremendously high in the art field and by so doing, the students will take inspirations from such important personalities.

4. Finally, both Heads of the Visual Arts department of schools A and B and 5 teachers which denotes 83% response rate of teachers in the department suggested that, Guidance and counseling Department in the selected schools should be functional so as to constantly provide adequate service to students who might find some personal decision of theirs difficult to comprehend in the course of their stay in school. Some of the decisions these students find difficult to comprehend are lack of motivation, lack of interest, peer pressure, financial difficulties, and negative comments some non-Visual Arts students and teachers pass about the Visual Arts programme and students.

4.13.1 Proposed Model for Encouraging Persistence among Visual Arts students



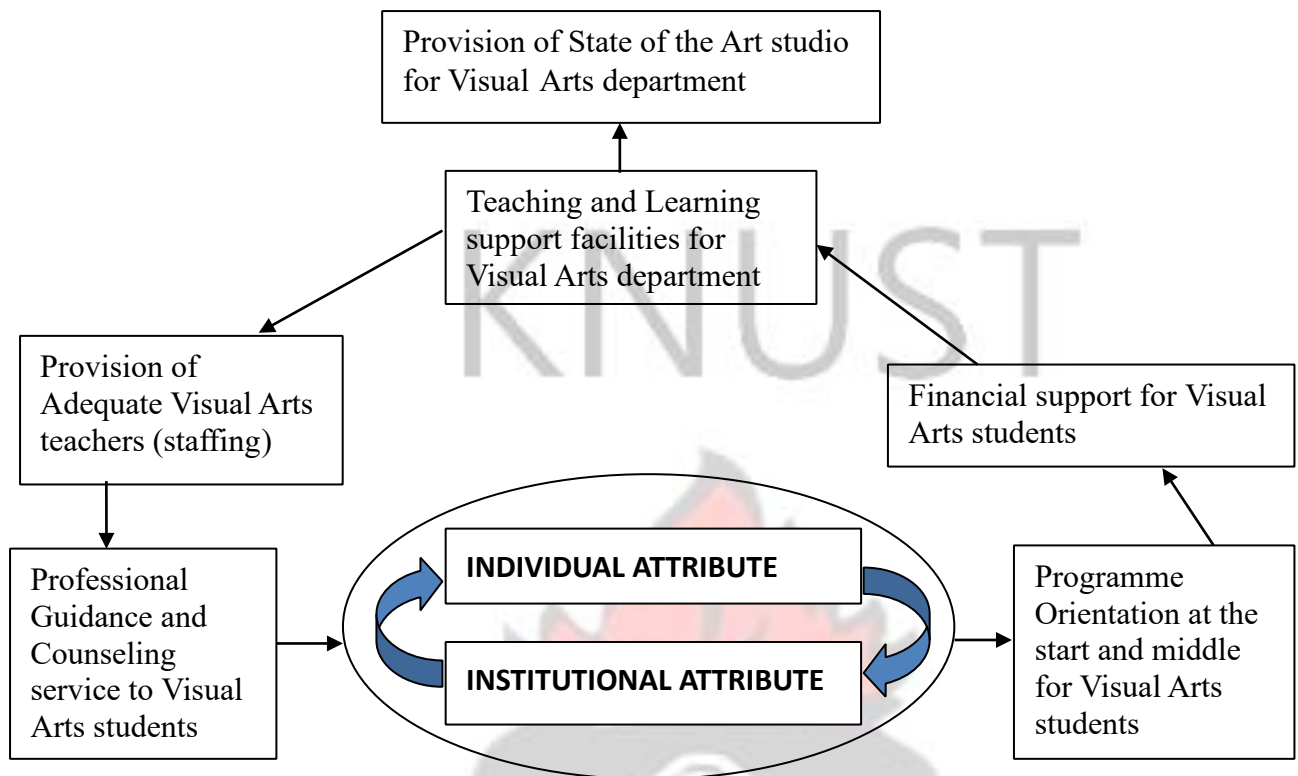


Figure 4.6: Proposed model for encouraging persistence among Visual Arts students Source: Adapted from Tinto SIM Model (1993) and Draper (2003)

This proposed model which is aimed at curbing attrition and encouraging persistence among Visual Arts students in the selected schools for the study was adapted from Tinto’s SIM model (1993) and Draper (2003). The variables used for developing the model were arrived at from the peculiar and pressing issues that were acknowledged by the Visual Arts students as factors that caused attrition among them and also the uniqueness of the selected schools identified for the study. The variables consists of “individual and institutional attributes” “programme orientation at the start and middle for Visual Arts students” “financial support for Visual Arts students” “teaching and learning support facilities for Visual Arts department” “provision of adequate Visual Arts teachers (staffing)” and “professional guidance and counseling service to Visual Arts students”

Operational function of Model

This model first acknowledges the two key fundamental variables of “Individual and Institutional attributes” that accounts for attrition and persistence among Visual Arts students in the selected schools for the study. The right hand side of the model proposed the first subvariable which indicates that, Visual Arts students should be taken through programme orientation by professional art resource persons at the beginning and also in the middle of the programme. This will enable the students get accustomed to the prospects of studying the Visual Arts programme and also enlighten the students to gain more understanding in the underlying benefits that come with the studying of the Visual Arts programme (Conner and Riordan, 2015). Orientation in the middle of the programme will again regenerate and sustain the interest and motivation of the Visual Arts students in studying the Visual Arts programme.

The second sub-variable of the model proposed financial support for Visual Arts students. This is due to the fact that, Visual Arts students in the selected schools come from varied socio-economic background and for that reason the financial means of acquiring some expensive tools and materials needed to study the Visual Arts programme become unattainable by some of the students. When financial assistance in the form of providing tools and materials and other necessary educational materials needed for studying the Visual Arts programme is extended to Visual Arts students who are handicapped financially, the persistence rate among the students will be increased due to the reason that students’ interest in the programme will be revived.

The third variable proposed by the model is to provide teaching and learning support facilities (particularly state of the arts studio) for the Visual Arts departments in the selected schools for the study. The underlying factor to this proposal is rooted to the core mandated that has been spelled out clearly by the 2008 and 2010 Visual Arts curricula which indicates that, Visual Arts should be aimed at equipping its students with both theoretical knowledge and practical skills. The core mandates of acquiring practical skills and knowledge become unattainable if the appropriate teaching and learning environment is not created hence, the proposal of the variable

to provide Visual Arts students with a modern studio which will create the platform for Visual Arts students to achieve the core mandate of studying the Visual Arts programme which is gaining practical skills by frequently undertaking practical lessons and projects. Visual Arts students are encouraged to persist the Visual Arts programme when their ambition of gaining practical skills to make them self employable after their education perfectly match what they are studying in school.

The fourth variable of the model proposed that the staff strength of the Visual Arts departments in the selected Senior High Schools should be increased. The data gathered from the study revealed that, the current staff number of the Visual Arts departments in the two schools stands at only 8 which is wholly inadequate to match the students' number of 329. The low staff number in the Visual Arts departments has caused the teaching of some Visual Arts elective subjects in the selected schools vacant. This phenomenon has caused some Visual Arts students to attrite the Visual Arts programme for other non Visual Arts programmes due to the fact that, their preferred elective combinations are not being taught in the department and in the case where they are taught.

The final variable of the model proposed that, Visual Arts students should be provided with adequate guidance and counseling service. This proposal is owned to the fact that, Visual Arts students revelations from the data gathered and the revelations from other studies such as that of Evans-Solomon and Opoku-Asare(2011), Opoku-Asare, Tachie-Menson, and Essel, (2015) which succumb to the fact that, Visual Arts students face verbal abuses from other non Visual Arts students and teachers that cause some of these Visual Arts students to undergo emotional and psychological disturbance. The guidance and counseling service should be highly operational in the selected schools in order to meet the counseling needs of Visual Arts students facing such distress. By offering such prompt and professional counseling service to

these students, they will be encouraged to persist the Visual Arts programme despite the negative comments that are directed towards them.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter summarizes the major findings, outlines conclusions and recommendations from the study for critical deliberation by the Heads of Nkwanta and Brewaniase Senior High Schools, as well as Heads of Visual Arts departments in the same institutions, Ghana Education Service, the Ministry of Education and the concerned stakeholders of Visual Arts Education towards the improvement of Visual Arts education so as to prevent Visual Arts students from attriting the programme for other programmes after their enrollment.

5.2 Summary

This thesis titled “Attrition and Persistence among Visual Arts students in Nkwanta South District: Its implication on Visual Arts education in the Oti Region of Ghana” aimed at bringing to fore the reasons why Visual Arts students in the selected schools for the study start the Visual Arts programme but do not pursue the programme to the end but rather leave the Visual Arts programme to join other programmes, the thesis also aimed at discussing the implication of the menace on the students education as well as Visual Arts education in general. Finally the project intended to propose an appropriate model based on the recommendations gathered from the field coupled with existing proven theories on the subject matter to curb the menace.

In reference to objective one of the study which sought to unravel the causes of attrition and persistence among Visual Arts students in the selected schools for the study, it was revealed that most of the Visual Arts students who have attrited the Visual Arts programme to pursue other non

Visual Arts programme did that because they have lost interest and love for the Visual Arts programme which they started from the beginning. The study also revealed that, Visual Arts students' lack financial support to purchase the necessary tools and materials required for the Visual Arts programme was also a reason why some students attrite. Similarly, the following causes were also revealed as reasons why Visual Arts students leave the Visual Arts programme for other programmes; difficulty in coping with the practical demands of the Visual Arts programme, lack of motivation, lack of teachers, lack of teaching and learning materials, negative comments that other non Visual Arts students and teachers pass on the Visual Arts programme and students.

Still under objective one, the factors that caused Visual Arts students to persist the Visual Arts programme to their current levels were revealed as; the programme matches their career ambition, students cope well with the rigorous practical demands of the programme. Again, it was revealed that, although there were some challenges students faced in the department such as lack of studio, lack of teachers, this did not deter students who have matched on to their current level because such students have much interest and love for the Visual Arts programme hence the motivation behind their decision to continue pursuing the programme. Other factors that were revealed from the study to be the reasons why Visual Arts students persist the programme are; Visual Arts teachers teach the programme very well. And also, there is cordial relationship between students and the teachers in the Visual Arts department.

In regards to the objective two of the study which sought to discuss the implication of attrition and persistence on the students education and Visual Arts education in general, the following revelations were brought to fore.

It was revealed that, students who leave the Visual Arts programme for other non Visual Arts programme do face the psychological problem of integrating smoothly into their new programme of

study. Again, it was revealed that, students who leave the Visual Arts programme for other programmes against their will end up wasting their talent. Similarly, the image of Visual Arts education is thrown into muddle by the general public if the menace of attrition continues to persist.

Other revelations from the discussions were, students who persist the Visual Arts programme from start to end do not find difficulty in transiting from secondary education to tertiary to pursue any art related programme since the foundation has been laid during the secondary education. Similarly, it was revealed that, students who pursue the Visual Arts programme from start to end stand the chance of excelling high in their endeavours owing to the fact that, the passion, motivation and interest they have in the Visual Arts programme will be the bedrock that will continue edging them on until their full potential is achieved.

The following suggestions from the data gathered from respondents on how to improve the teaching and learning of the Visual Arts programme formed the basis of the objective three of the study which sought to propose an appropriate model to curb the menace of attrition and encourage persistence among Visual Arts students.

It was suggested by the respondents that, Visual Arts departments in the selected schools should be provided with the state of the art studio where students and teachers in the department can regularly undertake practical lessons and projects. The availability of financial support to Visual Arts students in purchasing the required tools and materials for the programme was also suggested by the respondents. Again, it was suggested that, Visual Arts students should be taken through orientations at the start and middle of the programme on the benefits of offering Visual Arts since this will go a long way to rekindle the interest and motivation of students who might be facing the dilemma of attriting the Visual Arts programme. Provision of enough teachers to teach the Visual Arts

programme and also the provision of adequate guidance and counseling services for Visual Arts students who might face any form of psychological problem in the course of offering the Visual Arts programme were likewise suggested by the respondents in preventing attrition and encourage persistence among Visual Arts students.

5.3 Conclusions

Based on the revelations from the findings, the following conclusions were drawn.

1. Majority of Visual Arts student persist the programme because of the motivation, interest and love for the programme that drives them but the Visual Arts departments in the selected schools lack the necessary resources to sustain the love, interest and motivation of their students.
2. Financial constrain was identified as a major factor that cause attrition among Visual Arts students however, the Visual Arts department through relevant stakeholders have no policies in place to address the problem of easing the financial burden of students in the department.
3. Although there exist a kind of cordial relationship between students and teachers in the Visual Arts department, the staff strength in the department is woefully inadequate to meet the needs of students. Most especially, the absence of female staffs in the departments serves as a hindrance to the academic and psychological development of the few female students in the department.
4. Lack of studio and other relevant teaching and learning materials in the departments serves as a blockage to the department in achieving its core mandate of equipping students with practical skills thereby leading to the problem of wasted talent among the students.

5. Aside the fact that, students in the department admitted to suffering verbal and psychological abuse from their colleagues and teachers in other departments, no or less effort is done by the guidance and counseling department to address the situation.

5.4 Recommendations

After a cautious deliberation on the data gathered for the study, the following recommendations are being put for consideration by the Heads of the schools selected for the study and the Heads of Visual Arts department in the selected schools and not exempting relevant stakeholders in Visual Arts Education in curbing the problem of attrition and encouraging attrition among Visual Arts students in the selected schools for the study.

1. Resource persons in the field of arts should be invited to orientate Visual Arts students at the beginning and middle of their stay on campus on the prospect of offering Visual Arts.

This proposal to orientate Visual Arts students on the benefits and prospect of offering Visual Arts (especially midway through their three years of offering the Visual Arts programme in the selected schools) will serve the purpose of rekindling the interest and motivation of students who might be contemplating whether to attrite or persist the Visual Arts programme due to various reasons that were identified in the data collection on causes of attrition and persistence among Visual Arts students.

2. Heads of Visual Arts departments in the selected schools should adopt a policy in generating earnings which should be used to purchase tools and materials for students in the department to use for their practical lessons and projects. Example of such policies in generating earnings could be that; Visual Arts students whose parents or guardians refuse to honour PTA meetings should be made to pay a fine to the Visual Arts department. Also,

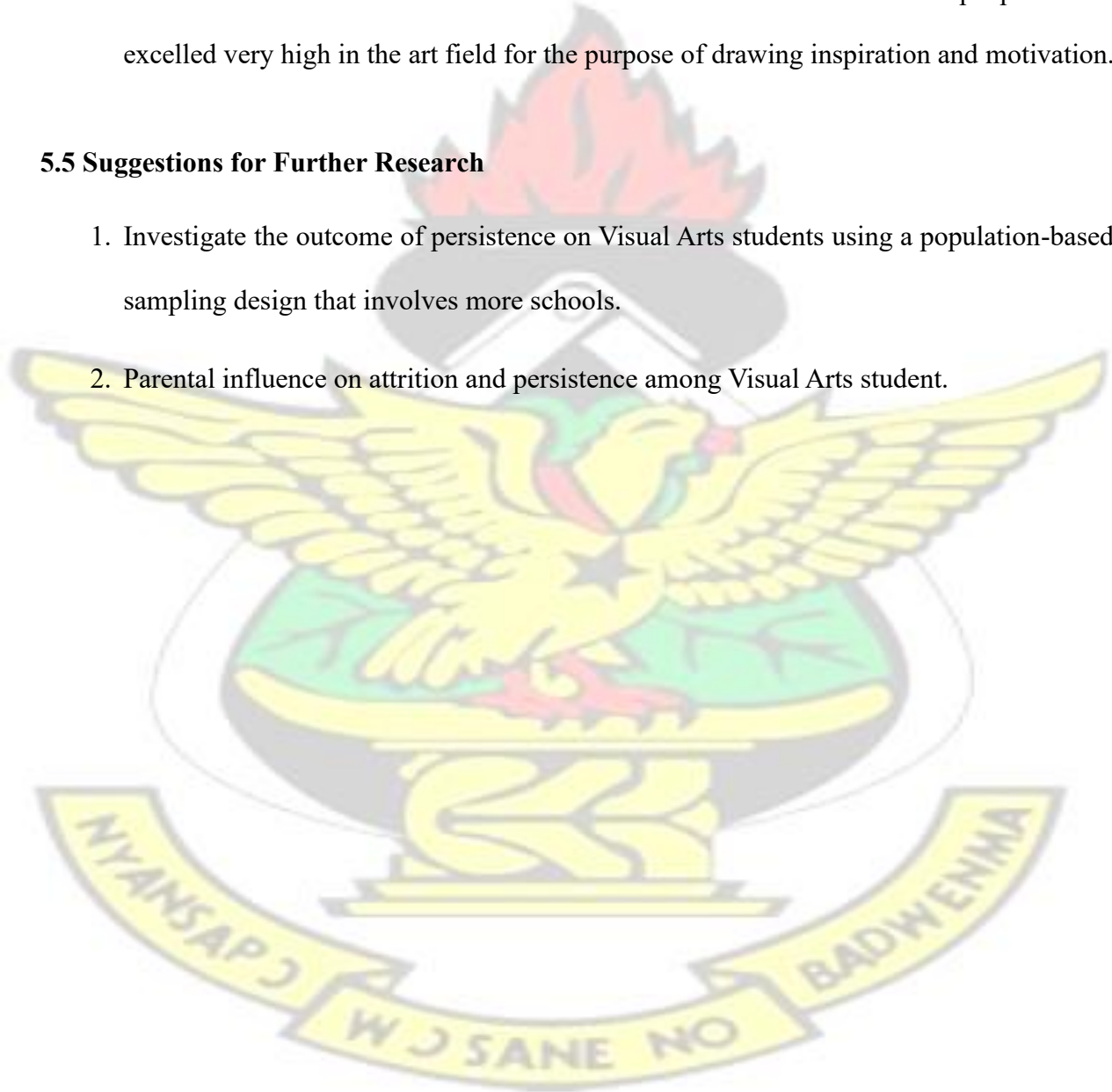
Visual Arts students who misconduct themselves in the department should be made to pay

- a fine. Again, Visual Arts departments can organize exhibition of the art works of past and present Visual Arts students. The exhibition should be opened to the school community and the general public on special days such as “open days” “PTA meeting days” “sports periods” at a fee. The fees that will be garnered from these suggested policies can be used to purchase tools and materials and other valuable educational materials that can be used by students and teachers in the department for effective teaching and learning of the Visual Arts programme.
3. Visual Arts Heads through the school Heads of the selected schools for the study and other stakeholders should provide state of the art studio for the Visual Arts department where the students and teachers can frequently undertake practical lessons and projects and also store valuable art tools and materials as well as art works of students. Funds for the provision of the studio can be solicited from stakeholders and also the Parents Teachers Association (PTA) and even old students association of the schools.
 4. Ghana Education Service (GES) through the Ministry of Education (MoE) should as a matter of urgency recruit and post professional Visual Arts teachers to the selected schools to take up the vacant Visual Arts elective subjects and also to supplement the efforts of the few Visual Arts teachers in the selected schools.
 5. The guidance and counseling service department in the selected schools should organize workshop for Visual Arts teachers and Heads of Visual Arts department on how to preliminary receive and address the grievances of students in the department before referring such students to the appropriate department for the necessary attention. This will enable teachers and Heads of the Visual Arts department to attend to students in the department who might find it difficult to share their problems with people outside the department but rather their teachers and Heads of Department due to the strong attachment and relationship that exist between them.

6. On the aspect of loss of interest and motivation on the part of Visual Arts students which were duly acknowledged by the respondents as a factor that causes attrition among some section of the respondents, it is recommended that, the Heads of Visual Arts departments through the school Heads should cause Visual Arts students to occasionally undertake educational trips (excursions) to proven art centres and art departments in the tertiary institutions where the students can be afforded to meet and interact with people who have excelled very high in the art field for the purpose of drawing inspiration and motivation.

5.5 Suggestions for Further Research

1. Investigate the outcome of persistence on Visual Arts students using a population-based sampling design that involves more schools.
2. Parental influence on attrition and persistence among Visual Arts student.



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APPENDICES

APPENDIX A

**DEPARTMENT OF EDUCATIONAL INNOVATIONS
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3rd Sept, 2018

The Head
Visual Art Department
Nkwanta Senior High

Dear Sir,

LETTER OF INTRODUCTION –GODWIN JEJETI

Mr. Godwin Jejeti is an MPhil. Art Education student in the above Department of KNUST, with a student number PG 9039817.

He is conducting a research on *“Attrition and Persistence Among Visual art students in Nkwanta South District: Its implication on Visual Art Education ”*

I would be very grateful if you could provide him with any information he may need.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'Mavis Osei', is written over a horizontal line.

Dr. (Mrs) Mavis Osei
Head of Department

APPENDIX B

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3rd Sept, 2018

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Brewaniase Senior High

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I would be very grateful if you could provide him with any information he may need.

Yours faithfully,

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Dr. (Mrs) Mavis Osei
Head of Department

APPENDIX C

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
COLLEGE OF ART AND BUILDS ENVIRONMENT
DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND TECHNOLOGY

QUESTIONNAIRE FOR STUDENTS WHO HAVE ATTRITED THE VISUAL ARTS PROGRAMME ON ATTRITION AND PERSISTENCE OF VISUAL ARTS STUDENTS IN SELECTED SENIOR HIGH SCHOOLS IN NKWANTA SOUTH DISTRICT: IMPLICATION FOR VISUAL ARTS EDUCATION IN OTI REGION, GHANA.

The aim of this questionnaire is to seek information for the above thesis. The right of confidentiality and anonymity shall be observed accordingly on all the information that you provide. The researcher appreciates your time and effort for the true and honest responses you provide since they are highly important for this research (Please, tick [], state, explain briefly or specify where necessary)

Section A. (Personal data)

1. Sex/Gender: Male [] Female []
2. Age
 - a) 15years - 16years []
 - b) 17years – 18years []
 - c) 19years – 20years []
 - d) Above 20years []
3. What is the name of your school?
4. What programme are you currently offering?
5. In which form are you? a) Form -1 [] b) Form-2 [] c) Form-3 []
6. Do you come from a large family size? a) Yes [] b) No []
7. Who is taking care of your education? a) Parents [] b) Guardians [] c) Siblings []

d) If any other, please state

8. State the occupation of your parents, guardians, siblings or any other person taking care of your education.

a) Parents:.....

b) Guardians:

c) Siblings:

d) If any other, state

Section B. (Causes of Attrition among Non-Visual Arts students)

9. State your BECE aggregate

10. Did you study BDT (Basic Design and Technology) at basic school? a) Yes [] b) No []

• If Yes, did you, i) like the subject [] ii) Dislike the subject []

• IF No, what was the reason?

a) There was no teacher to teach the subject in your school []

b) There was a teacher to teach the subject but did not cover the Visual Arts aspect in the syllabus before you wrote BECE []

c) If any other reason, State briefly

11. Did you intend offering Visual Arts right from 1st year? a) Yes [] b) No [] □

If Yes, what was your reason?

a) I developed affection for the Programme from my time at the basic school []

b) The Programme fits my career aspirations []

c) External force such as family influenced my decision []

d) External force such as friends influenced my decision []

- e) If any other reason, state briefly
- If No, how did you end up in the Visual Arts Class?
- a) The programme was imposed on me through the computerized placement []
- b) External force such as family influenced my decision []
- c) External force such as friends influenced my decision []
- d) External force such as teachers in my basic school influenced my decision []
- e) If any other reason, state briefly

12. Was there any type of cordial relationship between you and your teachers in the Visual Arts department? a) Yes [] b) No []

• If YES, what type of relationship was it?

- a) Normal teacher-student relationship []
- b) Casual relationship []
- c) Romantic relationship []
- d) If any other reason, State briefly

13. How were you admitted into this school? [mode of admission]

- a) Computer placement []
- b) On sports grounds []
- c) On transfer []
- d) Parents/guardians came to lobby []
- e) If any other reason, state briefly

14. Were you ever repeated during your time of offering Visual Arts? a) Yes [] b) No []

• If Yes, what was the cause?

a) Poor academic performance []

b) On health grounds []

c) On disciplinary grounds []

d) If any other reason, state briefly

15. Do you have friends or classmates who have also left the Visual Arts programme for other programmes in your school? a) Yes [] b) No []

□ If Yes, which programme?

a) General Science [] b) General Agric [] c) General Arts [] d) Business []

e) Home Economics []

16. What problems did you face during your time of offering Visual Arts?

a) Lack of Teachers []

b) Lack of Tools and Materials for practical works []

c) Lack of Practical Working Studio []

d) Lack of Space (Classroom) []

e) Lack of motivation []

f) Loss of interest []

g) Please state other problem(s) if any:

.....

17. What informed your decision to leave the Visual Arts programme for your current programme?

a) Lack of teachers []

- b) Poor teaching and supervision []
- c) Lack of motivation []
- d) Loss of interest []
- e) The programme was imposed on you against your will []
- f) The negative perceptions the non- Visual Arts students and teachers had about Visual Arts programme []
- g) Peer influence []
- h) Financial constrain []
- i) Unable to cope with the academic demands of the Visual Arts programme []
- j) Results of your immediate seniors in the department was not encouraging []
- k) If any other reason, State briefly

Section C. (Impact of Attrition among Non-Visual Arts students)

18. What current programme are you offering after leaving the Visual Arts programme?

- a) General Science [] b) General Agric [] c) General Arts [] d) Business []
- e) Home Economics []

19. How would you rate your performance in your current programme of study?

- a) Very Good [] b) Good [] c) Average [] d) Below Average [] e) Poor []

20. Is there any type of cordial relationship between you and your teachers in your current department? a) Yes [] b) No []

□ If Yes, what type of relationship is it?

- a) Normal teacher – student relationship []
- b) Casual relationship []

- c) Romantic relationship []
- d) If any other reason, State briefly

21. Have you in anyway regretted your decision of leaving the Visual Arts programme for your current programme? a) Yes [] b) No []

If Yes, how?

- a) Difficulty in coping with the academic demands of your current programme []
- b) Feeling dejected in your new environment []
- c) Loss of interest []
- d) That was not your programme of interest []
- e) Lack of motivation []
- f) If any other reason, State briefly

IF No, why?

- a) Your new programme matches your career aspiration []
- b) The environment of your new programme is conducive for teaching and Learning []
- c) Coping perfectly well with the academic demands of your new programme []
- d) You are motivated in your new programme []
- e) You have match interest in your new programme []
- f) You have satisfied the demand of persons who wanted you to leave Visual Arts []
- g) If any other reason, State briefly

22. Suggest any recommendation(s) to improve the teaching and learning of Visual Arts in your school so as to prevent future attrition by other students:

.....
.....
Thank You

APPENDIX D

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI

COLLEGE OF ART AND BUILDS ENVIRONMENT

DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND TECHNOLOGY

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 - d) Above 20years []
- 3) What is the name of your school?
- 4) In which form are you? a) Form-1 [] b) Form-2 [] c) Form-3 []

5) Who is taking care of your education? a) Parents [] b) Guardians [] c) Siblings []

d) If any other, state

6) State the occupation of your parents, guardians, siblings or any other person taking care of your education.

a) Parents:.....

b) Guardians:

c) Siblings:

d) If any other, state

Section B. (Causes of persistence among Visual Arts students)

7) State your BECE aggregate

8) Did you study BDT (Basic Design and Technology) at basic school? a) Yes [] b) No []

If Yes, did you

a) Like the subject []

b) Dislike the subject []

IF No, what was the reason?

a) There was no teacher to teach the subject in your school []

b) There was a teacher to teach the subject but did not cover the Visual Arts aspect in the syllabus before you wrote BECE []

c) If any other reason, State briefly 9)

Did you intend offering Visual Arts right from 1st year? a) Yes [] b) No []

If Yes, What was your reason?

a) You developed affection for the programme from your time at basic school []

- b) The programme fits your career aspirations []
- c) External force like family influenced your decision []
- d) External force like friends influenced your decision []
- e) If any other reason, state briefly
- If No, how did you end up in the Visual Arts Class?
- f) The programme was imposed on you through the computerized placement []
- g) External force such as family influenced your decision []
- h) External force such as friends influenced your decision []
- i) External force such as teachers in your basic school influenced your decision []
- j) If any other reason, State briefly

10) Is there any type of cordial relationship between you and your teachers in the Visual Arts department? a) Yes [] b) No []

If Yes, what type of relationship was it?

- a) Normal teacher – student relationship []
- b) Casual relationship []
- c) Romantic relationship []
- d) If any other reason, State briefly 11) How were you admitted into this school? [mode of admission]
- a) Computer Placement []
- b) On sports grounds []
- c) On Transfer []

- d) Parents / Guardians came to lobby []
- e) If any other reason, state briefly

12) Have you ever been repeated in the department? a) Yes [] b) No []

If Yes, what was the cause?

- a) Poor academic performance []
- b) On health grounds []
- c) On disciplinary grounds []
- d) If any other reason, State briefly

13) Do you have friends or mates who have left the Visual Arts programme for other programmes in your school? a) Yes [] b) No []

If Yes, which programme?

- a) General Science [] b) General Agric [] c) General Arts [] d) Business [] e)

Home Economics []

14) Are you facing any problem(s) in the department? a) Yes [] b) No []

If Yes, what problems are you facing?

- a) Lack of Teachers []
- b) Lack of Tools and Materials for practical works []
- c) Lack of Practical Working Studio []
- d) Lack of Space (Classroom) []
- e) Lack of motivation []
- f) Please state other problem(s) if any

Thick Yes/No from question 9-14 what has informed your decision to continue pursuing the Visual Arts programme from 1st year till now?

15) Have you persisted on the Visual Arts programme because it matches your career ambition? a) Yes [] b) No []

16) Have you persisted on the Visual Arts programme because you have much interest and love for the programme? a) Yes [] b) No []

17) Have you persisted on the Visual Arts programme because Visual Arts teachers teach the subjects very well in your school? a) Yes [] b) No []

18) Have you persisted on the Visual Arts programme because of your friends who are still offering the programme? a) Yes [] b) No []

19) Have you persisted on the Visual Arts programme because you have been coping well with the academic demands of the programme? a) Yes [] b) No []

20) Have you persisted on the Visual Arts programme because you like the relationship between you and your teachers in the department? a) Yes [] b) No []

Section C. (Impact of Persistence among Visual Arts students)

21) How would you rate your performance in your current programme of study?

a) Very Good [] b) Good [] c) Average [] d) Below Average [] e) Poor []

22) Have you in anyway regretted your decision of not leaving the Visual Arts programme till now? a) Yes [] b) No []

23) Do you have difficulty in coping with the academic demands of the programme? a) Yes []
b) No [] c) Sometimes []

24) Have you ever been pressured by your family to abandon the Visual Arts programme? a)

Yes [] b) No [] c) Sometimes []

25) Have you ever been pressured by your friends to abandon the Visual Arts programme? a)

Yes [] b) No [] c) Sometimes []

26) Do you feel stigmatized due to the negative perception other non-Visual Arts student and teachers have about the Visual Arts programme in your school?

a) Yes [] b) No [] c) Sometimes []

27) Do you have interest in the Visual Arts programme that you are pursuing?

a) Yes [] b) No [] c) Sometimes []

28) Are you motivated to continue this programme even after your SHS education? a) Yes

[] b) No [] c) Sometimes []

29) Suggest any recommendation(s) to improve the teaching and learning of Visual Arts in your school so as to motivate students to continue pursuing the programme.

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.....
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Thank you



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APPENDIX E

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
COLLEGE OF ART AND BUILDS ENVIRONMENT
DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND TECHNOLOGY

INTERVIEW GUIDE FOR HEAD OF VISUAL ARTS DEPARTMENT (HOD) ON ATTRITION AND PERSISTENCE OF VISUAL ARTS STUDENTS IN SELECTED SENIOR HIGH SCHOOLS IN NKWANTA SOUTH DISTRICT: IMPLICATION FOR VISUAL ARTS EDUCATION IN OTI REGION, GHANA.

The aim of this Interview is to seek information for the above thesis. The right of confidentiality and anonymity shall be observed accordingly on all the information's that you provide. The researcher appreciates your time and effort for the true and honest responses you provide. Your responses are highly important for this research.

1. How many teachers do you have in your department?
2. For how long have you been the head of department?
3. For how long have you been teaching Visual Arts in this school?
4. Which of the Visual Arts subject(s) do you currently teach?
5. Do you teach extra subjects?

6. How are students admitted into the Visual Arts programme?
7. Do students in the department approach you to ask for a change of programme (From Visual Arts to other programmes)? What advice do you give such students?
- a) Yes b) No c) Sometimes
- i. IF YES, what do you tell them?
8. What do you think are the factors that account for students who wish to leave the Visual Arts programme?
9. How do you handle students who have a difficulty in coping with the demands of studying Visual Arts in your school?
10. The Visual Arts is said to be a practically oriented course. Do you visit students during their practical lessons. a) Yes b) No c) Sometimes
- i. IF YES, how often?
- ii. IF NO, what is the reason?
11. How do students get their tools and materials for practical lessons?
12. Are the students given some kind of support by the department? a) YES b) No
- i. IF YES, what kind of support are the students given by the department ii. IF NO, why?
13. Do you have students who complain to you about the state of Visual Arts programme in the department?
- a) Yes b) No c) Sometimes
- i. IF YES, what do you tell them?
14. What general recommendations can you give to help stop Visual Arts students from leaving but rather continue to pursue the Visual Arts programme in your school?

15. What are some of the benefits student who pursue the Visual Arts programme from beginning to the end enjoy as compared to their colleagues who leave for other programmes.

Thank You

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APPENDIX F

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
COLLEGE OF ART AND BUILDS ENVIRONMENT
DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND TECHNOLOGY

INTERVIEW GUIDE FOR VISUAL ARTS TEACHERSON ATTRITION AND PERSISTENCE OF VISUAL ARTS STUDENTS IN SELECTED SENIOR HIGH SCHOOLS IN NKWANTA SOUTH DISTRICT: IMPLICATION FOR VISUAL ARTS EDUCATION IN OTI REGION, GHANA.

The aim of this Interview is to seek information for the above thesis. The right of confidentiality and anonymity shall be observed accordingly on all the information's that you provide. The researcher appreciates your time and effort for the true and honest responses you provide. Your responses are highly important for this research.

- 1) For how long have you been teaching Visual Arts in this school
- 2) Which of the Visual Arts subject(s) do you currently teach?
- 3) Do you teach extra subjects?
- 4) How are students admitted into the Visual Arts programme?
- 5) Do students in the department approach you to ask for a change of programme (From Visual Arts to other programmes? What advice do you give such students?

b) Yes b) No c) Sometimes

i. IF YES, what do you tell them?

6) What do you think are the factors that account for students who wish to leave the Visual Arts programme?

7) How do you handle students who have a difficulty in coping with the demands of studying Visual Arts in your school?

a) The Visual Arts is said to be a practically oriented course. Do you visit students during their practical lessons? a) Yes b) No c) Sometimes

i. IF YES, how often?

ii. IF NO, what is the reason?

8) Do you have students who complain to you about the state of Visual Arts programme in the department? a) Yes b) No c) Sometimes

i. IF YES, what do you tell them?

9) What general recommendations can you give to help stop Visual Arts students from leaving but rather continue to pursue the Visual Arts programme in your school?

10) What are some of the benefits students' who pursue the Visual Arts programme from beginning to the end enjoy as compared to their colleagues who leave for other programmes. **Thank**

You