

**APPRAISING THE DELIVERY OF GHANAIAN CULTURAL  
COMPONENTS IN THE SENIOR HIGH  
SCHOOLS ART PROGRAMME: CASE STUDY,  
GENERAL KNOWLEDGE IN ART**

by

Harriet Kingsley Annan (Mrs.)  
(B.A. ART, PUBLISHING STUDIES)

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

MASTER OF ARTS IN ART EDUCATION

Faculty of Fine Art, College of Art and Social Sciences,

© May, 2007 Department of General Art Studies.

## DECLARATION

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

.....  
Student Name & ID                      Signature                      Date

Certified by:

.....  
Supervisor(s) Name                      Signature                      Date

Certified by:

.....  
Head of Dept. Name                      Signature                      Date

## **ABSTRACT**

The government of Ghana has embarked on various Education Reforms with the view to making it responsive to current challenges and thereby enriching and preserving the Ghanaian cultural heritage. This practical research is an attempt to appraise the delivery of the Ghanaian cultural components in the Senior High School Visual Arts Programme, and the focus is on General Knowledge in Art (G.K.A.). This is to help solve some of the Senior High School G.K.A. delivery problems in the Visual Art classrooms.

Since much of the study is qualitative in nature, data were collected, described and analyzed as in Descriptive Research. Based on this method, the research examined the cultural components in the curriculum and its delivery of the General Knowledge in Art in the Senior High Schools. Besides, general description and analysis were used to bring out the reasons for inculturating the classroom delivery.

Observation, Questionnaire and Interview were used as research tools to search for the appropriate information and also to solicit views and comments on the best way of delivering. All the three tools were used to make sure the truth comes out.

Teachers were observed in the classroom and the major findings and analysis indicated that the new system of delivery which is based on Ghanaian culture has reflections on the philosophy and aims of education.

The existing G.K.A. topics were examined in the light of Ghana's philosophy of self-reliance and also based on the Ghanaian philosophical foundations.

The main recommendations dwelt on the need for Senior High School teachers to adopt a better delivery system based on the Ghanaian culture so that students will be well versed in their arts and culture, have a close relationship with it and embrace it in their daily lives and make it part of themselves without which they won't be holistically educated.

The framework of the cultural appraisal as addressed in this thesis is an attempt to provide a platform on which Visual Arts specialists would develop their delivery in the classroom for the benefit of both educators and educands in Art Education and general education as well.

May, 2007

H.K.A.

## ACKNOWLEDGEMENTS

It is a whole relief in itself having been able to climb another educational ladder with the help of the Almighty God without whose direction the impossibilities would not have been possible. Delegating his works through man, a deeper appreciation goes to a whole lot of people without whose effort this thesis would not have been a reality.

First and foremost, my sincere gratitude goes to my Dear Husband, Paul Kingsley Annan whose assistance both in kind and in cash has brought me this far. How can I ever forget my dad and mum, J. R. Yeboah and Alice Yeboah for their greatest support and encouragement. Special gratitude also goes to E. C. Nyarkoh, my honourable supervisor, and then to my second supervisor S. K. Amenuke, in fact am especially indebted to him for taking me through thesis writing. Not forgetting P. Osei Poku, whose encouragement and assistance made light a lot of burden on my shoulders, and made the complicated simple. Thanks to Mr. Adjei of Regional Education office Kumasi.

Also acknowledgement with thanks goes to Ernest Boateng and Doris Afriyie Siaw all of Studio 4 Advertising Agency, who took pains to type and design the whole thesis both day and night. Truly and finally, to express much gratitude to all lecturers, staff and students of the Department of General Art Studies, College of Art and Social Sciences, KNUST, Kumasi whose constructive guidance, knowledgeable suggestions, advice and wisdom as well as diligent supervision have made this research a reality and successful.

May 2007

**H.K.A.**

# TABLE OF CONTENTS

| <b>TITLE</b>                                | <b>PAGE</b> |
|---|-------------|
| Declaration                                 | i           |
| Abstract                                    | ii          |
| Acknowledgements                            | iv          |
| Table of contents                           | v           |
| <b>CHAPTER ONE:</b>                         |             |
| <b>INTRODUCTION</b>                         | <b>1</b>    |
| Background to the study                     | 1           |
| Statement of the problem                    | 4           |
| Objectives                                  | 6           |
| Hypothesis                                  | 6           |
| Significance of the study                   | 6           |
| Delimitation/ Scope of the study            | 6           |
| Limitation                                  | 7           |
| Definition of Terms                         | 7           |
| Abbreviations                               | 9           |
| Organization of Text                        | 9           |
| <b>CHAPTER TWO:</b>                         | <b>PAGE</b> |
| <b>REVIEW OF RELATED LITERATURE</b>         | <b>10</b>   |
| Overview                                    | 10          |
| Relating culture to the classroom delivery. | 10          |
| Curriculum                                  | 11          |

|  |    |
|--|----|
| The role of educators and the educand in the classroom.          | 15 |
| Art, Society and Culture.  | 19 |
| Curriculum Delivery  | 21 |
| The curriculum development and classroom delivery.               | 23 |
| The philosophy of education and the educational system in Ghana. | 30 |
| Teacher Education.   | 32 |
| Public views on the Ghanaian Culture and its delivery.           | 37 |
| <b>CHAPTER THREE</b>   |    |
| <b>METHODOLOGY</b>   | 43 |
| Overview   | 43 |
| Research Design  | 43 |
| Library Research   | 46 |
| Population for the study   | 47 |
| Sampling   | 47 |
| Development and Validation of Questionnaire                      | 50 |
| Administration of Questionnaire and Data Collection              | 53 |
| Data Analysis Plan (Specific Treatment of the Data)              | 54 |
| <b>CHAPTER FOUR</b>  |    |
| <b>PRESENTATION AND DISCUSSION OF RESULTS</b>                    | 55 |
| Summary of Findings from General Results                         | 65 |
| Conclusions  | 66 |
| Test of Hypothesis in Terms of Findings                          | 67 |

| <b>CHAPTER FIVE</b>                | <b>PAGE</b> |
|------------------------------------|-------------|
| <b>SUMMARY AND RECOMMENDATIONS</b> | 69          |
| Recommendations and Suggestions    | 69          |
| References                         | 70          |
| Appendices                         | 75          |

# CHAPTER ONE

## INTRODUCTION

### **Background to the study**

This is the genesis of the thesis based on the events or circumstances that help to explain the thesis and the experience it gives. A study conducted by Golby, Greenwald and West (1979) reveal that, the whole concept of curriculum development, as conventionally understood, appears to deny one of the basic assumptions of the classic tradition, that culture depends upon a settled conceptual apparatus, stable expectations and a community outlook. The school is an institution whose purpose is to induct the young into the culture, irrespective of consideration of the values of the culture.

The study and appraisal of contemporary culture, its principal modes and manifestations, its tendencies and possibilities, is a more appropriate curriculum target for schools which wish to prepare children for future living than the snippets and fragments, mostly of a second-hand factual type, which still commonly feature especially in Ghana's secondary education. This means that, teachers require more sociology, social psychology, politics, economics, environmental science, contemporary history and more experience of problem-solving, critical enquiry and creative activity in their training. It may be that these are what could be most appropriately examined in service courses of a type where teachers are encouraged to examine their own teaching to redesign curricula and to relate their work to the systematic analysis of contemporary cultural movements.

In this thesis, it will be important for teachers to view themselves as agents of change and renewal and not as transmitters of settled or slowly changing bodies of knowledge. Yet, unless teachers can learn to adopt this role and to take up the challenges that go with it, the effectiveness of the school as a means of educating the community will rapidly diminish as other and more persuasive forces take over.

According to Adentwi (2000), the classroom teacher also plays very critical roles as far as curriculum implementation is concerned. This thesis focuses on teachers in the sense that they deliver the curriculum content.

Bishop (1985) gives a detailed exposition of the significance of the classroom teacher's roles in the implementation process. Among other things, he points out that educational innovation can only succeed when teachers are sufficiently impressed by the validity of the changes being introduced and are thoroughly equipped with the skills and techniques necessary to effect such changes.

Of crucial importance in this regard is the attitude of the teacher towards the changes and his commitment to make a success of them. Teachers, therefore need to be involved in decision making concerning curriculum implementation in the first place, before their role in the implementation process is even given consideration. In the first place, teachers are supposed to serve as the main source of information or feedback to the entire curriculum process. Since they are the personnel on the ground with the most direct contact to the learners, they are expected to have access to a lot of information in

the course of their delivery or interaction with the learners. Indeed, since the learners are at the centre of attention in the curriculum process their contributions to its development are invaluable. Yet such contribution can only have the necessary impact if they are routed through the teachers.

In performing their roles, as a source of feedback to other members of the curriculum development and implementation as well as the delivery process, teachers ought to be well informed about the needs, interests and purposes of the individual under their care as well as the needs of society, studying the activities of the society to which culture plays an important role, and that would help realize societal aspirations and purposes.

The author is of the opinion that learners are the key factor in the delivery and implementation process because they are the subject and object of the curriculum without whom the curriculum does not exist.

The teaching syllabus for General Knowledge in Art throws more light on the rationale, general aims, scope of content, pre-requisite skills and allied subjects and General Knowledge in art (GKA) is a composite subject made up of Art History, Appreciation and general art concepts. These subjects are teased out from all the visual art subjects studied at the Senior High School (SHS) level. The rationale is to provide the student of visual art a broad based knowledge and skills in the theory and practice of visual art. The theory component of GKA is to broaden the student's scope of vocabulary and to equip him / her with the requisite communication skills that would enable him / her to

talk knowledgeably in the subject and to relate well in the society based on our culture. As people who study Art are problem solvers or creative, proper delivery based on culture will solve the problem at stake.

The practical component is an attempt to reinforce through planned repetition what has been learned in the individual subject syllabi in Visual Arts. Collectively, the objective is to predispose the S.H.S. student to the love for the appreciation of the cultural and aesthetic values of Ghanaian arts. Love for the cultural arts and aesthetics has the capacity to reinforce development of the affective domain of learning and encourage the development of patriotism, national pride and self esteem in students. Therefore, it is only the delivery that will enforce these practices.

### **Statement of the problem**

Considering the artistic developmental needs of the country, the delivery of the cultural components seems to be a problem. Teachers are not using down to earth examples which are closer to students for easy understanding and which should reflect their way of life. Again, teachers are not handling courses which relate to their area of specialization. This is because some subjects alternate on WAEC syllabus, others too are compulsory (Graphic Design), and so on. This will force the teacher to teach whatever subject area given once he or she has been posted or also due to nearness of residence. In this regard, there is the need for the researcher to critically assess the delivery of the General Knowledge in Art course in the S.H.S. and make sound recommendations for them.

It appears that some aspects of the cultural components in the visual arts programme are either not taught well or not taught at all. Recent survey has revealed that, there seems to be a lot of foreign ideas and concepts which bring about conflicts in the minds of the students. Apart from the delivery, there is lack of knowledge.

Therefore this thesis seeks to assess the cultural content of the visual arts programme and its delivery and make recommendations for improvement.

To talk about the delivery of Ghanaian cultural components in the Senior High Schools Visual Art programme, the main focus is the presentation as to how to achieve desired or expected results. How the topics will be treated to reflect our way of life. There is the need for teachers and students to recognize themselves as Ghanaians to bring about our psychological awareness. Culture is artistic and other activities of the mind and the works produced. Ghanaian culture must be seen as the greener side of life. We should celebrate what we have and not see it as a contradiction. The cultural components which represent our dressing, food, etc. must be portrayed in the classroom delivery as well as in our art forms to serve as a reminder and check.

Presently, there is no programme like Visual Art at the Junior High Schools which links the Senior High level. What is taught at the JHS level is Vocational Skills with every school having its preference. A mixed up which is not only art but for example, Graphics, Catering etc. The Situation of art at the Senior High Schools is better with comprehensive syllabi which incorporate seven Visual Art subjects, namely, Basketry,

Pottery and Ceramics, Sculpture, Leather Work, Picture Making, Textiles and Graphic design, with General Knowledge in Art as a compulsory subject. The curriculum content entails a rich cultural component full of authentic indigenous art practices. Though the government is committed to the preservation of Ghana's cultural heritage, art is not really among its priorities, hence the influence from Western education.

### **Objectives**

- 1) To identify the cultural components in the syllabus of General Knowledge in Art at the S.H.S. level.
- 2) To assess the cultural related topics and their delivery in the schools.
- 3) To make recommendations to improve the delivery of the cultural components.

### **Hypothesis**

There are some aspects of the cultural components in the G.K.A. topics that are either not taught well or not taught at all.

### **Significance of the study**

- 1) The outcome of the study will contribute to quality artistic heritage education.
- 2) The Visual Art educator will feel confident and make teaching and learning

### **Delimitation/ Scope of the study**

- 1) The scope of this research is limited to seven Senior High Schools in the Kumasi metropolis.
- 2) The 30 General Knowledge in Art topics.

### 3) **Limitation**

- 1) The most serious limitation was that, teachers didn't feel comfortable being observed and some even refused it. This might have affected the results.
- 2) A number of copies of questionnaire were not retrieved, which might also influence the validity of the findings.

### **Definition of terms**

|   |  |
|---|--|
| Philosophy:                                   | The use of reason in understanding such things as the nature of reality and existence.   |
| Curriculum Research And Development Division: | The directorate in the Ministry of Education (MOE), Ghana, that sees to the research, planning, development and implementation of all curricula run at some educational levels in Ghana. |
| Government White Paper:                       | A legal document gazetted by the Government of Ghana in 2004, containing policies and issues.  |
| Visual Arts:                                  | These are programmes of study which comprise Painting Sculpture, Leatherwork, Graphic Design, Metal Works, Ceramics, Textiles and Basketry.  |
| Appraisal:                                    | To estimate the value or quality of something.   |
| Educand:                                      | This is the taught, which is also referred to as the learner.  |
| Delivery:                                     | The act of presenting a lecture.   |

|                  |  |
|------------------|--|
| Pragmatists:     | This is the philosophical part of teaching and learning skills which consist of knowledge, understanding, evaluation, application and comprehension.   |
| Constructionist: | This is philosophical discovery of learning.   |
| Theorists:       | People who base their ideas on abstract knowledge or reasoning.  |
| Pedagogy:        | Teaching children.   |
| Andragogy:       | Helping or aiding one to find his feet.  |
| Culture:         | The way of life, relating to the habits, traditions and beliefs of a society especially the general customs, of a particular group of people at a particular time.   |
| Assessment:      | Concerned with making judgments about student achievement and progress.  |
| Evaluation:      | It involves gathering information on persons programme or a process and trying to form judgments about the effectiveness of what is been evaluated.  |
| Curriculum:      | A set of courses that are studied in schools and colleges thus teaching and learning experiences provided by a school. It can also be the subject matter taught or the sequence of classes students follow. Again, it may also describe a school's planned educational program or the educational experiences of students. |

## **Abbreviations**

|       |   |
|-------|---|
| CRDD: | Curriculum Research and Development Division: |
| MOE:  | Ministry of Education                         |
| GKA:  | General Knowledge in Art                      |
| GES:  | Ghana Education Service                       |

## **Organization of text**

The bibliography and the references in the text have been arranged in line with the paragraphing in the whole theses, starting from beginning to the end. Chapter one as background of the study is based on how delivery in schools will induct the young into the culture. Chapter two also deals with the theoretical and empirical reviews. The methodology, which is chapter three centres on the procedures used for the research. Chapter four deals with the results, analysis and interpretation of the data. Finally, the last chapter focuses on the summary of findings from the objectives.

## **CHAPTER 2**

### **REVIEW OF RELATED LITERATURE**

#### **Overview**

This chapter deals with theoretical ideas written about the topic which are pertinent and related to the new research. Starting from the earliest to the present, the related literature verifies some works of experts in the field of art education and the curriculum, reviewing their validity and relating them to the topic of this thesis.

The main sources of information have been the literature that deals with the relevant issues and models, especially in the field of vocational education. Books, reports, papers, proceedings and periodicals were consulted and made use of. Visits and tours were also relevant to the study. The researcher's career as an art educator was helpful in imparting personal experience that constituted a valuable source of information in general.

#### **Relating culture to the classroom delivery**

In traditional life, you don't force ideas on children but you give suggestions.

According to the World Book Dictionary, (1990), delivery is the manner of speaking; way of giving a speech or lecture. The cultural components are the necessary or essential parts which will relate to our culture (the Ghanaian Culture). Delivery here embraces many kinds of processes, behaviour and activities that no single theory can explain adequately. It is an attempt to help someone acquire or change some skills, attitude, knowledge, idea or appreciation. In other words, deliverer's task is to create or influence desirable changes in

behaviour or in tendencies towards behaviour, in students.

In order to say one has delivered; some changes in student behaviour should have taken place. The goal here is to bring about the desired learning in the students. Therefore, the only valid criterion of success in teaching is the degree to which the deliverer has been able to achieve this learning in the student.

### **Curriculum**

According to (Castle 1978) the word curriculum is historically traced to the Latin word “curere” which means a “running course” or “race course”. Again, curriculum is a set of courses that are studied in schools and colleges comprising teaching and learning experiences. Courses in a curriculum embody the culture of the people studying them and these are beliefs, customs, values and all the other products of human thoughts made by the people at a particular time. Our cultural setting is rich with substantial moral values which should be preserved, transformed and transmitted from generation to generation through the Arts. Visual Arts Education in the Senior High Schools is a multiplicity of subject areas which aim, among other things, to create the artistic development of the student for national development. The Visual Arts curriculum therefore has some components that reflect Ghanaian cultural values which should be effectively delivered to the students. There is therefore the need to take note of the extent to which the art reflects the culture and also to estimate the value or quality of Ghanaian cultural components of the G.K.A. and how it is delivered.

In the course of this research, it was discovered that, whilst it is necessary to have a

learner in order to deliver, it is also necessary to have a deliverer in order to learn. The deliverer is therefore encouraged to use discovery and inquiry modes of delivery in which students learn largely through their own efforts and experiences with the deliverer as an organizer and director of the students in learning experiences. The main aim of delivering is learning, and the deliverer has to use his own imagination, experience and intuition and also being well versed in his culture to be able to choose a suitable content and the effective delivery methods. Delivering skills in Art programmes can be done in such a way that such skills are seen as part of a broader picture and their historical perspective, social significance and aesthetic merit are understood. The delivery must be approached not from a narrow viewpoint but rather from a wider perspective in relation to other subjects and life itself.

R. S. Rattray (1959), supported the idea that the African race possess certain artistic gifts of which they may be justly proud of; that it would be a calamity not to foster this talent. It will be wrong to imagine that what the European may bring to Africa, and for that matter Ghana, and teach us is necessary and better than some of the products evolved by our own peculiar genius. Here, the researcher would want to fish out these artistic gifts which have gone down the drain in the delivery of our cultural components.

Teaching art lessons have value and saves time as observed by R. L. Peck and Robert S. Aneillo (1968). They observed that, good art teaching/or delivery is good teaching-not teacher dominated but teacher guided. The teacher who guides will realize that there is a relationship between a learners physical and mental growth and that all art materials and techniques are not equally appropriate to all learners. Therefore, an art lesson may be

presented to a class as a whole, but in the application of such a lesson, individual creative art will result. Art should be as varied and as personal as the individual who creates it. Creative art expression therefore has value to every learner and a good delivery in the classroom will establish that.

Throwing more light on good classroom delivery, the following were derived: thus education must offer methods and techniques, express personal ideas and character, gain confidence, translate an idea into visual form, stimulate and encourage or provide opportunity for experimentation. Others are to increase or establish a basis for understanding, stimulate the imagination of the educand, increase awareness, appreciation and emphasize importance, encourage originality, introduce transparency and develop a sense of rhythm. All these objectives must be backed by the Ghanaian cultural components as confirmed by Stanfield, (1967), when he said that art is a means of self expression and that there is the need to express oneself in his culture to give her pleasure. Shapiro, (1971), is of the opinion that the study of early cultures is usually called archaeology in America. Archaeology is the study or science of ancient things or the study of the long course of human cultural development. Human beings, he said, are unique among all the creatures of the animal kingdom in their capacity to create and sustain culture. Each society of men possesses its own distinctive culture. Culture is, therefore wholly, the result of social invention and it may be thought of as social heritage for it is transmitted by precept to each new generation. No culture can exist divorced from living beings, and he contended that behind every artifact must be a pattern of culture that give form to the idea for the artifact and the techniques of shaping

and using it. A culture again consists of elements or single traits, but the significance of a culture is less in its inventory of traits than the manner of integration of the traits.

In like manner, Shapiro, (1971), again stressed that, each culture puts its mark upon the individual who develops under its influence, whose personality is a blend resulting from his unique physical and nervous constitution, the patterns of his culture, and his individual experience in contact with the physical world and other people. Culture is a way of referring to the prevailing techniques by which a (human) population maintains itself in its habitat. It is a fundamental characteristic of culture that, despite its essentially conservation nature, it does change over time, and from place to place. Culture is viewed as the product of learning, rather than of heredity. Cultural change begins with the process of innovation.

The bone of contention here is that these fundamental characteristics of culture in the visual arts programme are either not taught well or not taught at all, and that is what this thesis seeks to assess and appraise. According to Asihene, (1972), who researched into traditional art, an artist should be able to convey the beauty and vigour latent in these works of art as seen by all and the teacher who is the deliverer and plays an important role. It is interesting to note that people who have been brought up in villages well removed from urban areas, and especially the uneducated folk, do seem to appreciate these works better. Art must not be limited to the very old and classical, but since art is not static but undergoes growth and change, one must expect that Ghanaian art will also change. Art is a long process which dates from the hidden past, moves

through our own modern times and passes into the future.

### **The role of educators and the educand in the classroom delivery**

John Portchmouth, (1973), opined that, to the educators and the educand in the art classroom, the teacher who is the deliverer provides the right kind of opportunities and materials and thus sets the scene: as he discovers the best way to give everyone confidence in using them, he is teaching art.

Again, Cotton, (1974), stated that it is important for a teacher or educators to have some understanding of the role of art in education and its meaning for the learner than to have specific skills. Demonstrating what learning is involved to justify their place in curriculum and how they are related to general educational objectives, an important component of art education should be the development of a response to art in its widest sense. This will involve some knowledge of Western art and its history and some understanding of the role that art has occupied in different cultures. Art education in the past has paid too much attention to motivating the child to produce art and too little attention to what concept of art the child was developing. Art, to him, is like play in that it is an activity in which various versions of reality are tested out to see which is the best 'fit' to the experience that has prompted the act. The visual arts offer a mode of expression which is predominantly personal - what is produced will be unique to the individual producing it.

The teacher's role can be in two directions, thus the tactical role - as technical advisor,

helping to solve practical problems as: initiator of activities, provide materials and opportunities, to help develop a climate of opinion in the classroom in which art has a high value. The other is the strategic role - concerned with defining objectives and planning the curriculum through which those objectives can be achieved; with evaluating the teaching and learning, assessing the needs of children and the resources available and relating objectives and curriculum to these. The real task of the teacher, in his delivery must set out aims and objectives, and translate these into actual activities which are appropriate to individual children, for if Visual Art is to lay claim to anything, it must be to the value of the individual effort, as well as being well versed in the culture.

Peter Sarpong, (1974), described the Ghanaian democratic dream as something for everyone, and for that matter to have more or less than same societal norms - ideas, beliefs, values etc. He defines real culture as what people actually do and that ideal culture as what they say and believe they should do. This, to him, is a reality that nullifies one's dream. The wind of social change blowing over Africa and for that matter Ghana has swept all social institutions or patterns of ideas with the obliterating effect of duster on a blackboard, leaving the highly educated Ghanaian, for example, alienated from his tradition and cultural heritage. Efforts must be made to preserve the fabric of our culture for later generations to adopt. The force of social change in Africa in general and Ghana in particular is such that no institutions or patterns of ideas can remain the same.

Once again, there is the need to make sound recommendations to improve the delivery of the cultural components from this wise piece. McGrath, Gregoire and Chapman (1974), stressed the need to examine one's life experience and the basic traditional values that direct our lives. To them, Africans have a definite human value system and life which is supreme. "As a Ghanaian, what is my daily experience, how do I look at my life, and at people around me and at things that happen to me?" Up to now, we know clearly that our life is a life lived in a community and among people. We all felt a part of this community. It was life lived in common, with much sharing in times of work, in gathering of all kinds and doing lots of activities. A life in which some values, and some ideas were held as most important.

There were other things that we learned almost as we drank from our mother's breast. The person in need, the stranger, was to be helped, to be welcomed wherever it was possible. Among our people, greetings and works of respect were very important in our lives. We had our hopes also. The father and mother looked forward to the day when they would see their life lived again in that of their child and the child of their child. In this way, they know that they would always be remembered and respected and then continue to live. These rich values are examples that can be used in the delivery and also serve as the basis for this study. Since these values are well known in the Ghanaian tradition where man never existed as a lonely individual but as a member of a group. Everywhere we see men uniting in team-work. The idea of man searching for answers to his problems is as old as man himself. The teacher in his delivery should make an effort to inculcate these values in his teaching to make the learners love to work as a

group. In the community we are concerned about one another, we feel responsible for one another, and we care for one another - a real spirit of a community: help and support. It is said that, "Teach your child things other than what you have learnt, and prepare him for times different from yours".

Morrison and McIntyre, (1975), noticed the empirical problems such as the most effective social skills for teachers to use, at a time when many changes are taking place in organization, curricula and teaching techniques. It is particularly important that learners should have systematic information on the professional behaviour of teachers towards classroom delivery.' The quality of education depends primarily upon their personal characteristics, their relationships with individual pupils and classes, and their skills in motivating pupils and managing classroom activities. Unless they are competent, neither conventional instruction nor innovation is likely to be successful. As teachers, a considerable part of our lives is spent in influencing the thought, feelings and behaviour of others in raising learners, and in our social activities.

Moreover, Mehnik and Meritt, (1975), asserted that visual art education permeates school life and the more teachers involve the learners in the classroom delivery, it helps them gain confidence. This is because it is their way of life that is presented to them.

Brown, (1975), affirmed that teaching is a many sided activity and it includes giving information, asking questions, explaining, listening, encouraging and a host of other activities. But a description of these activities does not constitute a description of

teaching. What distinguishes teachers from other social activities is its intention: that others learn. In philosophical terms, 'teaching' is a task word like 'hunting' or 'fishing', not an achievement word like 'winning'. In that a lot goes into its delivery and must as well follow a laid down procedure.

### **Art, Society and Culture in Ghana**

Roskill, (1976), defined art history as a science, with definite principles and techniques, rather than a matter of intuition or guess work. These are opinions and judgments made by individuals. Learners need to learn to adapt to and modify their environment in order to fulfill material needs and wants. He again describes that a work of art is affected in the way in which it is seen. Works of art are part of the society from which they spring. Art history is not only an illuminating discipline but also a profession. This involves comparing and relating large numbers and groups of works. Art history overlaps with archaeology. Primitive art and comparative study of the arts of different cultures overlap with anthropology and that of popular art forms (like posters, billboards and graphic illustrations of the kind appear in popular magazines) reaches over to sociology. The study of the ideas of a period then links up with literature, music and philosophy.

On teaching, Kohl, (1977), expressed the need for getting experience in cultures. Teaching well from his perspective involves the skill and indemnity to reconstruct the curriculum, redesign the environment and change one's own behaviour so that students will have the experiences, resources and support they need to develop their sensitivity, compassion and intelligence.

A study of art by Gombrich, (1978), states that, there is no art but rather artists because people did the works which are known as art. What is true of beauty is also true of expression. One never finishes learning about art, since there are always new things to discover. In this sense, the delivery of the teacher is of much importance because the learners rely much on him or her.

Many factors influence the development of any culture, or society. Merrill, (1980), has pointed out that, one of the most important of these factors is geographic setting. Another factor is a culture's value - belief system of which religious philosophy is a part. Another is past experience - history. To him, no culture can remain static. Change is inherent and not an isolated thing. Changes in one aspect of a culture will have an impact not only on other aspects of that culture but on the goals and aspirations of the other cultures as well. In that case, a good delivery will bring about total change and affect generations.

On practical teaching, a study conducted by Kay, (1981), revealed that since all learners are different and have different needs, when they are running, starting from the same place to the same destination, they will not all arrive at the finishing post. Here, the writer found that, delivery in the classroom setting must be geared towards individuality as commented by other writers too. Therefore, the syllabus is the ground to be covered.

Brown, Oke and Desmond, (1982), also stressed the fact that, without the 'passing on' of wisdom, each generation would be compelled to begin the life of man all over again;

there will be no continuity and growth from one generation to the next. Moreover, human society functions by its members performing certain roles in the community. The skills needed to perform these functions or roles do not come naturally but have to be taught and acquired through learning. The traditional roles of teaching was the responsibilities of elders in the society, gradually, technological and industrial developments began to influence and change the nature and values of rural and urban communities. The role of teaching therefore was passed on to professional teachers.

### **Curriculum Delivery**

The curriculum is not so much what is found in the printed guide (syllabus or scheme of work) as what the teacher makes of it in the classroom. It is his adaptation of it to meaningful learning experiences that really counts. The good news is that, a traditional and modern approach to teaching is the way forward and must be welcomed and used together. Paisey, (1983), believed that every teacher can find room for improvement in both the instructional and the managerial aspects of his or her work.

Commenting on classroom delivery, Blege (1986), noted the need to change the structure and systems of education to meet new needs. Using principles in solving environmental problems, effective ways of teaching for change of attitudes and values as such, is vital to our growth as a nation. He emphasized the value of creativity in our national development and how we can develop this important aspect of our life in our schools. The target must be beyond examination and make developmental issues the chief concern of our teaching tasks. Every teacher who works with his children must

first try to be very clear in mind where he has engaged the learners on a particular learning task. The aim must be on good character or producing good citizens. In helping to solve societal needs or problems, there is the need to develop our culture and bring the best out of the old to create something new.

To value ourselves and culture and to rely on ourselves and our resources so as to develop ourselves and our nation is of prime concern: Education is a process of feeding the mind; and if the learner is able to reproduce the facts he has been fed with, then he is supposed to have shown evidence of growth - using our previous experiences to adopt to new situations, to pass valid judgment, to solve new problems, to create new ideas, to make use of the feelings with discrimination.

The saying goes that, education is what is left behind after we have forgotten the facts we learnt at school. The goals of education once again must be derived from the needs of society. Development on this note involves creativity, change, preservation and renewal: thus, developing the creative and problem solving abilities of the individual's skill and thereby changing the attitude of the individual and preparing him for change.

Attitudes and values as suggested are sometimes based on what we know; this is then denied of our feelings. Attitudes affect our responses to situations and persons (likes and dislikes). Values then are similar to attitudes because they motivate the individual to react to a person in a particular way. This is individual's views about what is good or bad. On this note, values prepare us to evaluate, judge or appreciate life in the classroom.

### **The curriculum development and classroom delivery**

Curriculum development in its broadest sense as reported by Bishop (1989), is concerned not so much with prescribing the knowledge to be acquired as with the area of learning experiences to be organized by teachers both within and outside the school, but also to enable learners to adopt positive attitudes to learning, to acquire and apply knowledge and skills, and to develop their taste and a balanced sense of values.

No school is an island to itself; the school is an integral part of the society so one must go beyond the confines of the school. A curriculum does not develop in a vacuum; one must consider the values, traditions, beliefs, the whole culture, or way of life, of the society.

Again Sarpong (1989), pointed out that, Curriculum decisions necessarily involve a complex network of social, cultural, philosophical, moral, political and ideological issues. The psychology of individual differences teaches us, for example, not to expect identical results from all educands just because they use the same curriculum. There is the need for one to consider knowledge; not only the intellectual tools which have proved valuable to mankind and society in the past, but also the subject disciplines on which society and the worlds as we know it today depend and from which any worthwhile curriculum must draw.

A curriculum must be designed in the light of the major trends and developments within society and it must reflect the major social and cultural needs of society. An educational system goes astray when it has no relevance to society. Schools must bear relationship

to their surrounding and not cut off from the life of the country and the society. Such schools are unproductive and only train pupils for civil service which destroy national cultural values and personality and produce men who are foreigners in their own society.

In many developing countries, education is linked to national development and cultural renewal. Education in that sense is not only an instrument for changing society. In addition to this culture - modifying role, education also has a culture - preserving role to preserve all that is best in a country's cultural and traditional heritage, along with its moral and spiritual values. Teaching and learning in a foreign language raises formidable barriers to efficient education. Teaching in the mother tongue provides the vital link between the home, the community, the local environment and the school.

Sarpong went further to say that a curriculum has to guide and orientate educands towards the culture in which they will live their lives. This will embrace the customs, values, beliefs, techniques, institutions and patterns of social living of a society. This does not imply that the cultural map must be a still-life from the past, regimenting the young into passive acceptance of prevailing social customs and norms. The map should sign-post the way to the present and to the future, allowing freedom to innovate, to experiment and to create. Learners must be taught particular skills, so that they can earn their living and make a contribution to society. The educator on the other hand, - is the key to educational innovation. Whether an innovation succeeds or takes root depends, in the long run, on the teacher; he is the 'adapting unit'. The curriculum is only as good as

the quality of its teachers as deliverers. It is enriched by the creativity and imagination of the best teachers. Involvement to the best of knowledge of the teacher is indeed the heart of the matter. Teaching skill and attitude count a great deal more in curriculum renewal than to changes in content and methods.

Brown et al, (1990), opined that people can present the achievement of their generation by passing on to their children the experience they have gained and thus enable the young to begin where they (the old) left off. They assert that in curriculum, the learner is the centre of attention, being both the subjects and objects, without whom the curriculum does not exist. This is in line with the student – centred educational theory.

Bishop, (1991), again noticed that the curriculum is the sum total of all the experiences learners undergo. To consider curriculum, one must go beyond the confines of the school, looking at the society, considering societal values and traditions, beliefs, the whole culture or way of life, of the society. An educational system as he saw goes astray when it has no relevance to society. Schools from the life of the country and the society are considered as unproductive, training educands in the civil service, which destroy national cultural values and personality and produce men who are foreigners in their own society.

The most important and urgent reform needed in education is to transform it, to endeavour to relate it to the life, needs and aspirations of the people and thereby make it a powerful instrument in social, economic and cultural transformation necessary for the realization of the national goals.

Education is no longer taken as concerned primarily with the imparting of knowledge or preparation of a finished product, but with awakening of curiosity, development of interests, attitudes and building up of such essential skills as independent study and the capacity to think and judge for oneself. The school has the task of making available to the young not only those facts and skills which will prove of value to the learner in making his living in a sometimes uncertain future, but also to inculcate in him the traditional values of the past which will add meaning to much of his life. Unless the preservation of culture is actively encouraged, the culture soon disappears. To give a sensitive understanding of a nation's cultural heritage, its songs, visual arts, dances, legends, heroic exploits and even its traditional culinary art and home cooking remedies must well be looked at.

Perott (1995), describes teachers as decision-makers, whose behaviour can easily have effect on learner's behaviour, hence the importance of a good delivery. Observation techniques in the classroom provide a means of recording and analyzing specific teaching events which can hold the key to solving specific teaching problems. To draw attention to those aspects of teaching and learning in schools which are important for the effectiveness of the educational experience which the teacher provides, teacher appraisal brings about current developments with particular emphasis on the appraisal of classroom delivery. While self-appraisal is an important aspect of teachers, Kyriacou, (1995), thinks that it is the ability to continue to develop and improve their classroom delivery. By hidden curriculum, he believes it is referred to all messages conveyed to learners by their experience in schools-regarding values, attitudes, and expectations

about themselves and their behaviour.

Throwing more light on what has already been commented on, Prentice (1995), states, that curriculum promotes flexibility in assessment. Teaching, she claims, must not be regarded as a static accomplishment like riding a bicycle or keeping a ledger; it is, like all acts of high ambition, a strategy in the face of an impossible task. There can be no school without a program; that program is the curriculum. Just as the curriculum lies at the heart of the school, the learning activity, whether planned by student, teacher or the curriculum committee is the imaginative invention of a vehicle designed to help learners learn or experience something having educational value.

Tamakloe, (1996), narrates that the teacher takes full control and .that when a teacher teaches, the educand should be learning. Here, the teacher exerts some influence on the taught and the taught on the teacher. So it is with teacher and the discipline as well as the taught and the discipline. The influence that the teacher and the taught exert on the discipline may eventually lead to its transformation. On the other hand, the influence that the discipline exerts on the teacher and the taught may help to transform their behaviour or their total lifestyle; and so will the relationship between the teacher and the taught. Teaching to him must develop a self-reliant personality. All the teaching methods or delivery must inculcate our culture for example, the lecture, discussion, project, the Dalton plan, field work method, problem-solving, discovery-learning and organization which is the compartmentalization of the curriculum into subject areas in which the culture involves.

Educators are rated as mentors by Barbara and Terry Field, (1996). To them, the ethics in teaching is to recognize and appreciate the values held by individual students, teachers and parents. The past role of the teacher is the supervising role. Socialization into teaching is the process whereby the individual becomes a participating member of the society.

McIntyre, D. (1987), supported the idea that designing a teacher education curriculum from research and theory must be based on the teacher's knowledge. A school culture embodies vision, values, roles, attitudes, evaluation, expectations etc. as explained by Orlich, Harder, Callahan and Gibson, (1998). Schools do not only produce physical products but also shape the mind and expand learner's horizon. They listed some reasons of teaching as the desire to work with the young people, teaching them to value society and have interest in the subject matter. To them, the most successful teachers are those who make deliberate decisions based on sound educational principles.

Amenuke et al, (1999), stressed the fact in the Rationale for Visual Arts Education that the Ghanaian visual arts are integrated with our past and present culture. As this thesis seeks to assess the cultural content of the visual arts curricula, still there will be the need for recommendations to be made for improvement based on the objectives. Spelling out the role of the arts education in fostering creativity, educating the whole person, creating awareness and promoting qualities of citizenship is desired in the artist and encourages appreciation of the artistic and cultural heritage. The objectives are based on encouraging appreciation of the artistic and cultural heritage and also

encouraging an awareness of the cultural heritage.

Amenuke et al, (1991), pointed out that, more light must be thrown on the delivery. The integration of our past and present culture in the visual arts programme appears not to be in the delivery. The thesis therefore seeks to estimate the value or quality of the Ghanaian cultural components in the Senior High School Art programme.

Dilating on the appraisal of the delivery of the Ghanaian cultural components in the Senior High School Art Programme, thoughts like "why the history of art and how events helped in the development of societies" come to mind. Once again, "what must be acquired out of these programmes and what aspects should be learnt or delivered? The purposes of visual arts as described involve educating the whole person. There were views that the artist has an important role in the major areas of national development which culture forms part. Therefore, it could be that if these programmes are well delivered with instructors having more knowledge and being well versed in their culture, education of the visual arts will go a long way.

As reported by Amenuke et al (1999), works of art are used to maintain the ideas, knowledge, practices and beliefs of a society as handed down from one generation to another - thus learning about cultural heritage. This idea or concept in mind, affirms that if instructors deliver well, it will impart very deep into the learners thereby ensuring preservation. It was again stated that using an artifact as source of knowledge will help to interpret it in terms of history, sociology, religion, function and ideas of beauty. "An

appreciation of our national cultural heritage can be acquired through learning about the history of art, appreciation and criticism of artifacts. These activities help the artist understand the meaning and usefulness of his own arts."

### **The philosophy of education and the educational system in Ghana**

A report by President's Committee on Review of Education Reforms in Ghana (2002), mentioned the need to review the entire educational system of the country with the view to making it responsive to current challenges. The committee identified areas related to education that must be deliberated on; thus, the national curriculum, performance standards and benchmarks. The report stressed the internal challenges that have major impact on education which include technical/vocational education and training and also enriching the curriculum by including issues such as citizenship education.

In terms of reference, curriculum principles arising out of their proposed philosophy of education stated that the development and design of curricula for the education system should be guided by the following principles: thus nurturing sound and moral character and behaviour which fosters on moral values and ethics, inculcating vital human values. According to the committee, Ghana has a rich culture, which is a repository of the intellectual, political, ethical and creative development of its people, some of which the thesis seeks to address in Visual Art.

The report further states that there is the need to strengthen national consciousness and cultivate attitudes of good citizenship and patriotism and through that help preserve the

nation's cultural heritage by promoting national languages and desirable traditions and values. There were also defects in the existing system and structure which neglected the teacher education to produce teachers to cater for the visual arts based on their culture and not foreign culture oriented. The thesis also took note of the defects inherent in the existing system of delivery and taking into consideration views expressed during the classroom tours and questionnaire, received from art teachers and students.

The following foundational principles were deduced that there should be the incorporation of moral and ethical values into the curricula at all levels of education and emphasizing on intellectual competencies and skills rather than subject knowledge. Based on secondary, technical and vocational education, the following objectives were recognized as to reinforce the knowledge and skills acquired during basic education and to provide a diversified curriculum to cater for different aptitudes, abilities, interests and skills as reported by the committee.

The curriculum, with its content, centres on good quality and relevant education which depends on how the curricula are designed. The curricula as reported should be so designed that integration, problem-solving, creative and analytical thinking and knowledge application are fostered. The integration of indigenous and informal sector activities in the curriculum was also needed. The curriculum is supposed to be culturally based. In the current syllabus, all the above has been taken care of.

## **Teacher Education**

Considering teacher education in Ghana, the committee stated that, it is well known that the quality of human capital of any nation depends upon the quality of education it offers and the quality of education given is also determined by the quality of teachers who deliver. It is therefore necessary that, the standard of teachers be kept abreast with current expansion in knowledge. Looking at the philosophy of education in Ghana, it is geared towards becoming a well balanced being or individual thus intellectually, spiritually, emotionally and physically not making it clear the cultural aspect with requisite knowledge, skills, values, aptitudes and attitudes in order to become functional and productive citizens. It must be understood that, no educational reform can succeed without a credible programme of teacher training and orientation. (Committee on review of education reforms in Ghana, pg.92)

Under the objectives of teacher education, as viewed by the committee, there should be some form of training and development of the right type of teacher who is competent, committed and dedicated through: applying, extending and synthesizing various forms of knowledge; developing attitudes, values and dispositions that create a conducive environment for quality teaching and learning in schools; facilitating learning and motivating individual learners to fully realize their potential; and adequately preparing the learner to participate fully in the national development effort. The weaknesses noticed were the disjuncture between theories as taught and practicals on the field.

In the curriculum designed for the 3-year post secondary teacher trainees, the

curriculum should respond to the needs of the nation, the community and the school. The curriculum should also equip teachers with competencies in the content areas and methodologies and should respond to the relevant and sensitive areas of concern such as the Ghanaian culture. For curriculum integration with methodology, it is to provide the opportunity for trainees to study and understand the contents of subjects taught, as well as the methods and techniques.

Amenuke, (1976), also stated that as part of the general policy on education, the government of Ghana is determined to educate its children in arts and culture. The objective of the present cultural education programme in Ghana is to promote awareness and the appreciation of Ghanaian culture. Teachers as deliverers must be abreast with the Ghanaian culture and also be a part of the curriculum to ensure good delivery.

For Dewey, a vocation means nothing but such a direction of life activities as renders them perceptibly significant to a person, because of the consequences they accomplish, and also useful to his associates. The individual and society are two sides of the same coin. The characteristics of any society are a function of the qualities of its members, and the qualities of individuals are deeply influenced by the characteristics of their society.

Masri ed. (1994), based on UNESCO's assertion, stressed the fact that most educators and economists agree nowadays that education must be appraised in cultural, social and

moral etc, in terms of a nation's future manpower needs. He goes on to say that, human and social factors in vocational education can, in general, be catered for by two major contrasting approaches. In practice, mixtures of both approaches exist, depending upon the relevant cultural, political and ideological considerations. The visual art teacher has a unique position in his education system. Such a position stems from the fact that he is the main initiator and controller of curricula and choice of textbooks. The power to determine what is taught and how it is taught rests primarily with the teacher.

Also as a deliverer or leader, the teacher should demonstrate personal attributes, technical competencies of subject knowledge that will promote students' learning in an atmosphere of respect and confidence. He should describe very well the kinds of learning activities which are intended for each stage in the programme and also ensure that appropriate learning resources have been assembled and organized whilst demonstrating at the same time a high level of participation. By so doing as the deliverer, he should use effective questioning techniques to raise the level of students' thinking and again demonstrate a sound knowledge of the subject matter.

As a facilitator or guide, the teacher's aim is to operate an efficient system of management and control which rests on firm arrangements and appropriate procedures so that the student does not rely on teacher direction and supervision all the time. The indicators are that the teacher has established clear personal objectives and commitments for each student by giving clear directions on task procedures and encouraging the educand to understand the structure of the lesson and the course by

devising simple and speedy procedures for tackling routine events and recurring problems.

As the educator, he should encourage students to help in decision making about the organization of the work and give responsibilities and tasks that are within their competence. As he uses positive reinforcement: praise, incentives etc. he maintains an appropriate balance in his delivery and also ensures that learners are aware of the purpose of the lesson and the criteria for success; when appropriate, to take an active part in the planning, doing and reviewing stages, in order to demonstrate their developing sense of responsibility and independence as well as show maturity in their culture.

As the management indicator, the teacher plans for delivery of the lesson relative to short-term and long-term objectives and also uses minimum class time for non instructional routines thus maximizing time on task. Through discipline, he should clearly define expected behaviour (encouraging positive behaviour and controlling negative behaviour). As the learning environment affects his delivery, the teacher should establish rapport with learners and provide a pleasant, safe and orderly climate conducive to learning. During the observation, all these indicators must be noted to make way for effective delivery. As part of the teacher's instructional indicators, he establishes objectives by communicating instructional objectives to students. Stressing sequence, he shows how the present topic is related to those topics that have been taught or that will be taught basing on the learners way of life and experiences.

Stanfield (1969), noted that in the art lesson, many ideals of the educational system can easily be realized. The learner as the discoverer in art thinks for himself. Previously learners made a copy of the teacher's own drawing without adding anything themselves. An essential point is that if the learner is taught to think for himself; he will have a chance to express his own ideas as well as to carry out instructions. Here, the teacher as the deliverer becomes the guide and the sympathetic adviser.

Appraisal, as explained by Cyril and Poster (1993), is a means of promoting through the use of certain techniques and procedures, the organization's ability to accomplish its mission of maintaining or improving what it provides. Thus at regular intervals a formal review of some kind is needed. There is little conformity over what this review is called, but in this thesis, staff appraisal is appropriate and is among the terms commonly in use. The other performance appraisal will also be needed. The former is concerned with task and the latter with the individual. This distinction is, of course, an over simplification, since the performance of any organization depends on both the delivery system and those who deliver it.

As explained further by Cyril and Poster, every school has a particular culture, determined by the individual values and experiences which each person brings to it, the ways in which people act and interact and the foot prints they leave behind them. Appraisal must be to the benefit of both the individual and the organization. Teachers have accepted appraisal for staff development, recognizing that any increase in personal skills and self-understanding leads also to the improvement of the effectiveness of the

institution as a place of learning. The cornerstone of the appraisal schemes is the belief that teachers wish to improve their performance in order to enhance the education of pupils. The appraisers would be well advised to share a draft of the appraisal statement with the appraisee before it is finalized. If appraisal is to have school involvement as its main concern, then it follows that what teachers spend most of their time on – involving their pupils in the learning process that is, teaching must be a central feature of the appraisal process. They concluded by saying that appraisal is not about judgment. Here appraisal was explained because the topic is about appraisal.

### **Public views on the Ghanaian culture and its delivery**

To promote the cultural heritage, teachers or educators especially those in the basic and secondary levels need to pay greater attention to the teaching of Ghanaian traditions, customs and morals to inculcate nationalism and self-confidence in the Ghanaian youth and future leaders of the country. The importance of teaching Ghanaian languages, traditional dressing, dancing, drum language, visual art works and songs must be stressed to inculcate the importance of these heritage.

One can attribute the high rate of indiscipline among the Ghanaian youth to the adulteration of the nation's cultural and traditional values and appeal to teachers or educators to reverse the trend. As laudable objectives, promoting Ghanaian cultural activities is of great importance as our culture is unique and should be preserved since it enhances unity and promotes development.

Ghana needs a mighty cultural revolution, and this will become a reality if we assert our Africanness and stop coping with the Westeners and his ways. We therefore need to show the world that the African, for that matter, the Ghanaian, is capable of managing his own affairs and also show our proud Ghanaian personality. To make the educational system inherited from the colonialist more responsive to the current global educational challenges, Visual Arts education was seen as indispensable.

Equally important is the fact that all categories of students fall back on this subject after their S.H.S. programmes if they proceed to the tertiary institutions to pursue related programmes as was gathered from the public views on the Ghanaian culture and its delivery. The Ghana Education Service syllabus for Visual Arts classified the vocations into two groups: Graphic Design, Picture Making, and Textiles as one group, Leather work, Jewellery, Ceramics, Sculpture as group 2. The choice of any vocation is also to depend on human and material resources available. Thus the visual art programme varies from school to school irrespective of its future use. One vocation from each group is supposed to be studied in the first and second year in preparation toward the final examination. So in effect, each student is expected to be conversant with two vocations.

Since the inception of the Visual Arts Programme in the S.H.S. eighteen (18) years ago, there has also been lots of foreign programmes on the television in addition to the internet which is gradually eroding and seem to be influencing our culture. Ghanaians have adopted the foreign style of doing things, failing to recognize the fact that such

behaviour is sometimes not suitable for our climatic conditions. On Fridays for example, most Ghanaians look more beautiful and handsome without exposure in their traditional wears than in the cloths from the West. This is something good and can reflect in some aspects of the General Knowledge in Art.

As part of the public views, we are in the modern era; therefore we need to uphold and cherish our culture and improve it. There should be transparency in the Ghanaian curriculum, transparency oriented subjects in the curriculum of schools to instill in the students unique virtues and morals that will enable them maintain and protect the nation's culture. It is obvious learners learn from what they see adults do. This very important quality appears not to form part of the delivery process in our Art programme.

According to the pragmatist's view on teaching and learning, Ann Harris, asks: "What are learning styles, and do they matter? She was trying to reveal how people like to learn and account for their problems in learning as well as previous experience.

As essential to delivery, David Kolb (2007) explained learning styles as 'Experiential Learning', which comes in different stages. Thus, Concrete experience, Reflective Observation, Abstract conceptualization and also went further to categorize these under Activist, Reflector, Theorist and Pragmatist. The foremost involves dealing with new experiences and are enthusiastic about them. The reflector learns best when in new experience, problems and opportunities, and also working with others in team or role-

playing. Reflectors also like to view situations from different perspectives, collect data, review and think carefully before coming to any conclusions. They enjoy observing others; listen to their views before offering their own. They learn best when observing individuals or group at work and learn less when being rushed or worried by deadlines. They like acting as role-playing in front of others, doing things with no time to prepare. Theorists lead discussions whilst the pragmatists learn less when listening to lecturers or long explanation, thus reading, writing or thinking on their own thereby absorbing and understanding data.

Theorists like Kolb, on the other hand, like to adopt and integrate observation into complex and logically sound theories. They think problems through step by step. They tend to be perfectionists. They learn best when put in complex situations and have to use their skills and knowledge when they have the chance to question and probe ideas. They again learn less when they have to do things without knowing the principles or concepts involved.

Pragmatists are eager to try things out, tend to be impatient with lengthy discussions. They learn best when they have the chance to try out new techniques. They learn less when there is no obvious or immediate benefit that they can recognize. As a teacher therefore, your own preferred learning style often becomes your predominant teaching style. Most students have elements of more than one learning style. It may be useful for students to think about their strongest style and weakest style to be able to identify how they learn.

According to scientists, knowing your learning style may help you develop coping strategies to compensate for your weaknesses and capitalize on your strengths; making sure we erode pedagogy at this stage and rather enforce andragogy in our learning style to make the child independent. Scientifically, it is believed that the human brain is divided into two. We have the left brain and the right brain. The left brain is the one mostly used; and for that matter, for logical purposes. The right brain which is basically not tapped is for creativity, art, colour, thinking and imagination. The artist in this episode fits very well by using both brains.

On the whole, the main ideas that were grasped in this chapter centres on how art helped ancient societies to develop because it was through anatomy that good drawings came. As part of the public views, it was also noted that Ghana lacks the things in art which will bring about development. Thus relating Art to the culture of the people, basing our creative thinking on our culture and not on foreign ideologies. Also there is the need to use art as foundation building at the child's formation age, for example, at the crèches and nurseries. The areas of development in Ghana were also noted and what art is doing in those areas and what should be done now. The conclusion therefore is that, the importance of art cannot be overemphasized.

A lot of importance was given to the delivery of the Ghanaian cultural components but there is still a lot to be done to make this a reality. These and some other limitations in the classroom delivery are what the overall thesis seeks to address. This in the long run will help the researcher to reduce mistakes, knowing how much knowledge has been

captured and creating a platform, bases or foundation on which the research will stand.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **Overview**

This chapter centres on the procedures used for the research. It presents general procedure followed for the research. Through the assistance of the supervisor, lecturers and experts, an appropriate topic was arrived at, hypothesis formulated and objectives identified. The procedures embody the research methodology used in the study. Research here according to Collins Dictionary is the systematic investigation, an endless quest or a formal way to discover facts or collect information; and the methodology is using a particular method or procedure in your search for information. Therefore, research can be defined as using systematic, honest, intelligent and endless quest as procedures in your search for information.

Other procedures include the description of the population studied, description of the sampling design used, development, pre- testing and validation of questionnaire drawn. It includes also the administration of questionnaire and data collection, libraries visited to gather information relevant for the study and the specific treatment of data collected.

#### **Research Design**

These are the methods of research used, their characteristics, how it is used in the thesis, why that particular method and the explanation of the method. Again, it is important to identify other methods one is familiar with. In the case of this thesis, the research method or design employed is the qualitative method. This deals with the situation as it

is in a natural setting, for example, the type of cultural environment. This form of research focuses on understanding social phenomenon from the perspective of human participants in study. It originated from phenomenology which sees social reality as unique. Here, the phenomenological study is designed to describe and interpret an experience by determining the meaning of the experience as perceived by the people who have participated in it. The assumption is that, there are many ways of interpreting the same experience, and that the meaning of the experience to each person is what constitutes reality. This belief is characteristic of all qualitative studies. The phrase qualitative inquiry is a generic term for a variety of educational research approaches variously labeled as ethnography, naturalistic inquiry, case studies, field work and participant observation. These approaches use different methodologies, but certain features are typical of all kinds of qualitative research. It is an intensely personal kind of research, one that freely acknowledges and admits the subjective perception and biases of both participants and researcher into the research frame. (Goetz and Lecompte, 1993).

Other methods include quantitative. This is based on the argument that both the natural and social sciences strive for testable and confirmable theories that explain phenomena by showing how they are derived from theoretical assumptions. In other words, both aim at a type of scientific explanation that includes the discovery of and appeal to laws governing the behaviour of the physical world, and human behaviour. According to J.W. Best, (1981), it is a numerical method of describing observations of materials or characteristics.

Since much of the study is qualitative in nature, data to be collected will best be described and analysed as in Descriptive Research. The study will therefore employ observation, questionnaire and interview as tools of research.

Descriptive Survey methods have been used in this research. The Descriptive Survey (also known as the Normative Survey) seeks to examine the situation at hand and simply describes what the researcher sees. This goes beyond physical facts. As described by P. D. Leedy (1974), at this point, what is needed is critical observation which should follow with an up to date documentation to serve as a study in order to discover the meaning of what has been observed.

In the Descriptive Survey, the observational phase is accompanied with a recording phase, setting down of facts and a presentation of data. This often takes the form of tables, charts, or graphs in percentages. Some of the main characteristics of the Descriptive Survey are:

1. It deals with a situation that demands the technique of observation as the principal means of collecting data.
2. The population of study must be carefully chosen, clearly defined and specifically delimited in order to set precise parameters for ensuring discreteness to the population.
3. Data must be organized and presented systematically so that valid and accurate conclusions can be drawn from them.

The Descriptive Survey attempts to describe what the data try to tell. It also takes data

that are essentially quantitative in nature (i.e. numerical data) and analyse these data by means of statistical tools, so that the researcher may infer from them certain meanings which lie hidden within them.

Leedy (1974), attests to the fact that in the Analytic Survey, one is concerned primarily with problems of estimation and situations demanding the testing of a statistically based hypothesis. Particular attention should be given to the acquisition of data and therefore, safeguard the data from the influence of bias. This is done by systematically organizing and analyzing the data and drawing true conclusions.

The primary data consisted interviews, observation and questionnaire of the present content of the General Knowledge in Art of the Visual Arts programmes. The secondary data comprised field-work which was secured through questionnaire. Fifteen (15) sets of questionnaire were drawn for the collection of relevant data. These were grouped in two tables, table two for (yes and no) responses and table three for high and low responses. Then responses were assembled, critically analyzed, interpreted and conclusions drawn in (tables and graphs).

### **Library Research**

Various forms of information were sought from the places and people below:

1. KNUST libraries – Kumasi.
2. Winneba Campus UCEW library – Kumasi.
3. Selected schools in Kumasi.

4. Centre for National Culture, Kumasi.
5. The Internet Access and M.S. Encarta, Encyclopedia.
6. Wesley College and St. Louis Training College Libraries, Kumasi.

#### **Consultants**

7. Visual Art Departments in selected Senior High Schools.
8. Heads of Departments in selected schools.
9. Teachers handling Visual Arts in the selected schools.
10. Form 3 students pursuing Visual Arts in the selected schools.

#### **Population for the study**

The primary purpose of research is to discover principles that have universal population. Since this research is appraising the cultural components in the S.H.S., G.K.A. programme and its delivery, the available population or target for the study comprised, Heads of Department, teachers and students of selected S.H.S. in the Visual Arts department, both male and female. By the nature of this research, it was not possible to include all available population for study and so only a sample population was studied. The reason for this was to create awareness for the population concerned to have a say in their own field of study and to be able to influence the society when they are out of school.

#### **Sampling**

Since questions to do with sampling arise directly, the researcher endeavoured therefore to collect information from a smaller group or subset of the population in such a way

that the knowledge gained is representative of the total population under study. The process of sampling made it possible to draw valid inferences or generalizations on the basis of careful observation of variables within a relatively small proportion of the population. A sample (is a small proportion of a population) was selected for observation and analysis. The sample was carefully chosen so that through it the researcher would be able to see all the characteristics of the total population. Each place of study was treated as a stratum, since there were many strata to deal with. Since the population was heterogeneous Stratified Random Sampling Method was used for the study. In all, two hundred and fifty (250) copies of questionnaire were distributed to the sample population and this represented about (74%) of the total accessible population for study. The number of people studied is represented statistically in Table 1 below:

Table 1: Administration of Questionnaire

| <b>Number</b>               | <b>Places Studied</b>    | <b>No. of people studied/No. issued</b> | <b>No. retrieved</b> | <b>Total percentage retrieved (%)</b> | <b>Dates Issued</b> | <b>Dates for collection</b> |
|-----------------------------|--------------------------|---|----------------------|---------------------------------------|---------------------|-----------------------------|
| 1                           | Prempeh College          | 37                                      | 31                   | 83.8                                  | <b>23/11/06</b>     | <b>23/11/06</b>             |
| 2                           | Simms Sec. /<br>Comm.    | 30                                      | 30                   | 100                                   | <b>28/11/06</b>     | <b>28/11/06</b>             |
| 3                           | Achinakrom               | 15                                      | 15                   | 100                                   | <b>29/11/06</b>     | <b>12/12/06</b>             |
| 4                           | Mpasatia Sec. /<br>Tech. | 37                                      | 23                   | 62.2                                  | <b>04/12/06</b>     | <b>14/12/06</b>             |
| 5                           | Wesley Girls<br>(Kumasi) | 50                                      | 32                   | 64                                    | <b>30/11/06</b>     | <b>07/12/06</b>             |
| 6                           | Kings College            | 50                                      | 33                   | 66                                    | <b>04/12/06</b>     | <b>18/12/06</b>             |
| 7                           | Kumasi High              | 31                                      | 20                   | 64.5                                  | <b>10/01/07</b>     | <b>19/01/07</b>             |
| Total No. of people studied |                          | 250                                     | 184                  | 73.6                                  |                     |                             |

The reason for this choice was that the resources for the study could go beyond 30% of the total population for study. Besides, Leedy (1974) remarked that for quality research, at least 30% of the accessible population for study is a fair representation for an acceptable accuracy of results. The total number of the accessible population for study was 750. In all, 250 people were sampled for study and it was for this sample that

copies of questionnaire were distributed. The number returned was 184 with 66 losses.

### **Development and Validation of Questionnaire**

Items in the questionnaire are a combination of Close-ended and Open-ended questions that were developed and used for the collection of the data for this study. To enable the researcher draw a viable and feasible questionnaire that could solicit for relevant data for the development of the framework for General Knowledge in Art delivery, some pre-research (field work) on content that could be used to prepare the questionnaire was made. This was to afford the respondents the chance to express their views on the topic as freely as possible and to offer suggestions. Additionally, questionnaire was used as one of the research instruments due to its efficiency in collecting statistically quantitative information. General questionnaire was drawn to cover all the 30 topics in the following three sections.

### **CONTENT: Section A (Year 1)**

- 1) Rationale for Visual Art Education
- 2) Ancient Art
- 3) African Art
- 4) Design
- 5) Terms in Art
- 6) Creativity and Appreciation
- 7) Composition
- 8) Principles of Drawing

9) Principles of Colour Work

10) Lettering

11) Printmaking

**SECTION B (Year 2)**

12) Indigenous African Arts (Concept and Types)

13) Contemporary African Art

14) Ghanaian Art and Artists

15) Form, Symbolism and Functions in Ghanaian Art

16) Art Associations

17) Product Design

18) Two-dimensional Art and Three-dimensional Composition

19) Drawing

20) Colour Work

21) Gothic Lettering and Calligraphy

22) Block Printing

**SECTION C (Year 3)**

23) Indigenous African Arts

24) Attitude to Ghanaian Arts

25) Art Forms and their Functions

26) Advanced Design

27) Advanced Composition and Drawing

28) Advanced Colour Work

29) Roman Lettering and Calligraphy

### 30) Screen Printing

Since the questionnaire were both close and open ended type (demanding Yes or No as well as provision of answers from responses), respondents had to score by ticking and providing brief answers that deemed appropriate. However, most of the questions set demanded the opinion of the respondents in sentence form, seeking their point of view. The questions were grouped into two and analysed. The first grouping consists of responses on Yes or No whilst the second grouping is on High or Low.

#### **Validation of Questionnaire**

To ensure that the language of the questionnaire was unmistakably clear in soliciting factual / reliable information, the questionnaire was subjected to close scrutiny three times. Before the final questions were pre-tested, the researcher discussed them with selected number of experts in the field who gave suggestions to enhance the outcome of results. This was an attempt to find out whether the questionnaire drawn was adequately prepared, clearly understandable and would measure appropriately the set objectives of the research. Notwithstanding, the minor lapses were corrected before the final questionnaire was administered. The questions were designed to satisfy research objectives and to address the need for the objectives. In that case, the approach was courteous, simple and brief. Afterwards, the result was shared with some respondents for them to see the feedback.

An observation checklist or guide was also used to critically study the teaching of the

visual arts programme of the S.H.S. and to observe whether the cultural components are present in the various topics in the G.K.A. To observe the delivery of the art programmes whether or not the Ghanaian cultural components are taught well or not taught at all. Lastly, to observe the classroom teaching/learning processes in selected S.H.S. Where the researcher was not allowed into the classroom, she hid from the class and showed up after the class. At times, she teamed up with the teacher to teach.

Besides, Interview guide or schedule was used to interview the art teachers and the heads of department of selected S.H.S. and also to interview the visual art students in selected S.H.S. Interview lasted for 15 minutes and was based on a structured questionnaire that was personally administered. Respondents were informed ahead of time and interviews conducted at their convenience allowing each person adequate time to answer all questions posed. The questionnaire was pre-tested three times in the College of Art and Social Sciences KNUST, Kumasi for objectivity, relevance and suitability to the problem situation. The reason for the choice was that the researcher had easy access to them and the College already offer Visual Arts programmes and are abreast with the current situation on the ground. The respondents to the questionnaire during the pre-testing stages were lay students and artists, Art students, lecturers, senior lecturers and professors in Art whose constructive criticisms and suggestions enabled the researcher to prepare the final questionnaire.

#### **Administration of Questionnaire and Data Collection**

At prior notice and with the use of introductory letters, the researcher travelled to each

place of study at different times and personally organized and randomly administered the questionnaire to the sample population studied. Owing to the very presence of the researcher, most copies of the questionnaire administered in each place of study were answered and retrieved without undue delay. As humans, some of the questionnaire was locked up even in my presence and some teachers refused to respond to them. I had no choice than to go and collect them the following day and some even the following week leading to the loss of some questionnaire. Cross questions were given at one school to make room for error margins. By so doing, things were made much clearer.

### **Data Analysis Plan**

The data were assembled and discussed.

## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF RESULTS

This chapter deals with the results from the field work, analysis as well as its interpretation. The author has assembled data collected and has critically analyzed and soundly interpreted them.

As indicated earlier, the sample population for study was grouped in seven strata and studied separately. For the fact that the same questions were used to solicit information from all the seven strata, the results from all the strata have been summarized. The results (which consist of fifteen sections because of the questionnaire used) have been assembled in tables, and for clarity of purpose, they have been presented in bar graphs.

In sequence, the 15 sections of the questionnaire are:

1. Should the Ghanaian curriculum be based on our own culture?
2. Is the current Visual Art syllabus for the S.H.S. based on Ghanaian culture?
3. Do G.K.A authors of Ghanaian books base their knowledge or information on the Ghanaian cultural setting, using Ghanaian examples?
4. Has the classroom delivery of G.K.A. any relation to the Ghanaian cultural background?
5. Do teaching materials and tools have any bearing on the Ghanaian way of life?
6. Are the instructional materials of G.K.A. Ghanaian?
7. Do G.K.A. students base their contributions and examples on their own culture?
8. How do you rate the cultural examples that have been used?

9. Are both teachers and learners of G.K.A. conversant with their own culture?
10. To what extent do they make use of our cultural materials / values?
11. To what extent is foreign culture affecting the delivery of art programmes in our S.H.S?
12. To what extent do the G.K.A. topics in the Visual Art syllabus reflect Ghanaian culture?
13. How do you rate the scope of Ghanaian culture in the content of the G.K.A. syllabus?
14. How does the instructional process in the S.H.S. Art reflect the Ghanaian way of life?
15. To what extent do practical art works of students utilize the indigenous socio-cultural values of Ghanaians?

It was realized that some respondents did not answer some of the questions in the questionnaire. The results have thus been described, analyzed, and interpreted in that sequence. At page 63, Table 2 and figure 1 show the analysis. The first question of this study was to find out if the Ghanaian curriculum should be based on our own culture. The following are the analysis of the results. In all, 64 respondents answered Yes and 54 respondents answered No including teachers and heads of department. The comments for Yes were that our culture is our way of life to enhance easy understanding for students to learn and develop so as to showcase our values, beliefs, customs etc. On the part of students, it was good for them to be able to think and understand our culture, being conversant with it and to know more about it. It will go a

long way to help us know more about our past, uphold and defend it, conserve and preserve for our future generation. To kindle interest in our culture, there is the need to adopt our own style of living thus sticking to the usage of our own language etc.

On the part of students who said No, their views were that there is the need to learn about other cultures for the sake of traveling and also to bring modernization into our lives because there is the need to be dynamic and not static. There is the need for comparison so as to bring about improvement in our artifacts. In all, it was deduced that, much as we need information from other countries, it is very important for the Ghanaian curriculum to be based on our culture for us to develop as a nation.

The second question of this study sought to develop a supporting structure for G.K.A. delivery. The question reads that “Is the current Visual Art syllabus for the S.H.S. based on Ghanaian culture?” The question was focused on the topics of the cultural components and their delivery in the schools. The following is the analysis and interpretation of results. In all, 53 said Yes and 64 said No. The references or instances given were that, there is some form of culture in such topics like Indigenous and Contemporary arts, Sculpture, Textiles (talking about the kente), etc. which teaches our way of life. Also many of the practical works are based on our culture, using traditional motifs and symbols. References or instances on the negative side were that, especially the histories, they are more about the whole world than Ghana. Other comments were that, since the current WASCE is about Africa on the whole, there is the need to learn about other cultures. There are such topics like Renaissance, Greek Art, History of Art,

Indigenous and Contemporary Arts e.g. Mendes, Ancient Art, Western, Oriental, Oceanic and other sub Saharan cultures etc. have much to say about other cultures and about foreign artists. The comments that can be given are that, even though there are some forms of Ghanaian culture in the syllabus, much seems to dwell on other cultures other than the Ghanaian culture.

The third question also was to know whether authors on G.K.A. base their knowledge or information on the Ghanaian cultural setting, using Ghanaian examples. In all the strata, 67 responded Yes whilst 50 responded No. This therefore implies that, there is less information on Ghanaian culture to enhance teaching and learning in Art in the Senior High Schools of Ghana.

The fourth question was about the classroom delivery of G.K.A. as to whether it has any relation to the Ghanaian cultural background. To this, 61 responded Yes and 59 responded No. Meaning that, much needs to be done on the delivery aspect which is also very sensitive to the researcher.

The fifth question that follows was also to find out whether teaching materials and tools of G.K.A. have any bearing on the Ghanaian way of life. 65 responded Yes and 31 responded No. Some examples cited were fertility dolls, raffia, pencil, pens, crayons, leather, clay, flutes, wood, local embossing tools, looms for kente weaving, canes, corn husks etc. Negative comments on opinion were that contemporary western tools and materials are used and imported, whilst most don't even reflect our way of life because

they are not made in Ghana, hence the difficulty in using them. The example here is that, adopted locally made items with foreign designs are used, thus synthetic dolls with foreign features replacing our wooden dolls which gives a lot of the Ghanaian touch. Even our locally made leathers do last longer than the artificial ones.

On the sixth question, what was needed was whether the instructional materials of G.K.A. were Ghanaian? To this, 43 said Yes and 65 said No. It was obvious at this point again that our delivery system is faulty. This is because for example, computer designs are now replacing the natural and creative designs.

Again the seventh question states, “Do G.K.A. students base their contributions and examples on their own culture?” 60 responded Yes and 52 responded No. The margin again was close meaning that a lot of students still need some form of awareness. Their minds seem to be foreign oriented. Each time you ask a question, based on their culture, they get lost. At this point, some suggested field trips or if possible, parents take them to their roots and ignore the fetish ideas attached to certain cultures.

The eighth question was concerned about whether both educators and educands of G.K.A. are conversant with their own culture. 60 responded Yes and 55 responded No. The negative comments given were that the foreign influences are too high. Besides, teachers and students come from different cultural settings and backgrounds. They are only concerned with their individual cultures, so little is known about other cultures within the same Ghanaian setting. Most examples cited in their delivery are based on

western cultures with foreign materials used because that is where their interest lies. It is sad to note that citizens in their own country cannot provide accurate information on some events, crafts, monuments etc. Most of their comments are based on books that have been written by foreign authors with complicated languages.

The ninth question sought for areas specifically where cultural examples have been used. References given were Painting, Carving, Engraving, Sculpture, Art forms, Symbolism, Functions of Ghanaian Art, Festivals, African Art, Contemporary Ghanaian Arts, Verbal Art or Performing Art, Blacksmithing (Jewellery), Pottery, Sculpture, Textiles, Leatherwork etc. It is obvious that some form of culture is seen in some of these topics but there are still some loop holes that must be filled. The responses here were low 13, very low 7, high 64, very high 44, and not at all 3.

The tenth question sought to find out whether the teachers and students make use of their own cultural materials and values. The comments given were that, students mostly design from adinkra symbols during special occasions. Sculptures are also produced for most occasions but local tools are mostly used for small scale jobs. In all, there is low patronage of local or cultural materials but sometimes during practical lessons, they are used. Traditional dressing is gradually gaining cognizance in the Ghanaian community especially on Fridays, as well as the adowa dance to entertain during marriage ceremonies and festivals and the like.

On the eleventh question, the demand was to know whether foreign cultures are

affecting the delivery of art in schools. The responses here were that, in all strata, 56 responded high, 34 responded very high, 10 responded low, 8 responded very low and 2 responded not at all. Therefore, it can be deduced that foreign cultures are affecting the delivery of art.

The twelfth question specifically sought to know the G.K.A. topics that reflect the Ghanaian culture. Such topics given were Pottery, Textiles, Leatherworks, Indigenous and Contemporary arts, Ghanaian arts and Artists, Basketry, Beadwork, Sculpture, Prehistoric art, African art, Weaving etc.

The thirteenth question was how to rate the scope of Ghanaian culture in the content of G.K.A in the syllabus. Again the response were, low 48, very low 7, high 44, very high 17 and not at all 1. Thus 61: 56. At this stage, the scope of the Ghanaian culture must still play an important role in the G.K.A. syllabus.

The fourteenth question demanded the aspect of the instructional process in Art that reflects the Ghanaian way of life. The responses given were Performing arts, Textiles, Leather work, Functions of Ghanaian art, Prehistoric art, Sculpture, Attitude to Ghanaian art, Practical art making, Tools and Materials, Indigenous Ghanaian art, African art and Symbolism, Contemporary African art, etc.

The last question which is the fifteenth question was to know the extent practical works of students utilize the indigenous socio-cultural values of Ghanaians. The responses

here were low - 30, very low - 11, high - 43, very high - 27 and not at all - 2.

Table 2: Responses to Questionnaire demanding Yes or No.

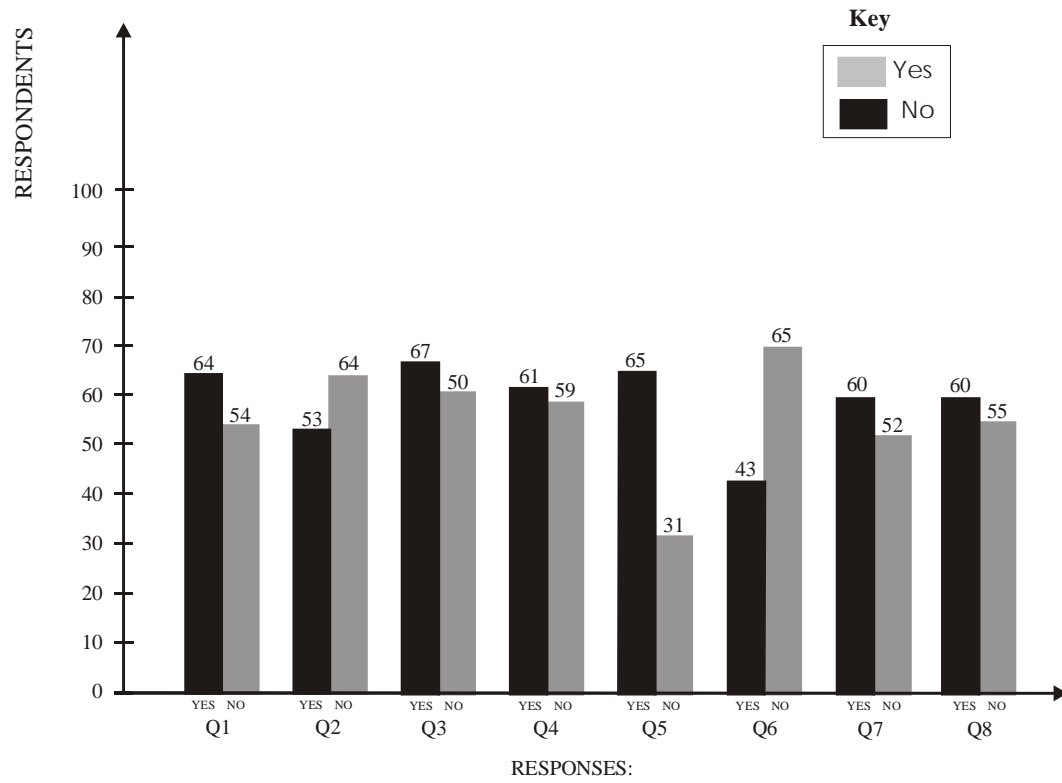
| Number | Question   | Responses |    | Percentage of responses |      |
|--------|--|-----------|----|-------------------------|------|
|        |  | Yes       | No | Yes                     | No   |
| 1      | Should the Ghanaian curriculum be based on our own culture?  | 64        | 54 | 25.6                    | 21.6 |
| 2      | Is the current Visual Art syllabus for the S.H.S. based on Ghanaian culture?   | 53        | 64 | 21.2                    | 25.6 |
| 3      | Do G.K.A. authors of Ghanaian books base their knowledge or information on the Ghanaian cultural setting, using Ghanaian examples? | 67        | 50 | 26.8                    | 20   |
| 4      | Has the classroom delivery of G.K.A. any relation to the Ghanaian cultural background?   | 61        | 59 | 24.4                    | 23.6 |
| 5      | Do teaching materials and tools of G.K.A. have any bearing on the Ghanaian way of life?  | 65        | 31 | 26                      | 12.4 |
| 6      | Are the instructional materials of G.K.A. Ghanaian?  | 43        | 65 | 17.2                    | 26   |
| 7      | Do G.K.A. students base their contributions and examples on their own culture?   | 60        | 52 | 24                      | 20.8 |
| 8      | Are both teachers and learners of G.K.A. conversant with their own culture?  | 60        | 55 | 24                      | 22   |

Table 3: Responses to Questionnaire demanding High or Low.

| Number | Questions  | Responses |     | Percentage of responses |     |
|--------|--|-----------|-----|-------------------------|-----|
|        |  | High      | Low | high                    | Low |
| 9      | How do you rate the cultural examples used in the delivery process?  | 108       | 23  | 82                      | 18  |
| 10     | To what extent do teachers and students make use of our cultural materials / values?                         | 53        | 80  | 40                      | 60  |
| 11     | To what extent is foreign culture affecting the delivery of art programmes in the S.H.S?                     | 90        | 20  | 82                      | 18  |
| 12     | To what extent do the G.K.A. topics in the Visual Art syllabus reflect Ghanaian culture?                     | 93        | 80  | 54                      | 46  |
| 13     | How do you rate the scope of Ghanaian culture in the content of G.K.A.? syllabus?                            | 61        | 56  | 52                      | 48  |
| 14     | How does the instructional process in the S.H.S. art reflect the Ghanaian way of life?                       | 56        | 103 | 35                      | 65  |
| 15     | To what extent do practical art works of students utilize the indigenous socio-cultural values of Ghanaians? | 70        | 43  | 62                      | 38  |

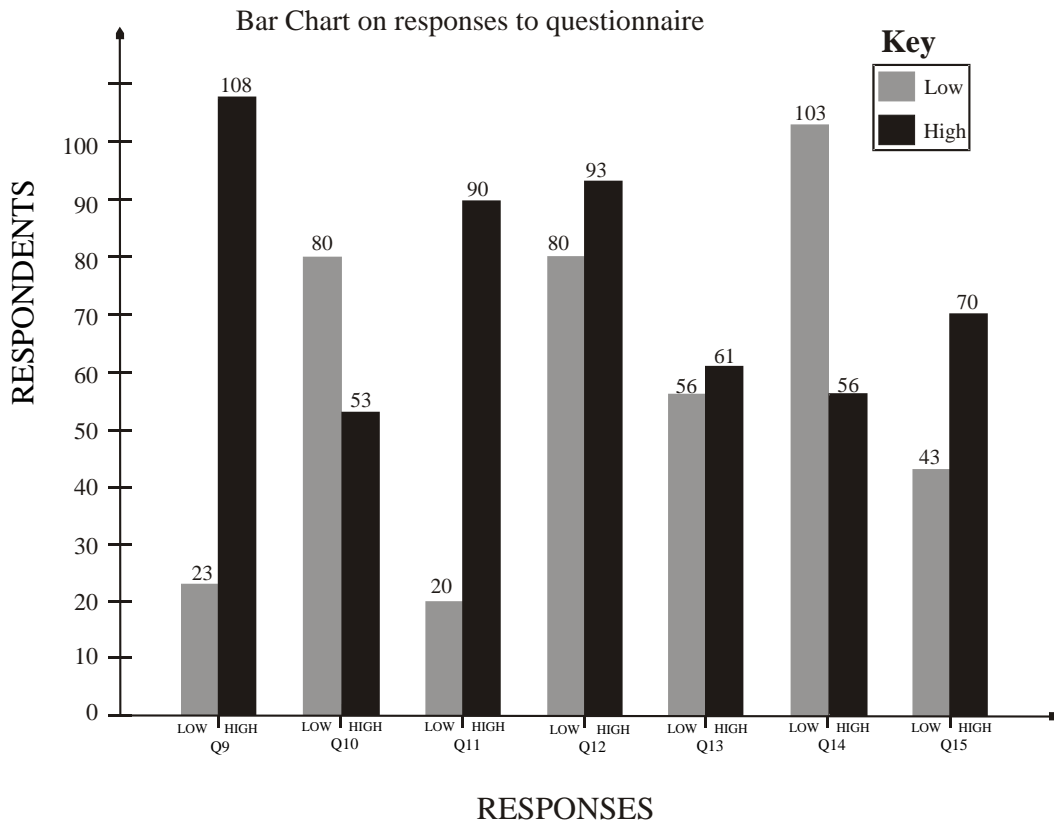
Fig. 1

BAR CHART ON RESPONSES TO QUESTIONNAIRE



SOURCES: SURVEY DATA

Fig. 2



### Summary of Findings

The major findings of the thesis has been brought forward, they are:

- a. The General Knowledge in Art course does not adequately reflect Ghanaian culture in the sense that, much of the contemporary culture, that is the present culture, is not considered.
- b. The content of the G.K.A. course presently offered in S.H.S. has not been reviewed ever since it was introduced in 1987.
- c. The delivery of the cultural components of General Knowledge in Art course leaves much to be desired.
- d. The General Knowledge in Art course hardly make the S.H.S. visual artist

independent.

Objective Two:

e. Majority of respondents agreed that the thirty topics (refer to p.50) in the General Knowledge in Art should be delivered with due regard to their cultural elements.

f. Respondents want to be abreast with their culture so that they can stand tall as Ghanaians wherever they may be.

To resolve the 3<sup>rd</sup> objective, data from the results of objective 1 and 2 were used to write the thesis. The findings of the research then confirmed that the delivery of General Knowledge in Art course run in Ghanaian S.H.S. are woefully inadequate and limited and cannot adequately give the kind of Art Education that will enable students produce the artistic needs for national development.

Based on the findings, the following conclusions have been made:

1. The delivery of General Knowledge in Art course run in Ghanaian S.H.S. should adequately reflect on the Ghanaian culture.
2. The delivery of the General Knowledge in Art course offered in Ghanaian S.H.S. should be evaluated from time to time to address artistic and cultural needs of the society.
3. Adequate cultural oriented topics should be incorporated in the General Knowledge in Art course offered in Ghanaian S.H.S.
4. The cultural oriented topics in the G.K.A. course should satisfy the production of the S.H.S. visual artist required for national development.

### **Test of Hypothesis in Terms of Findings**

The hypothesis made at the beginning of the research was that there are some aspects of the cultural components in the General Knowledge in Art course that are either not taught well or not taught at all.

The findings also indicate that the delivery of the General Knowledge in Art course is limited in terms of the cultural components and that teachers and students alike want improvement. The purpose of art education can be derived from the intellectual knowledge which constitute reasoning, social, historical, cultural, personal/physical, artistic and spiritual development, therefore personal development is the key.

The results from the researcher's observations of the delivery of the G.K.A. and its cultural contents in the selected S.H.S. were that, in view of the fact that our culture is seen as part of our lives, the delivery of the cultural components in our S.H.S. classrooms and for that matter the G.K.A. must be fully implemented with the awareness created and teachers being reminded of their cultural obligation.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

This chapter focuses on the summary of findings from the objectives.

This thesis sought to appraise the delivery of Ghanaian cultural components in the S. H. S. General Knowledge in Art. The objectives were to i) identify the cultural components in the curriculum of General Knowledge in Art, ii) to assess the topics of the cultural components and their delivery in the schools, and iii) to make sound recommendations to improve the delivery of the cultural components.

It was hypothesized that, there is no significant difference in the views of teachers and students on the limited aspects of the cultural components in the General Knowledge in Art course. That either it is not delivered well or not delivered at all, and that both teachers and students agree that there are relevant and feasible cultural components in the curriculum of General Knowledge in Art that could be introduced or delivered in the curriculum.

Owing to the heterogeneity of the population chosen for the study, each place of study was treated as a stratum and studied. Since there were many strata to deal with, the Stratified Random Sampling method was used for the study. Questionnaire was used for the acquisition of the data. The outcome of the research therefore is to conscientise Senior High School teachers to adopt a better delivery system which is based on the Ghanaian culture and also have reflections on the philosophy and aims of education in Ghana.

### **Recommendations and Suggestions**

1. In view of the fact that there are inadequate cultural components of the General Knowledge in Art subject in Ghanaian S.H.S., more cultural topics should be incorporated in the content to satisfy the needs of the S.H.S. visual artists for national development.
2. In view of the finding that the present delivery of G.K.A. course run in Ghanaian S.H.S does not make the teachers and students independent, the syllabuses written for them should be able to make them independent.
3. Based on the finding that the present delivery of G.K.A. course run in Ghanaian S.H.S should adequately reflect on the Ghanaian/ African Culture, the content selected for developing the syllabuses should be able to instill in the students various artistic elements of the Ghanaian culture.
4. The study revealed that the teaching of G.K.A. courses had not been evaluated since its inception. It is recommended that the teaching of General Knowledge in Art subject offered in Ghanaian S.H.S. should be assessed from time to time to make them relevant to the needs of the individual, the community and the nation.
5. Regular workshops and seminars should be organized for Visual Art teachers of the SHS.

## REFERENCES

- Rattray, R.S. (1959), Religion and Art in Ashanti
- Ruth L. Peck and Robert S. Aneillo (1968), What Can I Do for an Art lesson? - A Practical Guide for the teacher. (Wesley College Library Kumasi.)
- Stanfield, N. S. (1967), Art for African Schools, published by Evans Brothers Limited, London.
- Harry, L Shapiro. (1971), Man, Culture and Society – Edited by Shapiro.
- Asihene, E.V. (1972), Introduction to Traditional Art of West Africa.
- Henry, J. (1960), A Cross- Cultural Outline of Education. (St Louis Training Library Kumasi.)
- Price, D.R.-Williams (ed), (1969), Cross- Cultural Studies, Penguin London.
- Bourdieu, P. (1973), Cultural Reproduction and Social Reproduction. Brown, W. (ed) Knowledge, Education and Cultural Change. London: Tavistock.
- John Portchmouth (1973), Secondary School Art.
- Alan Cotton (1974), Learning and Teaching through Art and Crafts.
- Peter Sarpong, A, (1974), Ghana in Retrospect – Some Aspect of Ghanaian Culture – Ghana Publishing Corporation (3<sup>rd</sup> ed)
- Fr. Michael McGrath and Sr. Nicole Gregoire, Geoffrey Chapman (1974), Geoffrey Chapman Publishers.
- A. Morrison and D. McIntyre (1975), Teachers and Teaching (2<sup>nd</sup> ed).

- Amelia Melnik and John Meritt, ed. (1975), The Reading Curriculum.
- George Brown (1975), Microteaching – A Programme of Teaching Skills.
- Mark Roskill (1976), What Is Art History?
- Herbet Kohl (1977) On Teaching.. . (St Louis Training Library Kumasi.)
- Gombrich,E . H. (1978), The Story of Art, (13<sup>th</sup> ed)
- Charles E. Merrill (1980), Teacher's - Global Insights - People and Cultures.
- Kay, N. C. (1981), Practical Teaching, (Printed by Clark Constable Limited, London  
Edinburgh), Published by Evans Brothers Limited.
- R. Nacino - Brown, Festus E. Oke, Desmond P. Brown (1982), Curriculum and Instruction - An Introduction to Methods of Teaching, by Macmillan Press Limited, London.
- Walter Blege (1986), Teaching for Development. (St Louis Training Library Kumasi.)
- George Bishop, (1989), Curriculum Development - A Textbook for Students  
Published by Macmillan.
- R. Nacino - Brown, Festus E. Oke, Desmond P. Brown (1990), Curriculum and Instruction (An Introduction to Methods of Teaching, Published by Macmillan Education Limited, London.
- George Bishop (1991), Curriculum Development. (Wesley College Library Kumasi.)
- John Eggleston (1992), Introduction to Education - The Challenge for Teachers.
- Gipps, C. (1990), Assessment: A Teacher's Guide to Issues. London.

- Cyril and Doreen Poster (1993), *Teacher Appraisal Training and Implementation* (2nd ed.), Great Britain, Published in U.S.A. and Canada.
- Munther W. Masri (1994), *Vocational Education: The Way Ahead*, Published by Macmillan Press London. (Wesley Collage Library Kumasi.)
- Elizabeth Perroth (1995), *Effective Teaching - A practical Guide to Improving your Teaching*.
- Amidon E. J. and Hough, J. B. (eds), (1967), *Interaction Analysis: Theory, Research and Applications*.
- Tamakloe E. K. (1996), *Principles and Methods of Teaching*, Printed by Sedco Enterprises, 'Published by Black Mask Limited.
- Barbara and Terry Field (eds), (1996), *Teachers As Mentors: A practical Guide*.
- Chris Kyriacou (1995), *Effective Teaching in Schools*.
- Roy Prentice (ed.), (1995), *Teaching Art and Design*. . (St Louis Training Library Kumasi.)
- Orlich, Harder, Collahan, Gibson (1998), *Teaching Strategies - A Guide to Better Instruction* (5th ed.)
- *Review of Education Reforms in Ghana* (October 2002), *Meeting the Challenges of Education in the 21st Century*, Report of the President's Committee.
- *White Paper on the Report of the Education Reform Review Committee* (October 2004).
- Peter Mensah (2003). *Development of a framework for Visual Art curriculum for Polytechnics in Ghana*. (Art Education Library KNUST.)
- Wragg E.C. (ed.), (2001), *Classroom Teaching Skills*. (Wesley Collage Library

Kumasi.)

- Flanders, N. A. (1965), Teachers Influence, Pupil Attitudes and Achievements.
- Nash R. (1976), Teacher Expectations and Pupils Learning.
- Hendry J. A. (1979), Teacher Education and Curriculum Development (Swaziland).
- Price D. R. - Williams, (ed.), (1969), Cross - Cultural Studies, Penguin London.
- David Mcnamara (2001), Classroom Pedagogy and Primary Practice.
- Alan Paisey (1983), The Effective Teacher - In Primary and Secondary School Education.
- McIntyre, D. (1987), Designing a Teacher Education Curriculum from Research and Theory on Teacher Knowledge.
- Stanfield N. F. - A Handbook of Art Teaching in Tropical Schools. (St Louis Training Library Kumasi.)
- Heywood, J. (1992), School Teacher Appraisal, London, Tomlinson, H. (d).
- Montgomery D. (1985), Teacher Appraisal: A Theory and Practice for Evaluation and Enhancement.
- Ann Harris, Becta 2007 @ becta. org. uk Paul.
- Paul Leedy. (1997), Practical Research: planning and design.  
Paul D.Leedy. (1974), Practical Research: Macmillan Publishing Co. Inc., New York.
- J.W. Best, (1981)
- Cohen, Louis and Manion; Lawrence (1994),RESEARCH METHODS IN EDUCATION (4<sup>th</sup> ED.),Groom Helm Ltd., London (UCEW-K Library)
- Nkpa Nwadiuto,(1997), EDUCATIONAL RESEARCH; For Modern Scholars

(Fourth Dimension Publishing Co. Ltd, Nigeria. KNUST, Main Library).

- Tony Greenfield (Ed.) (2002).RESEARCH METHODS FOR Post graduates (2<sup>nd</sup>. Edn.) N.Y. Oxford University Press Inc. (British Council Library, Kumasi)

### **Internet Sources**

- Ann Harris, Becta 2007 @ becta. org. uk. Paul.
- Definitions of Curriculum, (n.d.) Curriculum. October 29, 2004
- <http://www.iteawww.org/TAA/Glossary.htm>.
- <http://www.cquit.net/website/other/glossary.asp>.





10. To what extent do teachers and students make use of our cultural materials / values?

a) Very high            b) High            c) Low            d) Very low            e) Not at all

11. To what extent is foreign culture affecting the delivery of art programme in our S.H.S?

a) Very high            b) High            c) Low            d) Very low            e) Not at all

12. To what extent do the G.K.A. topics in the Visual Art syllabus reflect Ghanaian culture?

a) Very high            b) High            c) Low            d) Very low            e) Not at all

13. How do you rate the scope of Ghanaian culture in the content of the G.K.A. syllabus?

a) Very high            b) High            c) Low            d) Very low            e) not at all

14. How does the instructional process in the S.H.S. Art reflect the Ghanaian way of life?

a) Very high            b) High            c) Low            d) Very low            e) Not at all

15. To what extent do practical art works of students utilize the indigenous socio-cultural values of Ghanaians?

a) Very high            b) High            c) Low            d) Very low            e) not at all

## **APPENDIX B**

### **OBSERVATION CHECKLIST / GUIDE**

- To critically study the teaching of the visual Arts programme of the Senior High Schools.
- To observe whether the cultural components are present in the various topics in the General Knowledge in Art.
- To observe the delivery of the art programmes whether or not the cultural components are taught well or not taught at all.
- To observe the classroom teaching/learning processes in selected S.H.S. classrooms.

## **APPENDIX C**

### **INTERVIEW GUIDE/ SCHEDULE**

**Aim/Objective – This is to solicit information to backup the thesis.**

- To interview the Art teachers and the Heads of Departments of selected Senior High Schools.
- To interview the Visual Art students in selected Senior High Schools.

**APPENDIX D**  
**INTRODUCTORY LETTER**