

APPRAISAL OF THE VISUAL ART PROGRAMME

IN THE SENIOR SECONDARY SCHOOL

(A Case Study of Seven Selected Senior  
Secondary Schools in the Kumasi  
Metropolis)

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A thesis presented to the University of  
Science and Technology, Kumasi in partial  
fulfilment of the requirements for the  
degree of Master of Arts in Art Education.

By

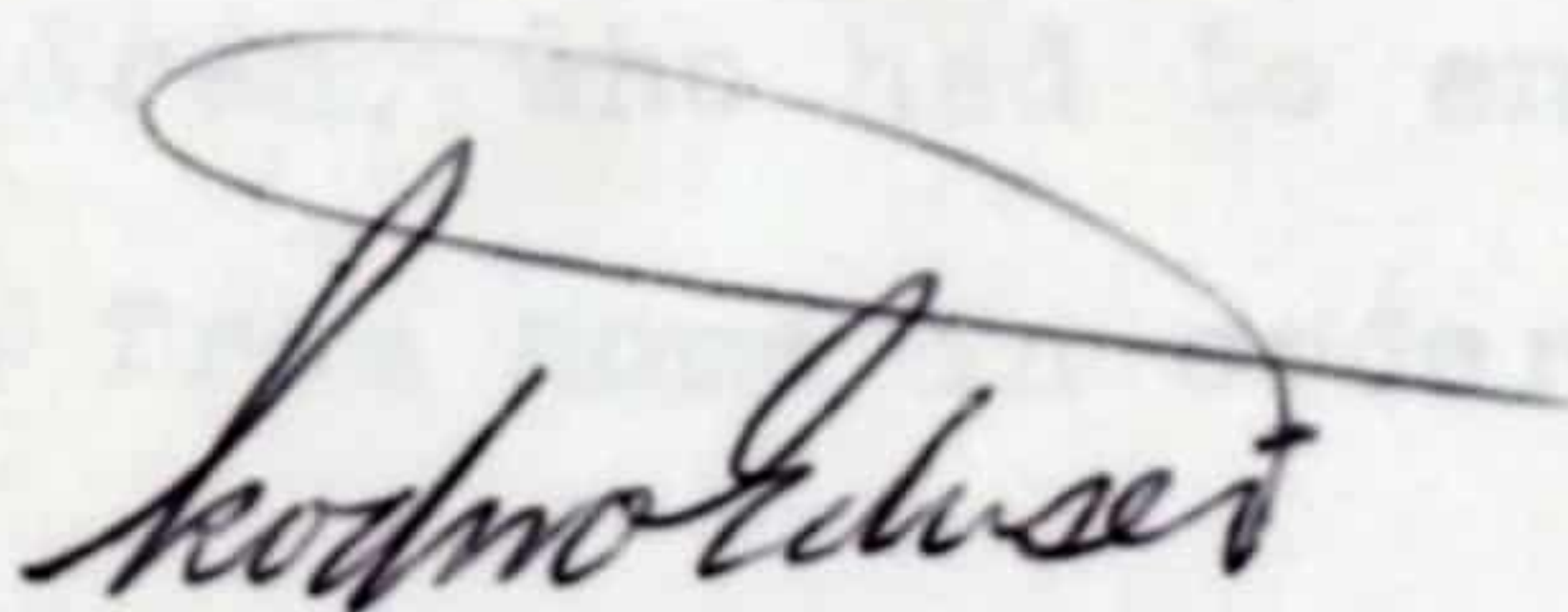
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August, 1993

**CERTIFICATION**

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Certified that this is the candidate's  
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ABSTRACT

NAME: EMMANUEL DANKYI ANKOMA A.E.D., B.A.(ART),  
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TITLE: APPRAISAL OF THE VISUAL ART PROGRAMME IN  
THE SENIOR SECONDARY SCHOOL (A case study  
of seven selected Senior Secondary Schools  
in the Kumasi Metropolis).

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This volume is on the Visual Art Programme in the new Senior Secondary School system. The research seeks to evaluate the Programme in its three years' of operation.

The study was carried out against the background of criticisms levelled against the Programme by the public and some educationists. The research has been conducted to bring out some of the weaknesses in the Programme with the view to improving upon them.

The report is presented in five chapters. The First Chapter, which is an Introduction, sets out the objectives of the work. The procedure adopted in the research is also stated.

There is dearth of information since no official evaluation on the present system has come to light. However, a few sources of literature related to the preliminary outlines setting out the Programme, as well as views on the need for constant reviews of educational activities were made use of.

The main findings of the research are found in Chapter Four. The research has been made possible through personal observation, literary materials and interviews with active respondents.

Some recommendations have been suggested in the last chapter. It is hoped that materials assembled in this thesis will be useful to policy-makers, educational planners and all those engaged in the educational process.

## CHAPTER ONE

### INTRODUCTION

#### THE PROBLEM AND ITS SETTING

##### 1.1 Statement of The Problem

The new educational programme has been in operation for almost three years with the first batch about to come out in December, 1993. But reports from the public, including educationists, indicate the inadequacy of logistics, course content and duration and the expressed fear of the Programme.

There is, therefore, the need to examine the programme in order to unearth its inherent weaknesses to forestall any failure.

##### 1.2 Objectives

1. To examine the Visual Art syllabus.
2. To find out areas of the Visual Art programme chosen as options by the selected senior secondary schools.(SSS)
3. To find out if there are enough teachers, tools, equipment and materials.
4. To have first hand information of students' response.
5. To identify some of the problems and offer recommendations for solving them.

### 1.3 Hypothesis

It is believed that there are some problems and militating against the smooth running of the SSS programme.

### 1.4 Importance Of The Research

The research findings will be valuable in the following ways:

1. It will bring out the weaknesses in the Programme.
2. Policy-makers and administrators in the Ministry of Education and the Ghana Education Service (GES) would benefit from the findings.
3. Those who will study the research, especially teachers, will find some shortcomings in the Programme and make amendments.

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### 1.5 Delimitation

The scope of the thesis covered the following:

1. The concept and meaning of Visual Art education.
2. The role of Visual Art education.
3. The impact of the educational programme.
4. The state of Visual Art education in seven out of the eleven SSS in Kumasi Metropolitan area.

### 1.6 Research Methods

The descriptive research method has been used in this thesis

### 1.7 Data Collection

Information was collected from both Primary and Secondary sources. The Primary information was collected from personal interviews from teachers and students of the target groups as well as subject organizers at the Regional Inspectorate Division of the Ghana Education Service. The interviews in the form of oral questions were conducted in a way that allowed respondents to give verbal information to questions presented to them.

Respondents were informed well in advance and it was they who chose the time convenient to them. Permission was sought for the use of a tape recorder. Interviews did not go beyond one hour.

The method was tedious, but useful since first hand information could be obtained. On the spot observations were also made in the selected schools.

The secondary sources include books, thesis reports, periodicals and newspapers in public and private libraries.

### 1.8. Population For Study

The population study involved students and Visual Art teachers from the selected schools and subject organizers.

### 1.9 Limitation

Some interviewees did not honour the time schedule

promptly. This caused a lot of disappointments and delays.

Others too were not willing to give some vital information.

#### 1.10 Abbreviations

- B.E.C.E. - Basic Education Certificate Examination.
- E.R.P. - Economic Recovery Programme
- G.E.S. - Ghana Education Service
- J.S.S. - Junior Secondary School
- PAMSCAD - Programme of Action to Mitigate the Social Cost of Adjustment.
- P.T.A. - Parent-Teacher Association
- S.S.S. - Senior Secondary School
- U.S.T. - University of Science and Technology
- W.A.E.C. - West African Examinations Council.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

It is required that periodic evaluation be made of every activity so as to know where necessary adjustments are to be made. This is especially important when it affects the tax-payer, as well as the future of a majority of the population - the young ones. For a long time, there had been criticisms that the school curriculum was too bookish, yet in a few isolated cases, no serious effort was made to correct the situation. When one considers the fact that it took policy makers a long time to add Visual Arts to the school curriculum, it becomes more pertinent to see what has been going on in the past; and whether there has been a change in people's attitude.

One may say that it is too early to make any assessments; but the fact that the programme has been in existence for three years, makes an evaluation justifiable. The assumption that it is too early to make any appraisal, made it difficult for the researcher to lay hands on any previous records. However, a few literature relevant to research were consulted and reviewed.

Two categories of literature related to this report were reviewed.

1. Those in the first group dealing with the history of visual art education in Ghana.
2. Those in this category show the importance of having constant evaluation of programmes - in this situation the Visual Art programme.

Tracing the history of visual art education in Ghana, Edusei (1991)<sup>1</sup> recalls the time when the subject was added to the school curriculum. This was in 1908 when D.J. Oman was appointed the Director of Education in the then Gold Coast. It was then termed 'hand and eye'. Formal school education had been in the country for some time. (The British Government introduced throughout the West African settlements a more uniform system to assist the Missions in the organisation of schools in 1882). Art was not one of the subjects treated. Of all the Missions, it was <sup>the</sup> Basel Mission which gave some form of encouragement.

However, when McLaren was brought in in 1919, art began to expand. The programme, however, received great impetus in 1936 with the arrival of a couple by name Meyerowitz. When Meyerowitz, a talented Sculptor and designer was appointed art and craft supervisor, he was ably assisted by his wife, Eva, another equally talented sculptor, designer and ethnographical field research enthusiast. The couple were able to

change the idea about the subject as well as the approach to its teaching. The content was widened to include basketry, pottery, weaving, traditional wood carving, terra-cotta modelling, brick and tile making, mural painting, puppet making and marionette shows. He further goes on to tell the scope and rationale of visual art education in both the indigenous and school systems of education which the present reform system seeks to combine. This was written at a time when the programme was to take off. The programme has since been operating fully, and this thesis is intended to show how effective it is.

In the suggested Visual Art syllabus, the Ministry of Education<sup>2</sup> has given a comprehensive structure and course content. The designers give topics as well as suggesting teaching and learning activities to the art teacher. How effective or otherwise those teachers who have been cast in the old system have been able to adapt to the new system is reflected in this report.

Amenuke et al (1991)<sup>3</sup>, writing for the Ghanaian Ministry of Education, explain further the rationale for Visual Arts education. This includes the provision of a whole personality, and the creation of awareness of the role of art in society.

In some cases, these laudable objectives are stifled. The report would bring to light students benefiting from the programme and the push they are given.

Visual Art education is vocational and is undertaken to acquire marketable skills. Such vocational education has existed since the beginning of human life. In traditional African systems, apprenticeship of young ones to old masters for acquisition of skills, craftsmanship and livelihood still exists.

When Aristotle advocates for the exclusion of art from the curriculum of the free man's children and states that children "learn useful things" such as reading and writing, he draws a distinction between liberal subjects, that is, studies suitable for the free citizen, and illiberal subjects, that is, the arts and crafts practised by slaves. This may be regarded as a reflection of the Greek attitude towards wage-earning ventures or anything that would make an individual "mechanical". He at the same time talks about the importance of skills and creativity when he states that "it may be necessary to be skilled in the craft by which one earns a living, but he is exceptionally fortunate who is able to express the highest part of himself in this work or profession"<sup>4</sup>.

Mays (1928)<sup>5</sup> defines skills as "the integration of well-adjusted performances, adapted under varying situations to the attainment of a desired result". On the acquisition of skills, he identifies it as involving imitation, repetition and occupational activity which is meant to be evaluated from time to

time. It is through this that one can determine the quality and amount of learning that has taken place in each student as a result of his participation in the various art activities. Should students necessarily copy or imitate or be led to make their own creations? In visual art programmes creativity is very much emphasized and this starts from designing the work before the actual execution. The Report would bring to light the approaches adopted by the teachers as well as how the final assessment is done as opposed to previous methods of assessing. This will enable the observer know how involved the student had been.

The need for constant evaluation in all aspects of life is a major concern. Coles (1969)<sup>6</sup> emphasizes that if education is to be the servicing agent of change and development, there must of necessity be constant evaluation of what is being done. Students, administrators, teachers and employers must regularly subject themselves and the activities in which they participate to rigorous and impartial scrutiny. Inspection of this kind should seek to ensure that the content of programmes is what is really needed and that methods employed are effective. As important as constant evaluation of existing programmes, is the necessity also for forward thinking and planning.

For the teacher, evaluation involves how success-

ful his teaching efforts have been in assisting and guiding his students. This may call for a re-direction of his efforts in the teaching-learning process.

Ogunniyi (1984)<sup>7</sup> concurs with this assertion and says that without periodic evaluation educational goals may be lost sight of and programmes may tend to fall into purposeless unchanging patterns and the use of inappropriate methods.

Struck (1953)<sup>8</sup> asserts the need for educational programmes to be tailored to suit unchanging situations in the socio-economic patterns (conditions) of countries. The curriculum has been diversified to cater for individual abilities instead of the traditional emphasis on the bookish system. The same goes for adjusting techniques to render efficient vocational education service methods to different categories of students in the light of the particular conditions that are to be met in each case.

Some Senior Secondary Schools within the Kumasi Metropolis have been selected as case study for this thesis. The schools were selected from the old as well as the newly - established ones. The idea was to get a cross-section of schools. The purpose of this thesis is to evaluate the Visual Art programmes in these institutions. It also seeks to identify some of the problems and offer recommendations for solving them. It is hoped that it will be a true reflection of real situations in other parts of the country.

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## CHAPTER THREE

### THE NEED FOR VISUAL ART EDUCATION

#### 3.1 Rationale for the New Education Reforms

For a better understanding of the role of art in the educational set-up, there is the need to take a look at the overall policy of education in general.

The primary aim of education is to produce an individual who will be useful to the society in which he is. The foundation, as laid <sup>down</sup> by the colonial masters, served a purpose at that time - that of training clerks for administrative positions. Looking back, it has been observed that this system of education was defective in several ways. As for example, it did not have a bearing on the culture of the people. Also it was not progressive. When one considers the fact that policy-makers of the country's educational system had for a long time depended on the foundation laid since the colonial era, it became imperative that there was the need for a change or revision.

The policy-makers therefore based the idea of education reform on the recognition that:

"any system of education should aim at servicing the need of the individual, the society in which he lives and the country as a whole. In particular, that the system should, in a country like Ghana, aim at instilling in the individual an appreciation of the need for

change directed towards the development of the human resources of the country. Equally importantly, it must generate in the individual an awareness of the ability of man, using the power derived from science and technology, to transform his environment and improve the quality of his life". (1)

Social institutions become subject to review because they either might have outlived their usefulness or the existing knowledge about them have been realized to be false. In order to undergo such a revision, there is the need for the society, and for that matter, the planners to evaluate the causes of the dissatisfaction, assess and review the existing conditions and be able to project into the future by building upon the previous experiences. The axiom that without a hind-sight there is no foresight gives credence to this. Such was the situation with the policy-makers of the country's educational system.

The socio-economic changes in the country made it imperative for a reform in the educational system. There were few employment opportunities for the many trained personnel who had received a type of education that was too 'bookish' and 'academic'. The type of educational content and learning process that existed was not geared towards making the products who came

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(1) Ministry of Education and Culture: Overview Policy Implementation And Projections For The Education Reform Programme At Basic and Senior Secondary School Level. Pg.1

out of the country's institutions useful to the society. Some, out of frustration left the country. In short, the country became the loser. Hence the need for an over all shake-up in the existing system.

Policy-makers felt the need for a large-scale revision of the existing values and concepts placed on education. It was felt that the systems of education should be vocationally - oriented. A diversification of education would make it more practically oriented in order to bring out the latent potentials of every child which would make him or her useful to the country. This was in sharp contrast to the type of formal school education hitherto obtained which had left in its trail so many errors such as denationalising the Ghanaian from his society; making him dexterphobic, only fit for white collar job.

The present Education Reform Programme dwells more on vocationalization. But its implementation met stiff opposition from administrators who had been cast in the old system and therefore felt everybody should go through the same mill. The fear for what the new system would look like and the idea that those who did not fit into it would lose their jobs or positions, made the administrators drag their feet. Another factor was the lack of funds to undertake such a huge project.

Before the Education Reform, there were a little over 300 secondary schools in the country. The entry

requirement into these institutions was through a pass at the Common Entrance Examination. At the inception of the Programme, it was anticipated that many more would be needed to cater for the number of Junior Secondary School (J.S.S) students that would enter the Senior Secondary School (S.S.S). This was because the Common Entrance Examination was to be replaced by the Basic Education Certificate Examination (B.E.C.E) and continuous Assessment. Even though the new innovation continues to have some bottlenecks, it has been found to be relatively more flexible than the former. This has, thus made secondary education more accessible to as many students as possible.

All experimental J.S.S. which were established in the districts in 1974 were turned into S.S.S. Additional ones were also built. At the time of writing this report, 144 additional new SSS have been added to those which were already in existence. But this number is still woefully inadequate to absorb the ever-increasing population of students who pass from the JSS. According to the 'People's Daily Graphic' (February 10, 1993), out of the 92,198 candidates who qualified for SSS in the 1992/93 academic year, there were only 60,000 vacancies to absorb them. (\*) Government decision to encourage private participation in the running of second cycle institutions should be speeded up. However, such

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(\*) "People's Daily Graphic" : Wednesday February 10, 1993. pp.8,9

license should not be at the expense of sacrificing for standards.

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### 3.2 The Nature and Objectives of the S.S.S.

Before zeroing in on specifics, a cursory reference should be made to the overall programme. It is mandatory for every school-going Ghanaian to have basic education up to the J.S.S. level. The S.S. programme, however, provides the opportunity to build further on the foundation laid at the Basic Education level and also to strengthen the general intellectual knowledge and skills that are required for occupation and for further education. This is made possible through the diversification of the curriculum to cater for different talents and skills. It is hoped that such objectives will have a definite impact on national manpower requirements - which is the Economic Recovery Programme (ERP).

Cognizant of the individual as well as national development, the curriculum of the S.S.S. is developed to have relevance to the socio-economic aspirations of manpower development, especially in the following areas:

Education

Health

Agriculture

Industry

Science

Technology

Schools may be comprehensive or specialized, but, to avoid straight jacket specialization, there are core subjects common to all the schools despite their areas of specialization. The core subjects are:

- Mathematics
- Science
- English
- Ghanaian Language
- Life Skills
- Physical Education
- Agriculture and Environmental Studies

In addition to the core subjects, students are to select three optional subjects from different programmes. The programmes are:

- Agricultural Education
- Business Education
- Vocational Education
- Technical Education
- General Education

The Vocational Programme has two options, namely Home Economics and Visual Arts.

The Home Economics comprises

- Management in Living
- Food and Nutrition
- Clothing and Textiles
- General Knowledge in Art.

The Visual Arts course is made up of

General Knowledge

Leatherwork

Graphic Design

Picture making

Ceramics

Sculpture

Textiles

Basketry

General Knowledge is compulsory to all students of visual arts, who must take two additional Art courses. The General Knowledge provides a broad based theoretical component of education in Visual Arts. This includes art history, appreciation and general concepts in art. The history of artistic development of selected societies and the role that art played in their development helps in developing in the student the love for the appreciation of the cultural and aesthetic values of Art; whilst the terms in Art broaden the student's scope of vocabulary and equip him to talk knowledgeably about works of Art. The subject also helps to expose the student to the relevance of difficulties of indigenous art technologies. This will help him to re-examine the roles of art in creativity for technological development. The knowledge acquired in the General Knowledge section is expected to be applied to activities in the other courses.

In the Vocational Programme, each of the activities is studied as a separate option, and in each Visual Arts course several vocations can be identified. As for example, in Basketry, it is possible to work only with canes, bamboo, raffia or straw. A student may therefore make straw bag only, hats or containers (See Chapter 4.6 under options).

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### 3.3 Purposes of the Visual Art Programme

The main purposes of Visual Arts Education are derived from the personal, social and historical functions of general education. Art has been used to teach about the accumulated knowledge, values, beliefs and attitudes of society to the younger generation. Art activity is a process of visual thinking in which the individual encounters problem-solving experiences in thinking, acting and feeling creatively through the use of a variety of tools and materials. At the national level, it can be said that the culture has become stale; there is a general lack of creativity. This situation has come about as a result of lack of understanding of the value of the arts, both in education and national development. The relevance of the arts in the socio-economic life of the country has not been fully appreciated. Parents would rather let their children do law, medicine, engineering and the other sciences. Students who study visual arts

are looked down upon by their colleagues. But it has been found out that the industrialized countries have reached their present state due to emphasis on art. There is, therefore, an attempt in the educational reforms to bring a change in attitude by making Visual Arts education more relevant to national development.

The main objectives of Visual Arts education may be described as follows:

It develops the ability to think, feel and act creatively with visual materials. This helps in educating the whole person-head, hand and heart. Through the active exploration of ideas, materials, tools and processes selection, grasping of the key ideas, simplification, analysis, comparison and problem solving, one is thinking creatively. In other words, it is the education of the head (cognitive). By the use of tools and materials to create Visual Art, one is educating the hand (psychomotor). As one appreciates a work of art and talks intelligently and knowledgeably, one is expressing one's feelings about it, this is education of the heart (affective).

Activities in Visual Arts provide the opportunity to study the nature of local tools, materials and techniques. This should encourage the student to appreciate the usefulness of indigenous art processes

in order to find ways of improving and developing upon them. A development in the local materials and resources will eventually promote small-scale and cottage industries. Students who have followed the programme should be able to produce high quality products which can attract good market. By this they will be self-employed and may in turn offer employment opportunities to others.

The programme also provides basic education for prospective designers of industrial products.

To educate people in Visual Arts is necessary for the artistic development of the country, since the artist has an important role in the major areas of development, such as agriculture, health, culture, education, industry, science and technology.

The course helps the student to acquire visual literacy and develop confidence and understanding of visual relationships in the changing environment.

Art activity is an integral part of living. A course in visual art helps to inculcate this in the student to enable him appreciate the value of the arts and have a lasting interest in them.

The course helps in developing in the student subjective qualities in harmonising opposing ideas, contradictions and inconsistencies so as to cope with healthy human relationships.

Art also helps in reducing tension in people. It helps the handicap and social misfits to re-organize their life.

With such broad objectives, the Visual Art programme has been drawn up to be all embracing so as to provide opportunities for a variety of vocations. Most of the subjects outlined in the programme are indigenous, and teachers are expected to make much use of tools and materials available in the locality. The idea is to tap local resources and also to improve and promote indigenous technologies.

#### 3.4 Benefits To Be Derived From The Art Programme

The artist as the 'eye' of society, is always attentive to his environment and communicates his ideas for the benefit of others. This unique position will enable students of Visual Art to be sensitive to the world around them.

Art is used as therapy to correct growth and psychological problems. Mental health is achieved through visual thinking processes; and the practical activity involved in art helps in keeping the body healthy. These are essential exercises that students of Visual Art stand to gain.

Art activity provides skills in planning, organization and management. Emphasis is laid on preliminary planning of work and are habits that can help the student to manage his own life.

Art, by nature, develops qualities of patience, tolerance and long suffering in the learner. It helps

one to cope with the stress and strains of life, and to relate well with other people. This is due to the artist's ability to organize contradictory elements such as lines, shapes, colours or textures into pleasant harmonious effects.

The artist is always learning to broaden his knowledge. This may be formal or informal. Ideas may be obtained through visits to museums, centres for national culture, galleries and art exhibitions. The programme places value on such leisure and recreational activities.

The public benefits from works produced by the artist. By providing works of art to solve certain problems in society such as information on ecological consciousness, drug abuse, teenage pregnancy, health care, monuments, textiles, ceramic ware and other artifacts for functional or aesthetic purposes, the artist is exercising his civic rights as well as contributing to the development of society.

Through art history and appreciation, the student gets to understand, appreciate and tolerate the cultures of other people and societies.

With such laudable objectives and benefits, the Visual Art programme is out to help both the student and society. The way this subject is being handled in some schools in order to achieve the desired goals will be the subject for discussion in the next chapter.

## CHAPTER FOUR

### ORGANIZATION OF VISUAL ART PROGRAMME IN SOME SENIOR SECONDARY SCHOOLS

For effective implementation of policies in order to achieve desired goals, certain factors have to be put in place. These include teachers, management, supervision, workshops and logistical support.

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#### 4.1 Teachers

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Training of teachers of visual arts for second-cycle institutions was for a long time vested in the Specialist Training College, Winneba, now part of the University College of Education. Their number was augmented by some graduates of the College of Art, University of Science and Technology, Kumasi. The original purpose of training the latter category was to man the country's industries. But when they could not be absorbed, some found their way into the classroom.

As part of the Education Reform Programme initiated in 1974, the two-year post-secondary teacher education was phased out and replaced by a three-year course. Certain colleges were designated to run specialized courses to get teachers for the J.S.S which was yet to take off. The Peki Training College

and the Seventh-Day Adventist (SDA) Training College at Asokore, Koforidua, ran art-bias courses. Alongside these were established experimental J.S.S one in each District of the country. But since the programme had not yet fully been implemented for the absorption of all the teachers they were drafted into the traditional system. Some of them are still in the J.S.S. and S.S.S, whilst others furthered their education before coming back to the classroom. Thus, there are different categories of Visual Art teachers in the system now. The type of specialization initially instituted in the colleges has since been re-organized.

There is a great disparity in the allocation of teachers of Visual Art to the schools. Whereas the old schools or those with big names have more and highly qualified teachers, the newly established ones are at dis-advantage. As for example, the Technology Secondary School and Prempeh College have five teachers each. In the case of the former, all five have had at least a first degree with three currently doing various post-graduate programmes in Art. Two of the teachers at Prempeh have done a Master's programme in Art Education and only one is a Diploma holder. All three Visual Art teachers at the Anglican Secondary School are Diplomates. St. Louis Secondary School cannot boast of a full-time Art teacher as the only one there is currently pursuing a degree course at the College of Art. His time is therefore divided between his course

work and teaching which is very detrimental to the students' education in Art. Some of his students receive part-time tuition from sister schools, especially Technology Secondary School.

Yaa Asantewaa Girls' Secondary School has three teachers, two of whom are post-graduates in Art Education. The third is a first degree holder. The only art teacher at the Kumasi Secondary Technical is a product of the Department of Art Education. There is a part-time teacher who assists a permanent one at the Asanteman Secondary School.

#### 4.2 Facilities

With the implementation of the educational reforms, existing facilities were supposed to be expanded or made available, where they were not in place, to cater for the increase in student population. But a survey has shown that not much has been done in this direction. It is ideal for art departments to have studios to themselves. The possession of a separate room has several advantages. In the regular classrooms, students have to hurriedly prepare the room for the next lesson, thus works set have to be dismantled. But Art, being a special subject, students may have to work on project intermittently. Art studios afford such arrangements and privacy since works can be left undisturbed.

Secondly, works have to be displayed for long periods for learning purposes. Another advantage for a separate room for Art is that some accessories such as taps and lockers have to be fitted.

Art studios have specially-designed furniture. The row form of arrangement in regular classrooms do not allow for easy movements and seating arrangement for both teachers and students during art lessons.

A few of the schools under study are endowed with studios. These include the Technology Secondary School. A new art shed built for the Art Department of the Yaa Asantewaa Girls' Secondary is yet to be walled to facilitate security. (Plate 1) At its present state, it is not safe to leave any works. Students have to carry tables and chairs from their classroom for lessons. Meanwhile, that part of the same block occupied by the Business Department and school canteen are securely protected with doors, louvre blades and burglary-proof netting. School administrators should give equal attention to all subjects.

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When the new reforms took off, government put up 666 pavilions under the Programme of Action to Mitigate the Social Cost of Adjustment (PAMSCAD) arrangement for very disadvantaged communities. The Anglican Secondary School was a beneficiary of this arrangement. A complete building has been put up as a result. This is shared between the Art and Home Economics Departments.



Plate 1: Art shed of the Yaa Asantewaa Girls' Secondary School. On the left is the room housing the Business Education Department. The School Canteen is on the extreme left.

The studios at the Technology and Anglican Secondary Schools are furnished with large studio tables. The Art Department at the Prempeh College is housed in a wooden structure. A large hall has been partitioned into three studios which allow for separate classes to be held simultaneously, especially where there is overlapping on the time-table. In their enthusiasm to have separate rooms or studios however, these have become too small which will not augur well for larger classes anticipated in the future. The arrangement certainly is not the best, considering the fact that the rooms are crowded with metal tables and chairs. This does not afford easy movement round the class for effective supervision. The arrangement is not different from that of normal classrooms. Another handicap is the poor ventilation and source of light.

By mutual agreement, the Art Department at the St. Louis Secondary School is allowed the use of one of the rooms at the Home Economics Block. Kumasi Secondary Technical and the Asanteman Secondary School are without studios. In the case of the latter, the room allotted to the section has been rented out by the art master to a gentleman to be used as living quarters. Visual Art classes are therefore held under a mango tree. The attitude of some teachers is a contributory factor in either the belittling or projection of their subjects in the eyes of the community. This behaviour, as in the

case of the Asanteman Secondary teacher, is an example of how some teachers show disregard for the subject, and which should not be countenanced.

The art teacher at the Kumasi Secondary Technical moves from class to class. Art studios at Prempeh College, St. Louis and Technology Secondary Schools are the only ones equipped with running water. This makes working and cleaning up easy.

Infrastructural facilities should be adequately and fairly distributed in such a way that they are not limited to specific areas.

#### 4.3 Stores and Offices

These facilities are non-existent in most of the schools. The few schools which are lucky to be partially provided for, have one room serving the dual purpose. Stores are important for the keeping of tools, equipment, materials and works. These are equipped with shelves for the orderly arrangement of items. Yaa Asantewaa Girls, St. Louis and Technology Secondary Schools have these facilities attached to their art rooms. At Asanteman Secondary, students' works and materials are kept in the house of the Art Master under rather deplorable conditions. The researcher recounts the long hours taken by the master to retrieve some few works from his room. When he finally brought them out, their torn and untidy appearance was indicative of poor storage.

In most of the schools, the teachers complain that they cannot keep students' works for long. These have to be given back to them after assessing since it is they who buy their own materials, and parents would like to see how the monies they pay are utilized. Where works are kept in safe places, they are always available when the need arises, for exhibition or teaching and learning purposes.

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#### 4.4 Procurement of Materials

As it has been stated above, procurement of materials is borne by parents. This is in contravention to what they were made to believe—that everything was to be catered for by the government. As a result, some parents who cannot afford, have withdrawn their wards from the programme. At the Anglican Secondary School, however, the Administration and the Parent-Teacher Association (P.T.A) have negotiated plans whereby parents pay extra money. For the 1992/93 academic year, parents paid one thousand, five hundred cedis (¢1,500.00) in excess of the school fees. The school disburses this money to the various departments. Out of this, the Art Department was able to procure some basic materials.

Even though this action of the school is commendable under the circumstance, it is not the ultimate. Government will have to abide by its commitment to

providing equipment and materials needed for efficient academic and practical work in all schools, or formally invite parents to provide for their children. There seems to be misunderstanding between some parents and teachers. Classes are held back when students report without the requisite material. Government should not be seen to discriminate in the provision of materials to specific subject areas. If it deems it fit to provide for the sciences, the same should be done for art.

#### 4.5 Books

The schools rely solely on the General Knowledge text book supplied by the Ministry of Education. These are in adequate supply in a few schools. In others like the Kumasi Secondary Technical and the Anglican Secondary School, the number of copies cannot go round a class.

At the Yaa Asantewaa Girls' Secondary, however, through the instrumentality of the teachers, most of the students have other publications such as "Art for Schools and Colleges" by S. Adu-Akwaboa, which deals mainly with principles, materials and definition of art terms. Some have other pamphlets which are equally good.

For the first time, Visual Art educators of the country have been encouraged to write reading material for Ghanaian students. Assistance is needed for the manuscripts of some of these authors to be published. The Government-supply text-book in use is rather too much compressed. It should be reviewed and written

in series for the various stages.

#### 4.6 Options

The versatility of the Visual Arts programme enables students to have various option from which they can make a choice. It was anticipated that schools would choose areas in which they already had facilities. But it should be noted that some of the schools did not have certain basic tools and equipment. As a result, the schools were mostly doing works that involved paper and paint. Some newly established SSS such as the Kumasi Secondary Technical are the worst affected in terms of equipment.

Below are specific areas of the various aspects of various aspects of Visual Arts outlined in the syllabus from which teachers can give guidelines. It is hoped that out of these, students will be able to get their future careers.

#### HISTORY OF ART AND APPRECIATION

Art Critic

Art Editor

Art Historian

Art Curator

Art Director

Art Collector

Art Consultant

## PICTURE MAKING

Painting  
 Portrait Art  
 Landscape Art  
 Water Colour Painting  
 Pastel Work  
 Drawing  
 Mural Painting  
 Collage  
 Mosaic

## SCULPTURE

Ivory Carving  
 Wood Carving  
 Portrait Carving  
 Metal Sculpture  
 Tombstone Building  
 Plaque Making  
 Stool/Linquist Staff  
 Umbrella Top Carving  
 Canoe Carving  
 Furniture Carving  
 Container Carving  
 Toy Making  
 Calabash/Gourd Work

## CERAMICS

Brick And Tile Work  
Studio Pottery  
Ceramic Art  
Cooler And Flower Pot Work  
Industrial Ceramics  
Indigenous Pottery  
Material Scientist  
Ceramic Engineering  
Ceramic Muralist  
Architectural Ceramics

## GRAPHIC DESIGN

Postage Stamp Designing  
Illustration  
Poster Designing  
Stage Designing  
Greeting Cards Designing  
Logo Designing  
Book Binding  
Print Making  
Sign Writing  
Package Designing  
Calligraphy  
Rubber Stamp Designing  
Commercial Artist  
Cartoonist

## TEXTILES

Fashion Design

Kente Weaving

Tapestry

Applique Work

Embroidery

Dyeing

Knitting

Crotcheting

## LEATHERWORK

Shoe Making

Bag Making

Wallet Making

Decorative Leather

Hassock Making

Upholstery

Hat Making

Glover Making

Leather Furniture Making

Belt Making

## BASKETRY

Cane Work

Rattan or Bamboo Work

Straw and Raffia Work

Bulrush Work

Plaited Work

Hat Making

Bag Making

Stylist

Engraver

Retoucher

Display Artist

Set Designer

Window Trimmer

Costumer

Schools are expected to select any two but, where teachers and resources are available, a school may choose more. In some of the schools, the students are exposed to several disciplines for them to make individual choice. At the Yaa Asantewaa Girls' Secondary, students have the option to choose any two out of Design, Textiles and Picture making in addition to the compulsory General Knowledge. Under textiles, macrame, crotchetting, knitting and embroidery are taught. Various media are used. In crotchetting, for instance, students may use nylon thread (Plate 2) or raffia. Some may be woven into table mats or bags (Plate 3 and 4). The Department has plans of expanding the textiles area. One student has a personal loom which is yet to be fitted with its accessories. The presence of this affords the students the opportunity of learning the various parts of the machine. A request has been put in to enable the Department have its own loom for the introduction of weaving. The students



Plate 2: Crocheted Table-Mat  
By Vida Asante-Age:15;SSS2<sup>C</sup>  
Yaa Asantewaa Girls Secondary  
School.



Raffia Table-Mat

Plate 3: Evangeline Akua Amparbin-Age:16;SSS2  
By Yaa Asantewaa Secondary Schools



Plate 4: Raffia Bag.  
By Augustina Tuffuor-Age:15;SSS2  
Yaa Asantewaa Girls' Secondary School.

are being introduced to embroidery by learning different stitches employed in the art (Plate 5a,b). Plate 6 shows an assignment on simple repeat pattern which can be translated into either screen or block printing. By this, even if the expansion programme envisaged by the Department is not implemented in the near future, the students would have had some idea about the various aspects of textiles.

Prempeh College offers textiles and picture making. The school is yet to renovate its broken down looms. Meanwhile, the students have started with paper weaving (Plate 7). Cardboards have been used as improvised form of looms to give the students an idea of weaving (Plate 8a,b). It is not always that improvisation is effective, however, with a little ingenuity, the teacher in this case has gone a step forward to explain some basic terms like "weft and warp threads" and "shuttle". The right machine should be made available. In picture making, the students do collage, mosaic and painting.

Asanteman and Anglican Secondary Schools offer picture making and graphic design. Plates 9 and 10 show some works by two students of the Anglican Secondary School. Visual Arts students of the Technology Secondary School are exposed to four areas, namely; leatherwork, ceramics, textiles and picture making. In leatherwork, students make wallets and bags (Plate 11a,b) whilst tie and dye and batik



Plate 5a: Embroidery Stitches  
By Erica Boateng-Age:14;SSS1<sup>c</sup>  
Yaa Asantewaa Sec. School.



Plate 5b: Embroidery Stitches  
By Linda Dadzie-Age 15; SSS1<sup>c</sup>  
Yaa Asantewaa Girls Sec. School.



Plate 6: Simple Repeat Pattern  
By Comfort Asare-Age 17; SSS3  
Yaa Asantewaa Girls Sec. School.

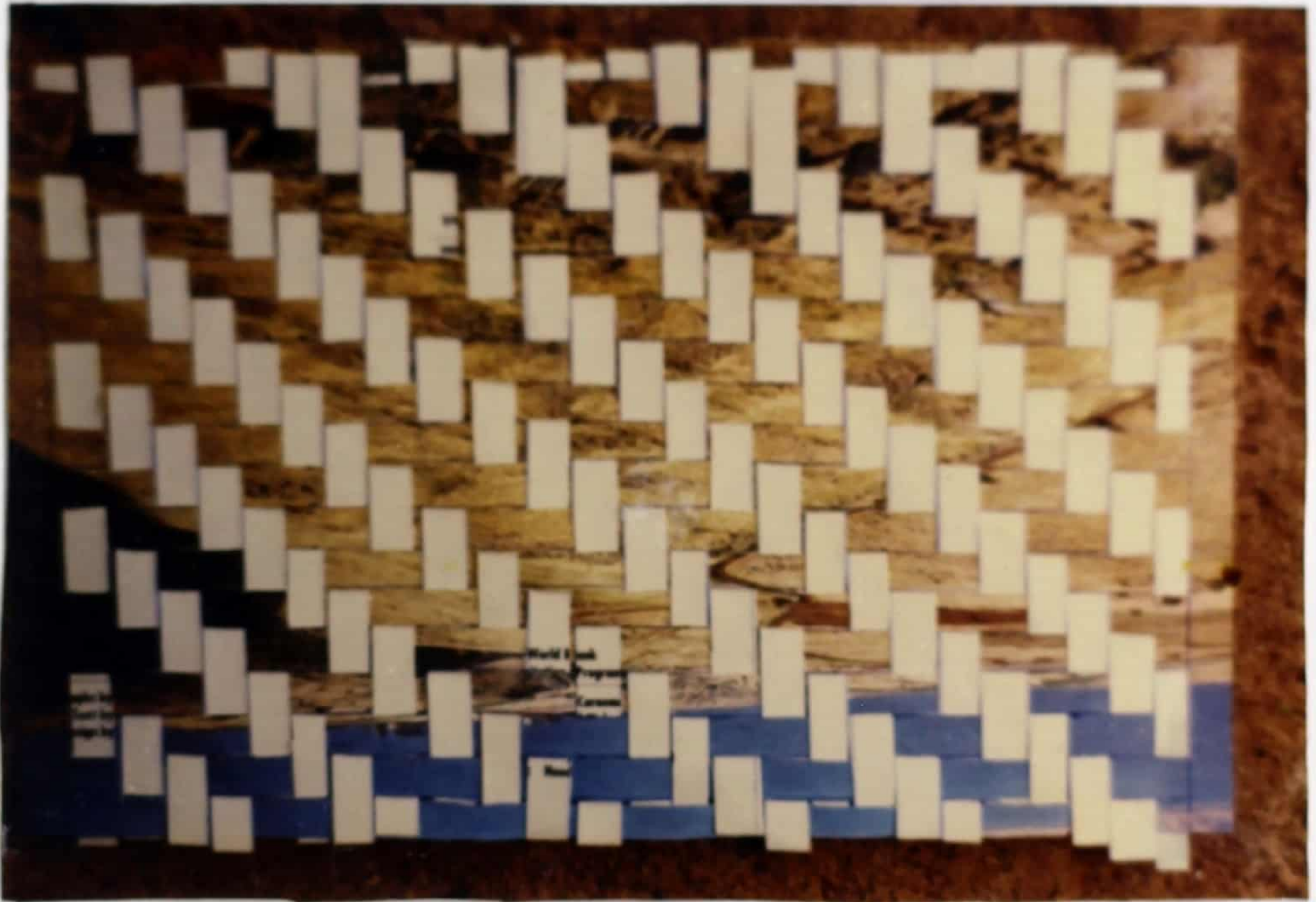


Plate 7: Paper Weaving.  
By Justice Boateng Nsiah-Age.15;SSS1  
Prempeh College.

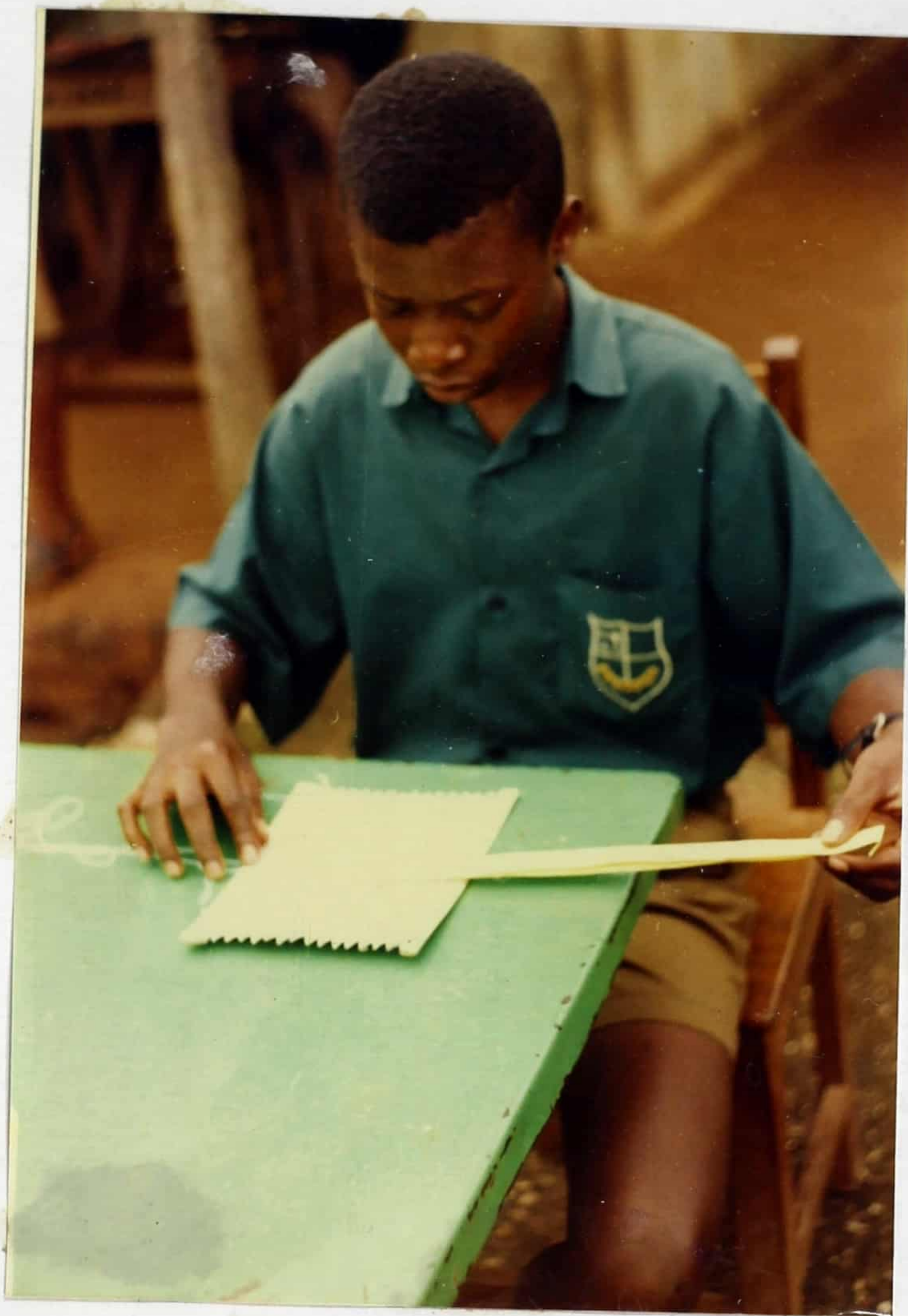


Plate 8a: Student Weaving

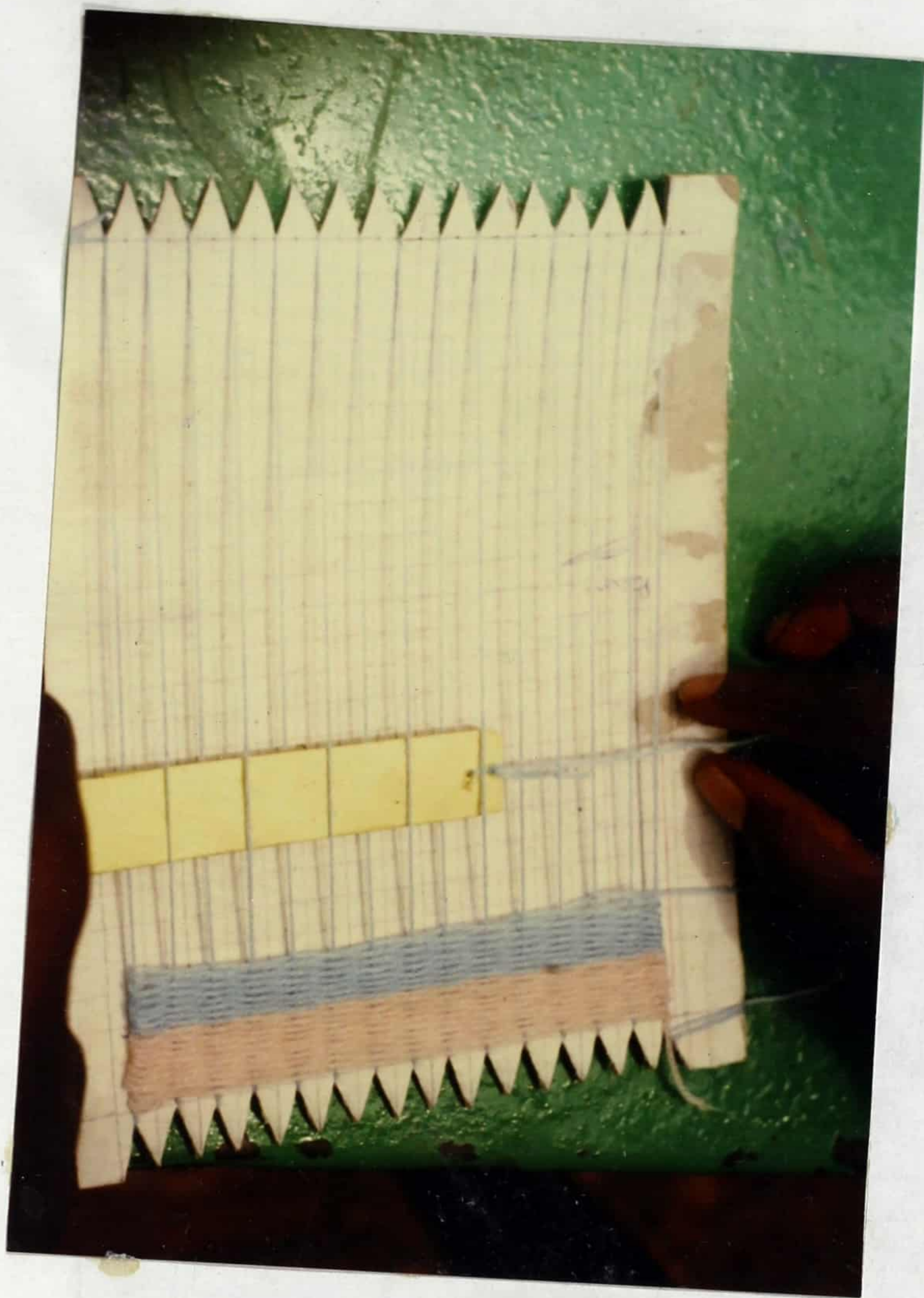


Plate 8b: Detail of Plate 8a.  
(Note the Improvised Shuttle  
Carrying the Weft Thread).



Plate 9: Nature Drawing  
By Appiah Ewaku-Age: 18; 8883  
Anglican Secondary School.



Plate 10: Poster Design  
By Ibrahim Mohammed-Age 20; SSS3  
Anglican Secondary School.

techniques are taught in textiles.

Plates 12 to 15 show some works produced by some students of the St. Louis Secondary School. The school has selected textiles, picture making and graphic design. Under textiles, students are taught screen printing, tie and dye and batik methods of dyeing, whilst pastel work is done in picture making. The school once had two broad looms which no longer function. Textiles and leatherwork are the areas selected by the Kumasi Secondary Technical School.

From the above, it can be inferred that the area that is receiving least promotion is sculpture even though some of the teachers specialized in it. Lack of maintenance has resulted in the breaking down of looms in the schools. These should be reactivated and efforts made to have regular inspection on them.

The Ghanaian market has for some time now been flooded with African prints in batik and tie and dye. These are mainly produced by small-scale industrialists. To be able to compete with these producers, teachers should aim at encouraging creativity, design and technical competence. Consideration should also be given to both the functional and aesthetic aspects of the products. Pictorial batiks, for instance, can be made and mounted as wall hangings or decorative pieces.



Plate 11a: Men's Leather Bag  
By Anthony Amoah Kusi-Age 20; SSS3  
Technology Secondary School.



Plate 11b: Ladies' Leather Bag  
Lilian Karikari-Age 19; SSS3  
Technology Secondary School.



Plate 12a: Screen Printed Fabric  
By Henrietta Bortsie-Age 19; SSS3  
St. Louis Secondary School.



Plate 12b: Screen Printed Fabric  
By Bernadette Ampah-Age 18; SSS3  
St. Louis Secondary School.



Plate 13: Tie and Dye Fabric  
By Yvonne Buachie Kessie-Age 19; SSS3  
St. Louis Secondary School.



Plate 14: Batik  
By Genevriere Aryee-Age 20;SSS3  
St. Louis Secondary School.



Plate 15a: Pastel Work  
By Afua Adu Asare-Age 20; SSS3  
St. Louis Secondary School



Plate 15b: Composition in Pastel  
By Barbara Ayesu Offei-Age 19; SSS3  
St. Louis Secondary School.

#### 4.7 Teachers' Attitude

The role that teachers play in the promotion of education cannot be overemphasized. Besides acting as facilitators, they also act as models. They are the most important contact points between the learner, the subject and the future career of the learner. Whereas some of the teachers are contributing a lot in helping students entrusted to them, the same cannot be said of others. A case in point is that cited of the teacher who has given out a studio meant for his school (pg.29). There is a general lack of tools and equipment to work with, but some teachers are making the best out of the situation.

At the Technology Secondary School, one teacher has put his gas-cooker and cylinder at the disposal of the textiles students. Teachers in this school are always with the students whilst in some schools it was very difficult to have an interview because the teachers were not available. When sectoral interest almost led to the cancellation of the Visual Arts programme at the Prempeh College, it was the teachers who petitioned the Headmaster to intervene. Bent on collapsing the Department, the Visual Arts teachers were not invited to the orientation of first year SSS students. This is the period that students are briefed and recruited to the various areas. Their absence resulted in a few students offering the subject. This was in spite of the fact

that in the traditional system, students of the department were doing well at both the 'Ordinary' and Advanced Levels. This led to the late implementation of the Visual Art programme in the school. Thus whilst other subject areas are in their third year of implementation, the first batch of art students are now in the first year. There are only ten students in this class - a number which is still far below the government requirement to qualify them for a teacher. But for the traditional classes about to be phased out, the teachers would have been declared redundant.

At Yaa Asantewaa, the school administration had for some time relied on the results of the BECE for placement in the various programmes until the Art Department suggested an orientation for the new students. During this period, students are briefed by teachers drawn up from the various subject areas; and with assistance from the Guidance and Counselling Department, they are helped to make their choice of study.

In most of the schools where the subject is not taken, this has come about as a result of the teachers not making any impact. Such Visual Art teachers are now redeployed to teach other subjects such as Life Skills.

Visual Art teachers also give Home Economics

students tuition in General Knowledge in Art. This has proved beneficial to the students concerned. However, the lessons have been mostly theoretical, which does not give students the maximum benefits. Time-tables should be adjusted to enable the Home Economics students do some practical aspects on Art for a better understanding of what they study. When matched against the regular art students, they are at a disadvantage.

There are some teachers too who are engaged in commercial activities at the expense of the students entrusted to them.

#### 4.8 Children's Response

Even though some of the students are enthusiastic about the subject, there are others who are too young to understand what they are about. It needs experience and dedication to rouse them to be able to concentrate. Some students do Art for the first time in the SSS. This has been a problem that has existed for a long time. It used to be the practice in most of the first cycle institutions to entirely neglect the teaching of Art. Art periods on the time table were used for games, the cracking of palm kernels and other income generating ventures. The normal practice in both urban and rural area schools was for children to present works purchased from the market. Others presented eggs, food items, toilet

soap and even physical cash for which marks were awarded. Teachers at this level have no excuse since at College they are trained in the teaching of all subjects including art. The present programme encourages the Visual Arts, but the problem now is lack of professional Art Teachers to give the children a sound foundation before they reach the S.S.S. Without this, three years will be too short a time for most students.

With some students, the problem is the medium of communication. Some teachers solve this by resorting to the use of the local dialect (TWI) most of the time. This is not good enough at their stage. It shows a faulty foundation which should be rectified.

At Yaa Asantewaa, some students could boast of the sales they had made in crotcheting and designing greeting cards. This is a sign of encouragement to others on what they stand to gain.

#### 4.9 Attitude of Heads of School

Some of the heads look indifferent and give the nod so long as the department does not ask for funding. The administrators at the Technology Secondary School initially objected to the inclusion of Visual Art in the SSS programme even though the school stood to gain by the proximity of the College of Art in both material and other resources.

There is the case of the Headmistress of a Girls'

Mission school who shows an unusual philistinism. According to the Art Master of the school (whose statement was later collaborated by other teachers of some sister schools as well as some lectures and students of the College of Art), the lady does not make secret of her hatred for the subject. She is reported to have said that she rejoiced on the death of her art teacher when she was in secondary school. Art activity is an integral part of living. All around, one sees, uses and does art in one form or the other. It is therefore strange that one can go to such lengths to dislike it while at the same time one employs art in various ways. Whilst some do not see the need for Art, others use the quota system of staff allocation by the Ministry of Education as an excuse when employing Art Teachers. But such people tend to forget that the sciences, for example, are broken into sections such as physics, chemistry or biology with each requiring a number of teachers. Schools tend to see the need for Art Teachers only when their services are needed, especially during Speech Days.

#### 4.10 Excursion of Students' Work

Excursion is not only essential but beneficial to the artist. Exposure to galleries, museums, works of art, indigenous workshops, art schools and different environment give artists and students of

art innumerable ideas to work. With the exception of the Yaa Asantewaa Girls' and Asanteman Secondary Schools which went on tour of the College of Art to be acquainted with what goes on at the various Sections, none of the other schools visited had gone on excursion for the past year. Even Technology Secondary School which is so close to the College has not taken an organized trip to any of the Sections.

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#### 4.11 Inspection

Out of the population surveyed, only one school, Yaa Asantewaa Girls, was visited once last year by an official from the Inspectorate Division of the Ghana Education Service.

The complaint at the office is lack of transport and personnel. Most of the officers have been sent back to the classroom. The skeleton staff at the office usually move to trouble spots when they receive complaints. But it has been observed that their tours are more regular at the Basic Education Level than the second cycle institutions.

#### 4.12 Evaluation of Students' Work

Teachers are expected to continuously assess their teaching techniques and students' performance by giving assignments, short tests or quizzes. This is not regular in the schools. At least a short

test can be conducted after each topic, instead of teachers waiting till the middle of the term.

Practical works are also evaluated. In this teachers look out for originality or innovation, use of materials and tools, composition of elements, craftsmanship and good finishing.

In all cases, students are taken through preliminary designing and sketch modelling. These are then translated into the article. In Plate 16 a student has made sketch models of beads in paper. For a beginner, the form has been repeated and strung on yarns to make necklace, ear-rings and bangles. In most cases only one sketch model may be needed.

The processing of the materials are also emphasized. Plates 17-19 show some of the processes in leatherwork. By going through the processes, the students should be able to describe their experiences whenever the need arises. Such practical demonstration of skills or competence can also be used as another form of assessment from time to time.

Where different teachers handle theory and practicals, there is the need for more correlation. Theory immediately followed by the practical aspect brings more understanding to a topic than where they are taught after some time has elapsed.

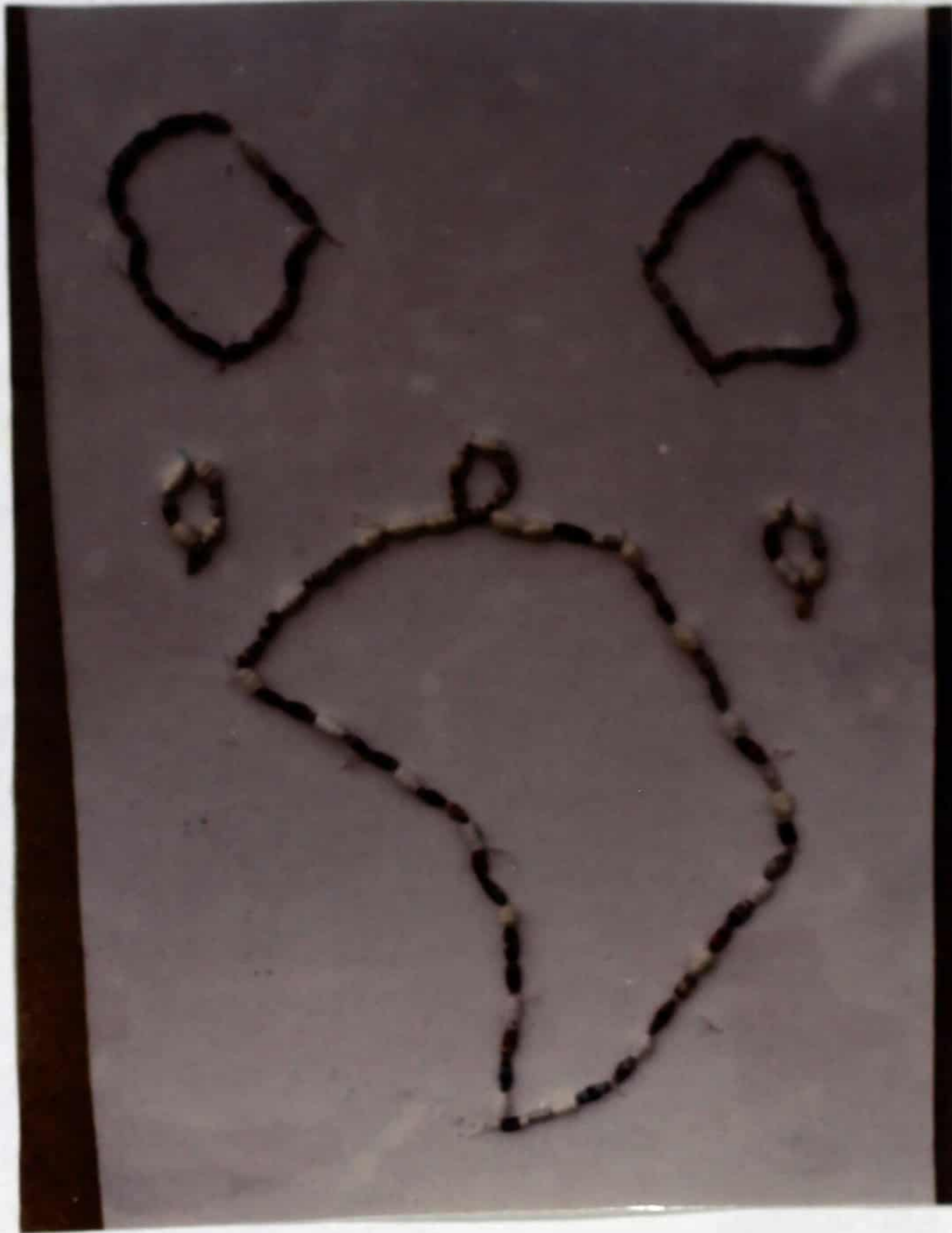


Plate 16: Paper Jewelry  
By Augustina Tuffour-Age 16; SSS2  
Yaa Asantewaa Girls' Sec. School.



Plate 17: Stretching Leather on a Board  
(The Purpose is to get Leather flat  
and also to reduce the oil content  
used in tanning it).



Plate 18: Cutting of Design



Plate 19: Decoration By Tooling  
Decoration Can Also Be Made By  
Painting.

#### 4.13 Test of Hypothesis

The research has brought to light some of the problems in the visual art programme in the S.S.S. The assumption that all is not well with the programme has therefore been proved right.

What future has visual arts in the Reform Programme? The future still looks bleak. However, a lot can be done to salvage it. In order to realize the objectives of the Programme, some suggestions have been made in the concluding chapter.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

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#### 5.1 Summary

In the last chapter, a survey was made of conditions existing in some Senior Secondary Schools. People's idea about the subject and the need for reforms in the country's educational structure has been stressed in an earlier chapter. Impediments put in the way of the Reforms were also identified. A curriculum has been developed to solve the problem of graduates being a liability to society. The scope has been widened to embrace all aspects that had been neglected for a long time.

It has also been observed that Art is an underlying force of technology; but people's attitude towards the subject has not helped to promote it. The research was therefore directed towards the study and analysis of the teaching and promotion of Visual Art education in the S.S.S.

The role of teachers in the implementation of the Programme and the need for existing facilities and logistics to be improved have also been emphasized.

Benefits derived by Home Economics students taking a borrowed course in General Knowledge in Art has been stated.

## 5.2 Conclusions

The research came out with the following principal findings:

That the Aristotelian principle of excluding arts and crafts from the curriculum of the free man's children for the simple reason that it would make the individual "mechanical" is no longer tenable. In the first place he was writing with the Greek attitude in mind. He wrote at a time when professionalism and all wage-earning occupations were shunned and regarded as only fit for slaves. Now, all men are equal.

Education in Visual Art will contribute to the rapid growth of the ERP.

The suggested syllabus in use caters for all aspects of art. It is also material-intensive.

There are now more periods for practical work which is in line with all art courses. Each aspect of art is allotted seven periods a week instead of the original two periods. This enables a teacher to cover much of a topic.

More professional Visual Art Teachers are needed. There is also lack of infrastructure and logistics. This hinders the smooth running of the Programme in most cases. The situation gives impression that certain subject areas are being discriminated against in the provision of facilities.

Some teachers and administrators cannot escape blame for the public disregard of art.

The foundation at the JSS is weak. A general observation is the lack of understanding of the English Language which compels teachers to use Twi as medium of instruction most of the time.

The text book in use is higher than the former "Ordinary" Level. This in effect, is beyond the comprehension of the first and second year classes.

Inspectors have been neglecting their duty of monitoring teachers in the SSS.

### 5.3 Recommendations

To help solve some of the weaknesses inherent in the Visual Art programmes, the following recommendations are being suggested.

The training of professional Art Teachers should be intensified.

At the Basic Education Level, Visual Arts should be separated from vocational skills. Home Economics teachers handling the subject at this level are killing the Visual Art. Professional Visual Art Teachers should handle the subject to give a sound foundation. Government should provide equipment and instructional materials needed for efficient academic and practical work in all schools. In the interim, PTAs can institute revolving funds for the art departments. Money generated can be used to purchase materials which will be used to purchase materials which in turn can be

used in the mass production of works. Profits accrued from the sales can be used in running the departments.

On a larger scale, endowment funds should be established in all Senior Secondary Schools to supplement government funding for their upkeep.

School authorities should develop a culture of maintenance at all times. It is the lack of this that has led to the total break-down of facilities.

There should be equitable distribution of teachers, equipment and materials to all categories of school. The services of some teachers are being underutilized in some schools, whereas other places are understaffed.

Subjects like Home Economics, the Sciences and Business Education which require practicals, have special rooms to themselves. Art should not be an exception.

The text book in use should be serialized, and more copies printed for distribution.

More art books, both local and foreign, should be made available in all libraries, especially school libraries, for reference; and on the open market for people to buy.

Teachers are under strict instruction to take good care of the text books supplied. As a result, these are only given out in the classroom. There

should be some flexibility in this practice. Teachers should use their discretion and occasionally allow students to use the books at home.

Needed skills expected of students can be realized if teachers develop a new attitude towards their work. Teachers should pay attention to the costing, pricing and marketing aspects of art works. Provision has been made for these in the syllabus. These techniques will help the students when they eventually go into production.

For effective supervision of the teaching and learning processes, supervisors should make regular checks in schools for first hand information. This can be at least once in a term.

Supervisors should ideally be graduates to forestall any inferiority complex in the discharge of their duties.

Organized educational trips should be encouraged. This will help expose students to more field experiences.

Duration of the SSS programme is three years, which is laudable since it is part of the Education Reform Programme to cut down the number of years spent in school. However, since most students do not have a good foundation at the basic level, some remedial classes should be organized for such students during holidays.

It may be necessary for local languages to be

used at times to explain some points. But their over-use at the expense of English should not be encouraged.

Every head of school should be made to understand that all subjects in the curriculum are important.

Art is such that people who do not have the natural impulse for it are not able to offer it satisfactorily. It is therefore normal that only a few people do it. For this reason, the government policy that the minimum number of students who choose a subject should not be less than twenty before a teacher is posted, should not be applicable to Art.

By their training, Visual Art Teachers have general idea about all aspects of Art beside their own area of specialization and can teach to some extent. All the same, it is ideal that at least three teachers from different disciplines of Art should be in every school.

It is a flaw that time-tables do not make room for Home Economics students to do practicals in the borrowed course in Art. The wrong impression has been created that they do not need to go into details, but it should be noted that they will take same questions with their counterparts who are doing Visual Art.

Schools are instructed to send practical works of final year students to the West African Examina-

tions Council. Formerly, this did not pose much problem, since students who were offering the subject were few. In the new system, there is a greater number of students taking art as a full-time programme. To prevent works from being damaged in transit and also relieving schools from extra expenses, the Council should create centres within the regions where examiners can go and mark the practicals.

Drawing is indispensable to the successful execution of all the various aspects of Visual Arts. Its study should therefore be made compulsory at the S.S.S.

It is hoped that periodic evaluation of the programme will be undertaken for the necessary adjustments to be made.

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