

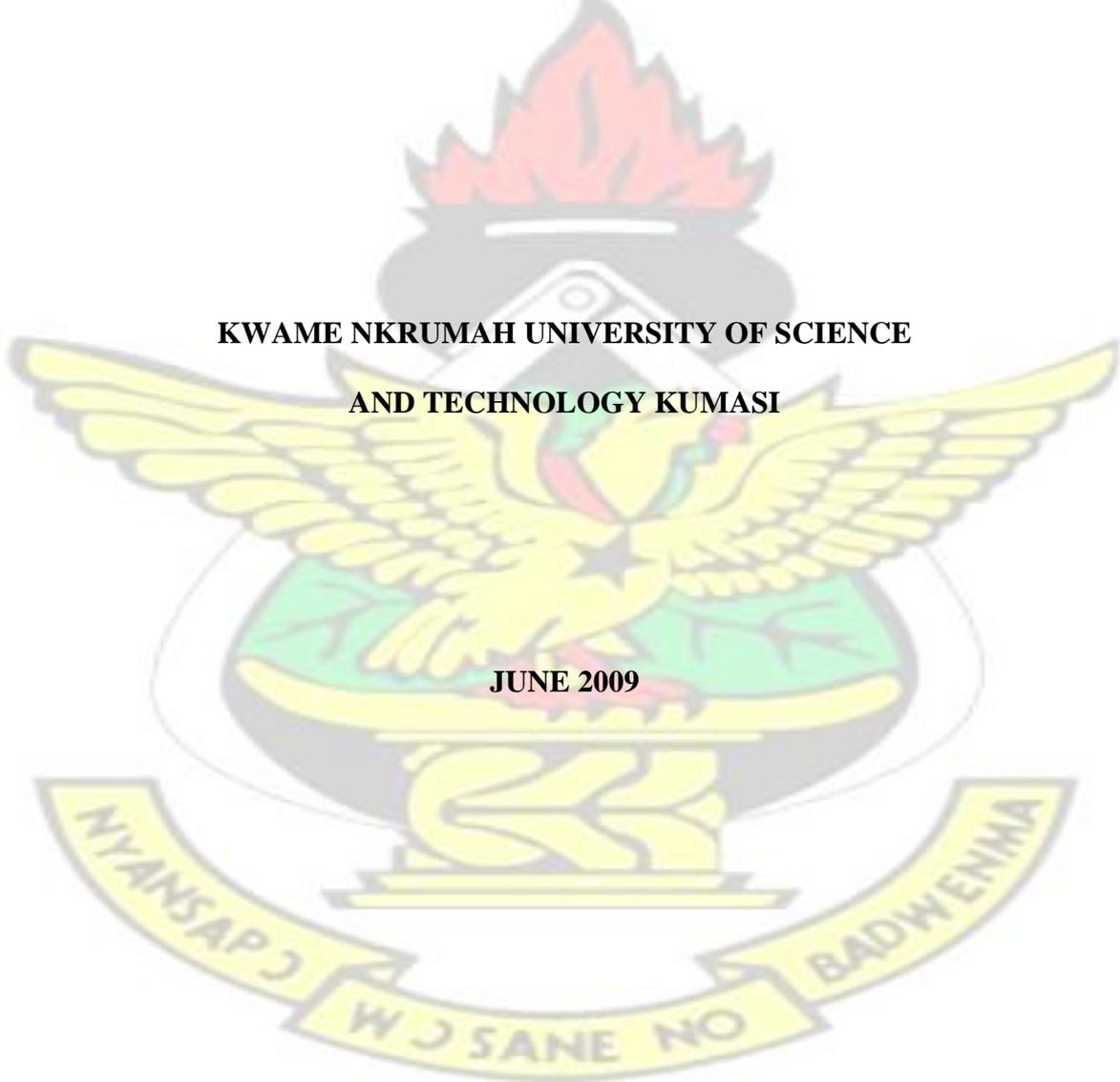
**DIFFERENT STRATEGIES TO FOSTERING CREATIVITY IN
VISUAL ARTS IN SENIOR HIGH SCHOOL**

KNUST

BY THERESA ADU LARTEY (B.ED. ART Hons)

**KWAME NKRUMAH UNIVERSITY OF SCIENCE
AND TECHNOLOGY KUMASI**

JUNE 2009



**DIFFERENT STRATEGIES TO FOSTERING CREATIVITY IN
VISUAL ARTS IN SENIOR HIGH SCHOOL**

BY THERESA ADU LARTEY (B.ED. ART Hons)

KNUST

**A Thesis submitted to the school of Graduate Studies, Kwame Nkrumah University of
Science and Technology 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

JUNE, 2009

© 2009 Department of General Arts Studies

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The education reform before 1987 was to review the structure and content of education in Ghana. It was to introduce vocational and technical subjects at the Junior and Senior Secondary level, to equip learners at every point of exit from the school system with skills that would enable them to be decently and gainfully employed. In addition, the Dzobo committee recommended that vocational and technical courses should begin at the Junior and Senior Secondary levels. Some of the practical subjects to be taught were woodwork, metalwork, and pottery.

As part of the 1987 Education Reform Programme, vocational subjects were introduced into the Secondary School curriculum as a means to diversify the preuniversity education curriculum. This was done to equip students with employable skills that would enable those who are not able to continue their education to do productive work that would fit them into the society as useful citizens who contribute to national development (Education Studies-MOE 2001). The implication was that the vocational subjects would equip individual Senior High School students with employable skill that would enable them to secure a livelihood for themselves and their dependants, to serve society and as far as possible, to find their own best form of development. Through vocational education therefore, each student would be able to realize his/her own potentialities and develop them to the full. Visual Arts education occurs at the senior secondary and tertiary levels of education in Ghana.

The Senior Secondary Visual Arts programme comprises, Ceramics, Basketry,

Graphic design, Leather work, Picture making, Sculpture, Textiles and General Knowledge in Art. Besides General Knowledge in Art, which is a core course and therefore compulsory for Visual Arts students, each student is required to study two other Elective subjects as a means of getting them exposed to a variety of vocational skills and career opportunities. According to the syllabus outlined for the programme, the Visual Arts courses have been selected to help students in Senior Secondary Schools to acquire competences and skills in art for individual and national development. It describes art activity as a process of visual thinking in which the individual thinks (cognitive skill), acts (psychomotor skill) and feels (affective skill) creatively through the use of a variety of tools and materials.

The researcher therefore deems it necessary to identify the existing approaches and strategies that have been used over the years towards fostering creativity in the Senior High School Visual Arts: examine the existing approaches and strategies to fostering creativity in the Senior Secondary Schools Visual Arts Programme: and to suggest different approaches and strategies that will enhance and invigorate creativity in the Senior High School Visual Arts.

1.2 Statement of the Problem

In the age of industrial mass production, the role of a creative artist is of paramount importance. Visual arts education needs to be structured and carried out in such a way that in our Senior High Schools, finished works will reflect the character and perceptions of the individuals. Visual arts embrace all artistic activities that result in the creation of two dimensional and three dimensional forms. A society activates its cultural significance through production in the Visual Arts. The impacts of visual arts are presently felt on education, health and communication and in fact, on the total life and life style of societies.

Consequently, visual arts have made positive impact on the economic development of nations and improved the quality of life in most parts of the world. To this end, it is important to help our young people to develop skills and capabilities in visual arts not only to contribute to the development and significance of science and technology but also industry, commerce, economics, social studies and indeed our proud history as a nation.

The primary purpose of the Visual Arts programme is to foster and promote creativity by helping students to think, act and feel creatively through a variety of activities using tools and materials. The general aim of Visual Art is to help students to develop the capacity for creativity through the use of traditional and or contemporary tools and materials; also, to develop effective manipulative skills using tools and materials. Similarly, it is to help students acquire perceptual and analytical skills through direct artistic experience and through the process of self expression, develop critical thinking and practical skills that assist in harmonizing opposing ideas. The course also offers enough knowledge and skills to students terminating their education at the end of SHS to enable them practice visual arts.

However, this is not carried out in the schools as has been specified in the Visual Arts syllabi. Students lack the needed exposure to varieties of creative activities and also the use of different tools and materials that will help them to think, and feel creatively. There is the need to have different approaches to foster creativity in the SHS Visual Arts. Considering the content, scope and the general function of the programme, there are different disciplines which need different strategies and techniques to fostering creativity in the teaching and learning of visual arts. This study therefore intends to find out the various strategies.

1.3 Objectives of the Study

The purpose of this study is to:

1. Identify the existing strategies that have been used over the years towards fostering creativity in Visual Arts in Senior High School.
2. Examine the existing strategies to fostering creativity in Visual Arts in Senior High School.
3. Suggest different strategies that will enhance and invigorate creativity in Visual Arts in Senior High School.

1.4 Research Questions

1. Can Visual Arts students, given the opportunity to manipulate ideas in diverse ways, create a design?
2. Are all the SHS Visual Arts teachers' specialists in at least one of the Visual Arts subjects?
3. To what extent are the teachers aware of the existing strategies fostering creativity?
4. Are Visual Arts students able to generate their own ideas or designs before the production of their project works?

1.5 Delimitation (scope of study)

The research was limited to 13 selected Senior High Schools out of 26 Senior High Schools and second and third year students in the selected districts in the Eastern. Forty out of the 80 selected SHS Visual Arts Teachers in the selected districts in Eastern region were also included in the study.

1.6 Limitation

The study did not cover basketry, leather work and jewelry because the schools were not offering the subjects.

1.7 Definition of Terms

For the purpose of this research, some technical terms used in the text are explained as follows:

- Visual Arts – This refers to all the arts that can be seen. They can also be perceived by our sense of touch. It is studied at the Senior High Schools.
- Creativity – Ability to produce new and original ideas and things.
- Strategy- A carefully developed plan of action to achieve a goal. The art of developing or carrying out a plan.
- Fostering- Help the growth or development of (something), encourage or promote an interest, attitude, impression, help somebody to develop, stimulate, guide and give support to somebody.

1.8 Abbreviations

GKA – General Knowledge in Art

SHS – Senior High School

TLM –Teaching Learning Materials

GES – Ghana Education Service

MOE – Ministry of Education

1.9 Importance of the Study

The research findings will be valuable in the following ways:

The outcome of the research would be valuable to art educators, specifically Visual Arts students for teaching and learning activities and personal ideas. The report would serve as a reference material on creativity in art. It would create awareness for the existing materials in Art Education and institutions of learning. Finally, the study would serve as a guide to the researcher and other researchers, particularly teachers, since it would help identify alternative strategies to fostering creativity in Visual Arts programme and make amendments.

1.10 Organization of the rest of the Text

Chapter two reviews literature pertinent to the study. Chapter three comprises the general methodology of the work. It touches on the research design, library research, population, sampling methods applied. It further looks at the instrument used in collecting and analyzing the data. Chapter four concerns itself with the presentation of results and discussion. The study concludes with summary, conclusions and recommendations in chapter five. The references and appendices follow.

CHAPTER TWO REVIEW OF RELATED LITERATURE

2.1 Overview

The previous chapter provided the background of the study. This present chapter review attempts to explain the essential concept of creativity and its related terms. It will also deal with educational theories on the practical and the creative aspects of the learning process and their effects on individual and social developments. The literature is presented under the following sub-headings:

1. The Concept of Creativity and its importance
2. The Creative Process
3. The Creative Person
4. The Creative Environment
5. Creative Education
6. General Objectives for Visual Arts Programme
7. Strategies to Promote Creativity in Teaching

2.2 The Concept of Creativity and its Importance

The purpose of this subsection is to bring out various definitions of creativity and establish a wide ranging scope of definition of the term for the study. This will help to work from a broad conceptual platform of understanding. The Encyclopedia Britannica (1994:703) defines “creativity as the ability to make or otherwise bring into existence something new, whether a new solution to a problem, a new method or a device or a new artistic process”. Lansing (1976:28) notes that "Creativity is the process of rearranging concepts and emotions in a new form and it is also the ability or the disposition to do so.

The evidence that such an act has occurred and that someone possesses the ability to engage in it simply means the materialization of a new form.

Torrance (1965:4) maintains that creativity is sometimes contrasted with conformity and is defined as the contribution of original ideas, a different point of view, or a new way of looking at problems, whereas conformity is defined as doing what is expected without disturbing or causing trouble for others. Furthermore, Torrance distinguishes creativity as a process and a product in the following statement:

When creativity is defined as a product, the results of the process are embodied in an invention, a scientific theory, an improved product, a literary work, a musical composition, a new design or the like. In the child it may be the discovery of a new relationship in nature (new to the child at least) a song, a poem, a story, or some unusual contraption or gadget. At the highest level, it is required that a creative idea is true, generalizable and surprising in the light of what was known as the idea was produced.

Uzoagba (1982:75) postulates that “creativity is a process of an individual experience which enhances the self. It is an expression of one’s uniqueness. To be creative then is to be one”. By this observation, means that creativity is an individual’s expression of an inner self, a means by which the individual improves upon him- or herself. Also, Uzoagba considering what really characterizes creativity declares that “Creativity is thought of as being constructive, productive behaviour in action or accomplishment. It does not have to be a unique (strange) phenomenon in the world, but it does have to be basically a contribution from the individual. Uzoagba’s declaration above is relevant to art instruction in general and to a project such as this one. “In art education, the teacher has to stimulate learners’ interest so that they can come up with their own ideas, but that does not imply that they should necessarily develop unique or strange forms”. Rather, it implies

that creativity does not have to be a strange fact in the world, but should be an individual's imaginative behaviour in service of society.

Amenuke et al. (1991:56) express similar sentiments when they note that "Creativity means making something new. It involves inventing new things or ideas, rearranging old things or ideas in new forms". Gilbert (1998:10) confirms this and further notes that "being creativemeans learning to trust one's own interests, experiences, and preferences and to use them to enhance rigid notions of what has been or should be in favour of what could be. For both the artist and observer, creativity develops when the eyes and the mind are wide open".

Ayisi (1972:20) declares that:

Creativity is closely so related to problem solving and responding that the term 'creative thinking' is frequently used to refer to it. The person who creates whether products are in the areas of the literary, the artistic or the practical goes through essential deference, that a greater emphasis is placed on the novelty solution to the problem. Creative thinking then is the constitution of a few combinations of ideas or images, which is self-initiated rather than imitated.

According to Lowenfeld (1960) "Creativity is an instinct which all people possess, an instinct with which we are born. It is the instinct which we primary use to solve and express life's problems. Creativity, the ability to explore and investigate, belongs to one of the basic drives, a drive without which man cannot exist". It is discernible from the above assertion that creativity has to do with the process of producing original ideas, novel solutions to problems and utilizable innovations. It is impossible for creativity to be imitative of another.

The aforementioned definitions of creativity express the capacity to have new thoughts and to create expressions unlike any other. It is a basic element in many human endeavours, such as art, music and many more.

2.3 The Creative Process

The purpose of this sub-section is to describe the concept of the creative process and its characteristics. A number of theorists have identified general phases, steps, stages in the creative process. Amenuke et al. (1993:58) and Chapman (1978:43-46) opine that the creative process may be divided into the following stages:

1. Period of preparation embraces all experiences in life, which includes specific type of preparation for each work. It is a period of gathering information and learning techniques.
2. Incubation period is when the creative person faces difficulties in his creative activity. He accepts this situation and does not give up altogether. He has a hope of solving the problem in due course. At times, he does not leave the work, but keeps trying again and again until he finds a solution.
3. The period of insight or inspiration is when the creative person left the work he was creating when he comes up against a difficulty – a problem. He is not doing something else. All of a sudden, the answer to his problem comes into his mind. He rushes back to continue the work. Finding solutions in this way can take the creative person days, weeks, months or even years, but he is always hopeful and does not give up.
4. The period of verification, elaboration, perception and evaluation. At this point, the creative person works harder with great joy. He aims at finishing the work. He may show the work to friends or experts for their appreciation and criticism.

Although Amenuke and Chapman differ in their terminologies, they all agree to a remarkable extent, on the characteristics of the creative process as being the stages or periods of creating something new. This will help the researcher to identify with the various developmental stages used in creative process and investigate into more and detailed strategies to effectively enhance creative activities.

2.4 The Creative Person

Researchers reveal that there are some characteristics that are common to creative person. Amenuke et al. (1991:57) sum these up by noting that:

A creative person is someone who is able to use his imagination to make, form or design something new. There are two types of creative people: first, there is the ordinary creative person who can create but needs to put in a lot of effort, his ability is limited; secondly, there is the genius, a person who has great ability to create as if without effort (for example, a great artist, fisherman, the scientist, teacher and student).

Additionally, Amenuke spell out the following qualities of a creative person:

1. He is very curious, eager to learn and find out things about the environment.
2. He is hard-working and does not give up easily in times of difficulty.
3. He is ready to explore or try out new things and ideas.
4. He is highly imaginative and practical. He likes to experiment with a variety of ideas.
5. He has a great interest in what he does.
6. He accepts challenges and tasks and completes them.
7. He is able to produce many new ideas quickly.
8. He is original (thus able to think or do something that has not been done before).
9. He is able to many things together to make a new form or whole.
10. He is able to make small things bigger by adding details.

It can be inferred that creative people are sensitive, skillful, imperative, expressive and knowledgeable.

Gilbert (1998:10) also perceives that “creative people have certain traits, being sensitive, flexible, playfulness and productive, fluent, analytically skills and organizational skills” and this confirms the above statement made by Amenuke. In support of Torrance (as cited in Bates 2000:133) also notes that creative people have certain characteristics that enable them to generate fluent, flexible, original and elaborate ideas. This implies that there are various alternatives through which creative people operate. Thus, they are able to generate a wide variety of responses and easily embrace alternatives. They are also able to produce varied responses, to expand, develop and embellish products. This section exposes the behavioral patterns of creativity among people of different levels in different situations.

2.5 The Creative Environment

Amenuke et al. (1991:57) assert that “a creative environment makes it possible for people to be creative according to their highest abilities. If people do not get the right environment they cannot create. For example, if people do not have anything to write with and a place to write in, we cannot create a novel. The right environment includes giving people freedom to create”. Besides, Amenuke perceive that the creative environment has the following characteristics:

The acceptance, that everyone has something good in him. They should be given a chance to grow by offering the person the same opportunities as other people. Not judging people when we do not know much about him or herself or what they can do. They must be given the freedom to try them or what they can do. They must be given the freedom to try out their abilities without fear. The acceptance of people with their weakness and provide them with opportunities to develop.

This assists the researcher to be acquainted with suitable environment needed for creative activities in the Visual Arts department.

2.6 Creative Education

In terms of creativity in Art Education, Bates (2000:131) notes as follows:

Creativity in art education emerged as a rationale at particular times of history as a reaction against close-ended instruction of the society-centered orientation. John Dewey was influential in developing teaching strategies to promote creative behaviour that the school environment should be a microcosm of the real world, so he placed students in problem-solving situations, similar to those they might encounter in real life. As they worked through solving problems students developed thinking skills. When laissez faire and open-ended activities became part of art education, students were encouraged to explore experiment and develop their creative abilities.

This aids the researcher to identify the various techniques of creative instruction that constitute creative ability, because when students work through solving problems to get a solution they will develop (creatively) thinking skills.

2.6.1. Learning Objectives - Creativeness

Dabi-Dankwa (1996:155) reveals that “in learning” one of the following operations takes place:

- Cognitive (thinking) Learning: This involves the objectives that require students to recognize, be familiar with, be aware of and knowing and appreciating what has been learnt, for example, learning for facts of history.
- Memory (thinking) Learning involves remembering or recalling creatively, demonstrating through knowledge of something which could be brought back in mind or reproduced for example, poetry learning.

- Convergent (thinking) learning involves a learning behaviour the objective of which requires conformity or uniformity or unity with an authority pattern or norms or unity or with so-called “right attitude” or the “correct approach” to solutions. For example, deductive learning, which is not original in thinking, operates through methods whereby the child uses or applies an already discovered fact or rule to solve a problem.
- Divergent (thinking) learning involves a learning objective which is opposed to convergent learning. It is based on an original approach to solve problems, a principle which differs from using a set of patterns or norms.
- Evaluation (thinking) learning involves objectives based on examining and assessing, both of which involve critical thinking, judging and making decisions, comparing and contrasting.

It may be said that in human learning, one or the other of the objectives mentioned above takes place. This assertion is worth considering in the case of lesson objectives.

2.6.2 Teaching

Teaching in general is the systematic presentation of facts, ideas, skills, and techniques to students. Although human beings have survived and evolved as a species partly because of a capacity to share knowledge, teaching as a profession did not emerge until relatively recently. The societies of the ancient world that made substantial advances in knowledge and government, however, were those in which specially designated people assumed responsibility for educating the young.

Tamakloe et al (1994:3) assert that "Teaching is an activity of imparting knowledge, skills, attitudes and values to learners. It involves creating situations to facilitate learning and motivating learners to have interest in what is being transmitted to them". Melby (1963) (as cited in Tamakloe et al 1994:5) opines that "Teaching should seek to enhance creative development; through it the teacher should be open to new experiences and shape the environment which favours learning".

2.6.3 The Concept of Pedagogy

Tamakloe et al (1994:9) perceive that

Pedagogy implies dependence of children to a large extent on their teachers for knowledge, skills and guidance. As a result the teachers are expected to direct learning activities in the teaching situation in the senior secondary schools. The younger the learners the more dependent they are and therefore the more the teacher has to direct learning. In this sense it appears as if the teacher transfers experience or knowledge to the child who makes use of it. In this sense orientation to teaching is pedagogy becomes child-centered. Children should, however, be directed to interact with the leaning material so as to gain experience and to solve problems.

The concept of pedagogy affirms the need for Visual Arts teachers to encourage their students to participate and interact with tools, equipment and materials during practical the lessons.

2.6.4. Methods of Teaching Art

Experiential approach

Amenuke (1999:5) states that:

Experiential approach to art is the method which involves direct experience with art materials, tools or equipment and processes (technologies) as the basis for aesthetic and artistic growth. It covers exploration in a variety of tools and materials which leads the learners to discover possibilities and ideas for artistic expression. This method

relates to general goals for Art Education such as 'Art to fostering creativity, art to enrich curriculum and art as a process and a product.

Moreover, Amenuke affirms that

Experiential learning encourages learning by doing, which leads to researching (problem solving), discovering, inventing and innovating. This method covers breadth and depth approach to teaching. There is the need in this method for the learner to articulate and recapitulate the learning experiences as a sequential activity. The major problem with this approach is how to incorporate the intellectual skills with the psychomotor skill of making art. Therefore the teacher should ensure that in all activities, situations are created for learners to think, make and feel creatively. Therefore experiential learning requires creative processing of what is learned.

This explains clearly “I see, I remember, I do I understand” (Chinese proverb) as the better approach for effective teaching and learning. It explains the best way to teach creativity and also confirms teaching how to fish but not how to eat fish. That is how to explore for ideas in developing one’s creative abilities but not how to imitate one’s ideas.

2.6.5 Perception

Amenuke et al (1993:168) defines “perception as an area of psychology that deals with the study of the immediate experience of living things. It identifying objects, discriminating, reorganizing and judging objects by means of information we get from our senses. Perception shall simply mean the use of our sense organs to see, hear, taste, smell, touch, feel and move. These organs are the eyes, the nose, the tongue, the skin, the ear and the muscles”. Perception plays a vital role in this study because the knowledge acquired through it by the senses will help the researcher to use them to create works of art. It will also enable the researcher to expose the students on how to perceive things in nature during participant observation, thus when drawing natural objects from the environment to create something new aesthetically.

2.6.6 Design

According to Amenuke et al (1993:32) the word

Design refers to plan a plan within a work of art. It is the organization, arrangement or composition of a work. This means that design can be considered as a process or as the result of a process. The design of a picture, poster, collage, carving or basketry in both these senses. When a designer plans his work, he put together certain qualities such as dot, line, shape, texture and colour. These qualities may be called 'elements'. It is the relationship of the elements that the viewer sees. Elements of design are basic parts or qualities of a design. They are sometimes referred to as elements of art when they are used to describe a work of art.

This will facilitate the researcher to identify how to develop skills in planning and carrying out her own projects.

2.6.7 Organization of a Design

Amenuke et al (1993:40) explain the “organization of a design as the structure of a work of art, be it a drawing, painting, carving or basketry is based on the organization of elements of design according to certain principles. Some of the principles are: variety, unity harmony, rhythm, balance, contrast, repetition, opposition and dominance. Thus, elements of design may be organized in various combinations to create art.

2.6.8 Idea Development

Amenuke et al (1993: 78-79) postulate that "idea development involves creating your own shapes and forms from known ones". This involves the following processes: Explore details of the object, thus close and careful observation of visual qualities and characteristics of objects in the natural and man-made environment;

Drawing and sketching of the above observations make several other drawings of parts of the objects focusing on specific spots and enlarging the details;

Continue making additional drawings by adding your own ideas, abstraction of forms or shapes while retaining some characteristics of the original feature of the objects.

Lartey (2004: 36) also asserts that

Idea development is the organization and the arrangements of design, with reference to nature or man-made objects. Therefore, the uses of the six senses of a human (an area of psychology) that deals with the study of our immediate experience of environment are very essential at this stage. It is always advantage to select from nature, as it was not made by anybody copyright.

The knowledge of idea development will help the researcher to create unique forms with the student during the observation.

2.6.9 Importance of preliminary design

Lartey (2004: 38) states the importance of preliminary design that:

- It is essential for effective execution of any work by an artist because it serves as a prototype or copy of what artist intends doing.
- It guides the artist to produce the exact object without delay
- It promotes accuracy and precision in artist work. The artist is able to know the accurate and precise proportions of the various parts of the work.
- It gives the artist an insight into the types of tools and other materials he/she has to assemble for the successful execution of the work.
- It serves as a source of reference to the artist.
- It helps as develop his/her skills as he thinks and organizes his/her ideas from the environment.

2.6.10 Two-dimensional and Three-dimensional Forms

Amenuke et al. (1993:173) contend that, "Two-dimensional form is work of art which may be designed in a form that has length and breadth'. Examples of twodimensional artifact include: drawing, paintings, poster design, fabric, collage and mosaic. Three-dimensional form may be design in a form that has length, breadth and height. This form usually has volume, such as pots, tea-cups, bowls, jugs, bags and baskets.

2.7 General Objectives for Visual Arts Programme

The objectives of Visual Arts therefore are as follows;

- The primary purpose of the Visual Arts programme is to foster and promote creativity by helping students to think, act and feel creatively through a variety of art activities using tools and materials.
- The course demonstrates an activity as an integral part of living.
- The individual is provided with a variety of vocational and career opportunities so that he can develop intense involvement in and response to personal visual experiences. He will develop interest in vocational activities.
- To inculcate in the students the need to appreciate the value of his/her own arts so as to arouse pride, confidence and patriotism in him.
- The course encourages skills in the development of local materials and resources in promoting small-scale and cottage industries.
- The student will acquire knowledge and understanding of the meaning significance and role of art in socio-economic development.

- The course promotes skills in development of indigenous art technologies, aesthetics, beliefs, values and attitudes.
- The student will acquire perceptive and analytical skills through art experiences as well as self-expression and communications skills through response to art.
- Theoretical knowledge, practical skills and visual thinking in art provides the students with cognitive, psychomotor and affective modes of development.
- The course will generate in the students a lasting interest in the arts.
- The students will acquire competencies in art and apply his skills to national development.
- The students will acquire visual literacy and develop confidence and understanding of visual relationships in the changing environment. (Suggested Syllabus for Senior Secondary School Visual Arts)

The above objectives will foster and promote creativity in the students in the national development of the country. The objectives inculcate in the students the need to appreciate the values of their own arts so as to ginger their confidence and patriotism in the country. Besides, students can express themselves through the arts skills acquired through self-expression and communication skills. The Visual Arts courses are there to generate in the students a lasting interest in the arts and this will help in the national development. It could be inferred that for a country to achieve her development there is the need to recognize Visual Arts education. When students study arts in Senior High School it will create employment for the country.

In reality, if the Senior High School Visual Arts programme as stipulated has been designed to foster and promote creativity by helping students to think, act and feel

creatively through a variety of art activities using tools and materials, then there is the need to identify different strategies to foster creativity in Visual Arts programme. The objectives of Visual Arts programme encouraged the researcher to identify, examine and to suggest alternative strategies to fostering creativity in Visual Arts in Senior High School.

2.8 Strategies to Promote Creativity in Teaching Art

Bates (2000:136) proposes that "the word creativity does not describe a single behaviour, but a number of behaviours characterized by fluency, flexibility, originality and elaboration". To Bates, creativity is a composite of behaviours that we can teach, just as we can teach students to see, to draw, or to mix colours. Creative behaviours are promoted by focusing on cognitive aspect of art making. She states that "students must be encouraged to develop thinking skills, as facilitators' present problems to solve through visual expression" (p. 136). This implies that students develop cognitive, manipulative and expressive abilities.

Furthermore, Bates (2000) presents creative thinking as:

- Use of art media
- Open-ended assignments
- Brainstorming
- Web to develop thinking skills
- Bauhaus teaching approaches

1. Uses of art Media

Bates (2000) continues to assert that young art learners (students) develop fluency, flexibility, originality and elaboration in the same way they learn to "speak" visually – through the manipulation of media and exploration of processes. As students learn to elaborate, they go from making generalize form to use to rich vocabulary of visual materials and elements.

Fluency: according to Bates (2000: 137) is to motivate students with ageappropriate subject matter and simply allows them to explore it through a series of spontaneously created expressions.

Flexibility: To Bates, flexibility or the ability to move in a number of directions can also be developed through the use of materials and processes. She said when students paint easels with wide paint, brushes, they make marks differently. The expressions created with drawing and painting tools are different yet again from those with modeling clay. As a child shifts from thinking on paper, to thinking with clay, to thinking “poking in”, to thinking “building on”, she is developing flexibility.

Originality: Bates (2000) also maintains that to develop originality, we encourage students to generate ideas that theirs-not ideas they have borrowed from children (students) sitting next to them, remembered from a billboard or television, commercial arts, or copied from the works of another artist. One way to encourage original thinking is to pose problems in the form of ideas that students can interpret in self-expressive ways.

Elaboration: Bates (2000) asserts that one way intelligence levels and degrees of creativity are ascertained in young learners is by analyzing their drawings. She said you can develop elaboration skills in a number of ways, for example, in a self-portrait lesson; you might encourage students to include all facial features, hair, body parts, and details on clothing.

2. Open-Ended Assignments

Bates (2000: 138) posits that open - ended assignments, both process – and product oriented, are specifically intended to promote thinking. They present a “problem” defined by broad criteria. As students work within the criteria, they are challenged to think. This is because the criteria (what is stated) simply supply only a small percentage of the motivation. The major portion is what is left unstated, requiring each individual to fill in the blank with his or her unique interpretation.

3. Brainstorming:

Bates (2000: 139) states that brainstorming is a technique for solving problems. Brainstorming may be done orally (through class discussions), verbally (through writing processes), or visually (through representation of ideas in two or three dimensional medium). Brainstorming may be considered as any activity in which students generate number of responses in answer to a problem that may be solved in multiple ways. Progressing from whole-class activities, to small-group exercises, to individual work, can facilitate brainstorming behaviours. That is through oral brainstorming with an entire class; visual brainstorming with small groups, and verbal/visual brainstorming with individual students.

4. Webs to develop thinking skills

Webs in art education are visual organizers used to facilitate thinking. Different types of web structures promote different kinds of thinking skills. Three types especially useful to teaching are the thematic, sequential, and compare and contrast webs.

(a) Thematic Web

According to Bates (2000:142), “A thematic web is a diagram, similar to divergent used in brainstorming activities to promote fluency and flexibility”. The centre of the diagram contains the problem. The areas radiating from the circle provide spaces to record possible solution. (See fig 2.1). According Amenuke (1993:89), “Colours may be arranged in a circular form to show how they are related. This arrangement is known as a colour wheel (Figure 2.1). In Figure 2.1, blue, violet, green and their mixtures are cool colours. They have some blue in them. Blue is traditionally associated with water and coolness. On the contrary, red orange, yellow and there are warm colours. They have some red or yellow in them. Mixtures of red and yellow suggest the sensation of fire and heat and are considered warm”.

Colour is used to create patterns or motif for design art works. This colour wheel is a divergent web which can be used as an activity during teaching and learning for students to brainstorm and answer to become fluent and flexible in colours. It is vital in the study because, creating unique ideas, patterns, and motifs will definitely be coloured or painted to provide a pleasing effect on design art works as finished products.

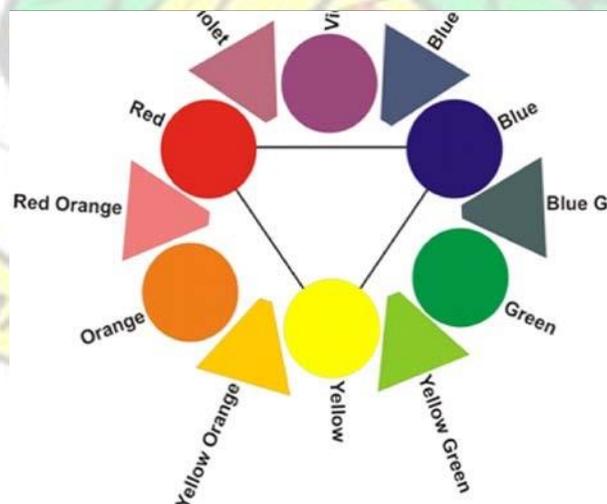


Fig 2.1 Twelve-point Colour wheel

(b). Sequential Web

Bates (2000:143) postulates that “sequential web just as thematic webs are used to promote divergent thinking, sequential webs arouses to develop linear thinking in the form of process visuals, are flowcharts, providing structure for a sequence of steps. To encourage students to solve problems through linear thinking process, present starting and ending points along a continuum, as a diagram. Students fill in sequence of steps to arrive at the goal. As students develop cognitively and artistically, they are encouraged to be progressively self-directed. This activity can be beneficial to students who have no blueprints, who are, in the truest sense of the word, original in their thinking and art making behaviours”. (See Fig. 2.2)

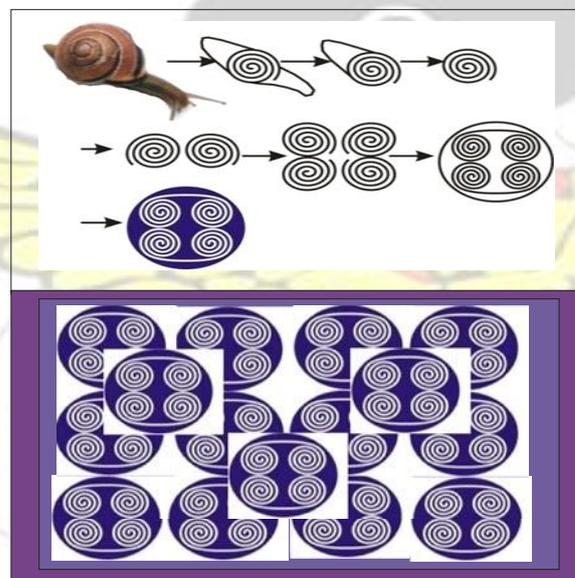


Fig. 2.2 Sequential Web

c). Compare and Contrast Web

According to Bates (2000) a compare-and-contrast web is structure borrowed from the field of logic called a Venn diagram. Its purpose is to promote thinking through the analysis of similarities and differences between two objects and processes of themes

sharing common characteristics. It is represented as two circles (or ovals) overlapping in the centre (See Fig. 2.3).

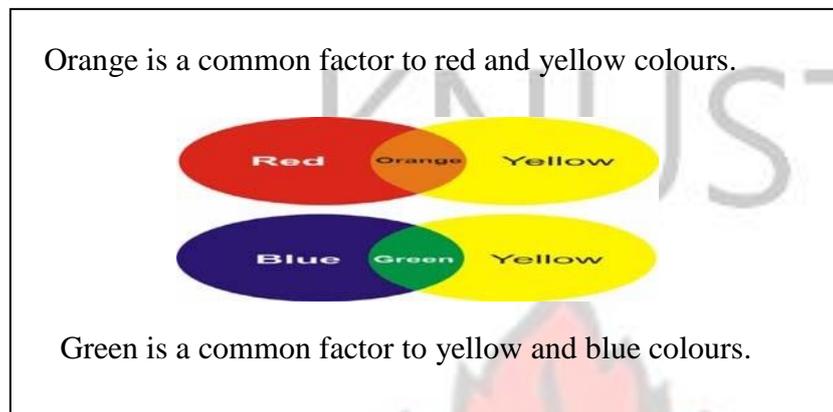


Fig.2. 3 Venn diagram – Colour interactions

Venn diagram – Colour interactions will help the students to be fluent and flexible when practicing with colour because they will use materials, tools and processes to design the colour interaction. The implication is that when students intermingle with the colours and brushes through processes they will move in a number of directions.

5. Bauhaus Teaching Approaches

This explains about how Bauhaus teaching methods were employed as a problem solving activity. Another kind of problem solving activity that has become increasingly popular is one borrowed from the Bauhaus as stated by Bates (2000:144). The Bauhaus was an art school of applied design in Germany. Its major goal was to combine the technological expertise of engineers with the aesthetic sensitivity of artists in the design of beautiful functional objects for mass production and consumption. Bauhaus designers were interested in reflecting the function of object through its aesthetic appearance. Their ideas were to eliminate extraneous details and expressed functionality through elegant simplification of form (See Fig. 2.4).

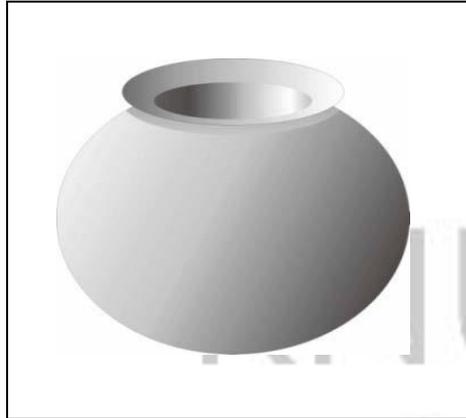


Fig. 2.4 a pot

This pot signifies that in Bauhaus designers were fascinated in reflecting the purpose of object through its visual form. It indicates that ideas were to eliminate irrelevant details and uttered utility through elegant simplification of form (See Fig. 2.4). Bates notes that Bauhaus teaching approach to design is expressed in the Bauhaus saying “form follows function”. Design courses typically included:

- Uses of a variety of tools, techniques, and media to explore attributes of materials;
- Emphasis on formal qualities in aesthetic and functional expression.
- Situations in which students worked in groups to brainstorm ideas and arrive at a variety of solutions. Their objects were assessed in two areas: on functional and aesthetics criteria.

2.8.1 Developmental Approach

On the other hand, Orlich et al. (1986) suggest education through the developmental approach which they explain as:

A very popular teaching and learning model is the developmental approach, most often associated with Jean Piaget (1980), assumes

that humans evolve intellectually in various overlapping stages. In Piaget's models, the formal stage, from eleven fifteen years and up, this last stage is what schools attempt to reach, what we loosely call the thinking and analyzing stage. However the bulk of students in Senior High Schools are still at the operational stage, and thus they acquire many illustrations, models, pictures and activities.

This assertion confirms Bates' idea of creative teaching through experiencing new media and other means to help student to think creatively and produce creative design. Creativity would therefore be considered a divergent production. Creative art is extremely important in our educational system because they stress divergent thinking, in which there are not right answers, and any number of possible solutions to problems. Therefore creativity needs to be fostered and nurtured in a congenial atmosphere devoid of all negative tendencies. It must be supported, but at the same time guarded in socially acceptable channels.

It can be deduced from the discursion that creativity is the ability to make something new through the use of idea development in the creative environment. This is done in phases; as a result an artist should be imaginative, flexible, and fluent in creating ideas. Hence, an individual must be given freedom to create or try out his/her abilities without fear and should also be accepted in his/her weaknesses and provide with opportunity to develop. Therefore, institutions which offer Visual Arts should encourage students to explore experiment and develop their creative abilities.

In setting lesson objectives, cognitive, memory, convergent, divergent and evaluation thinking should be considered to achieve its aims, because teaching is a systematic presentation of facts, ideas, skills and techniques to students. Teaching and learning should be child centered; therefore the teachers should ensure that in all activities situations should be created for students to act, think and feel creatively through the use of TLMs. In view of this, it is important to design or plan your work according to the elements

and principles of design in art. Therefore, there is the need for the idea development which is creating your own shapes and forms from known ones as it is fundamental for effective execution of any art work by an artist, because it serves as a prototype or archetype of what artist intends to bring in two or three dimensional art. The objective of visual arts is to foster and promote creativity by helping students' think, act and feel creatively through utilization of tools, equipment and materials. Strategies to fostering creativity embraces the use of art media, open- ended assignments brainstorming, webs to develop thinking skills and Bauhaus teaching approaches as a problem solving activity.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter deals with the research methods that were used in the study. It tackles the following:

1. Research design
2. Library research
3. Population for the Study
4. Sampling and Sample
5. Data collecting instruments (Interview and observation)
6. Primary and Secondary sources of Data
7. Reliability and Validity of data
8. Analysis and interpretation of data

3.2 Research Design

For the purpose of this study, the researcher adopted the qualitative specifically the descriptive method. In qualitative research data are collected in the form of words or pictures than numbers. The kind of data collected in qualitative research includes interviews, recordings, video tapes, diaries, personal comments and others. It usually deals with process and products (i.e. how things occur). Three commonly used techniques in qualitative research are; observation, interview and document analyses. For the purpose of this research work, interview and observation were utilized.

Best (1981:8) is of the view that in qualitative research studies, description of observation are not ordinarily expressed in quantitative terms. This method basically describes information without using numerical measures, but it does not mean numerical

measures are not used at all. At times it uses measures in different ways to describe information. For instance, the descriptive method of research can be adopted under the qualitative method to analyze and interpret information, and this is basically what the researcher used in analyzing and interpreting some numerical information.

Ndagi (1984.99) defines descriptive research as “The collection of data for purpose of describing and interpreting existing, conditions prevailing practices, beliefs, attitudes, on-going process etc. However, the central purpose of descriptive research is not just the description of ‘what is’ but the discovery of meaning”. Thus the researcher does not manipulate variables or arrange for events to happen as in experimental research. It deals with what has already taken place or is taking place.

Descriptive research is the appropriate method for the behavioral sciences. In this respect, it can be done using the classroom, home, recreational centre or office; therefore it will be helpful in carrying out this research work. Besides, the descriptive method of research also seeks to describe behaviour under a less rigid control and under a more naturally occurring condition. The discovery of meaning is vital in descriptive research which involves verbal description. In this study, the descriptive method was used to identify, examine, explain and record existing information on different strategies to fostering creativity. This method was also used to test the research questions and to form generalizations.

3.3 Library Research

The researcher collected information from the following institutions:

- Kwame Nkrumah University of Science and Technology libraries, Kumasi;
- The Balme library, University of Ghana, Legon, Accra;
- University of Education library, Winneba;

- Koforidua Regional library.

3.3 Population for the Study

A population deals with all the people in a particular area or setting. Best (1981:8) explains a population as “any group of individuals that have one or more characteristics in common that are of interest to the researcher. The population may be all individuals of a particular type or more restricted part of a group”. For instance all Visual Arts teachers and students in Eastern Region make up the population of Visual Arts in Eastern Region and selected districts’ in Eastern Region out of the population of Visual Arts teachers and students constitute a sample of Visual Arts teachers and students.

Best (1981:12) further clarifies that “at times it is advisable to subdivide the population into smaller homogenous groups in order to get more accurate representation. Within each group a random selection should be used. This process gives the researcher a more representative sample than selected from the entire community”. The group to which the researcher intends to generalize her findings is referred to as target group. The target population for this study was the 80 Visual Arts teachers and 720 Visual Arts students. However, out of the estimated population of 800 teachers and students, an accessible population of 400 consisting of 360 students and 40 teachers was chosen at random and categorized into A & B with Category A represented by the Visual Arts students and Category B represented by the Visual Arts Teachers. This number was further categorized according to the Schools in which they are located. Because express permission was not sought to declare the identity of the sampled schools, they are only identifies as shown in the tables. The accessible population and the selected number of respondents for the study are shown in Tables 1 and 2.

Table 3.1 Distribution of Visual Arts Teachers by school

SCHOOLS	NUMBER OF RESPONDENTS
ADUTECH	4
MEGHIS	3
L-PRETECH	3
M-PRESEC	3
SINAISCO	3
K-GHANAS	3
KOSEC	3
K-SECTECH	3
OMESS	3
OPASS	4
OT-AMEZ	3
BEPOSEC	2
MPASS	3
Total	40

It can be seen from Table 3.1 that there is a fair distribution of schools studied.

Another set of respondents was also used to observe some selected Visual Arts students to seek for more information about the different strategies to fostering creativity in art. (See Table3.1)

Table 3.2: Distribution of Visual Arts Students by school

SCHOOLS	NUMBER OF RESPONDENTS
ADUTECH	30
MEGHIS	24
L-PRETECH	33
M-PRESEC	18
SINAISCO	22
K-GHANAS	29
KOSEC	30
K-SECTECH	31
OMESS	26
OPASS	34
BEPOSEC	25
MPASS	32

It can be seen from Table 3.2 that there is a fair distribution of schools studied.

3.4 Sampling and Sample

Sample is a number of things taken from a larger group or population and it is used in a test to provide information about the group. Best (1981:8-9) defines a sample “as a small proportion of a population selected for observation and analysis. By observing the characteristics of the sample, one can make certain inferences about the characteristics of the population from which it is drawn”. Sampling is the process of taking a sample. Thus a sample is just a fraction or part of a whole. There are many types of sampling techniques

which include the following: simple random sampling, systematic sampling, stratified random sampling, cluster sampling, stage sampling, and purposive sampling and others, but for the purpose of this research work, the stratified random sampling method was used. The essential aspect of stratified random sampling is that most target populations can be segregated into several mutually exclusive subpopulations or strata.

The stratified random sampling was used to select 40 Visual Arts Teachers and 360 Visual Arts students' from the targeted population of 800 Visual Arts Teachers and students which formed 50% of the total number spread across 13 selected schools in the Eastern Region of Ghana. Again this method was also considered due to the homogenous nature of the Visual Arts Teachers and Visual Arts students'. In addition, this method is best preferred because it increases a sample's statistical efficiency; to provide a data for analyzing the various subpopulations and to enable different research methods procedures to be used in different strata. It allows the researcher to generalize her findings to the entire accessible population of Visual Arts Teachers and students.

3.5 Data Collecting Instruments

3.5.1 Questionnaire Design

A questionnaire is a form prepared and distributed to secure responses to certain questions. It is a device for securing answers to questions by using a form which the respondent fills out by himself. It is that form of inquiry which contains a systematically compiled and organized series of questions that are to be sent to the population samples. The questionnaire procedure normally comes into use where one cannot readily see personally all of the people from whom he desires responses or where there is no particular reason to see them personally. The questionnaire is probably the most used and the most abused of data – gathering devices. It is the most flexible of tools in collecting both

quantitative and qualitative data. There are various forms of questionnaires. These are structured and non-structured and closed form and opened form.

The structured contains definite, concrete and directed questions, whereas the nonstructured may consist of partially completed questions or statements. The questions that call for short check responses are known as restricted or closed form types. They provide for making a “yes” or “no”, a short response or checking at item out of a list of given responses. The open form, open end or unrestricted type questionnaire calls for a free response in the respondent’s own words. The respondent frames and supplies his own response.

In this study, a 28-item questionnaire was used based on the “closed” and “open form” or restricted type of questions because it calls for a free response in the respondents’ own words. The close form of questionnaire was also used because, it keeps the respondent on the subject, is relatively objective and the responses are fairly easy to tabulate and analyze.

Some Characteristics of good Questionnaires

Best (1981: 176) outlines good questionnaire design as follows:

1. Deal with an important or significant topic so that it enthruse respondent to give response.
2. Seek only that data which cannot be obtained from the resources like books, reports and records.
3. Are as short as possible, only long enough to get the essential data.
4. Are attractive in appearance, neatly arranged and clearly duplicated or printed.
5. Are objective with no clues, hints or suggestions as to the responses desired.
6. Avoid double negatives e.g. don’t you disapprove of these teaching skills?

7. Are easy to tabulate, summarize and interpret (Best, 1981:176).

Administration of Questionnaire

For a maximum response rate and for effective collection of data, the questionnaire was administered personally to the 40 selected Visual Arts students to solicit information on creativity development in the schools. The researcher obtained an introductory letter from the Head of Department of General Arts Studies, to be sent to the schools involved. Upon the Headmasters and Headmistress's approval, a date was set for the administration. At the fixed date, copies of the questionnaire were administered. They were allowed some time to respond to the questionnaire.

3.5.2 Interview Schedule

Structured interview was also relevant and vital to this study, because all the people selected for this data collecting instrument could read and write. Best (1981: 164-165) defines "an interview as an oral questionnaire. Instead of writing the response, the subject or interviewee gives the needed information verbally in a face-to-face relationship. An interview can either be "open-form" or "closed form" as in the case of a questionnaire or a mixture of the two". In this research work the researcher utilized both the "open" and the "closed form" in gathering the needed information. Some questions demanded a "yes" or "no" for an answer, others also needed checking an item/ items from a list of suggested responses, while others were unrestricted in nature, hence it gave responses the freedom to give free will responses in their own opinion. An example of a "closed formed" is where the interviewee are given options to specific questions from different alternatives of a set of items in a questionnaire.

In addition, Best (1981: 167) maintains that “as a data-gathering technique, the interview has unique advantages:

- In areas where human motivation as revealed in reasons for, feelings and attitudes is concerned, the interview can be most effective.
- Face to face interaction with probing, elicit more information than questionnaire. It gives room for clarification. Thus questions are allowed on both sides. For instance respondents can be asked to clarify or expand on responses, making the data from an interview potentially richer and more complete than that which can be obtained from a questionnaire.
- It gives room for the researcher to control the order and sequence in which questions are asked answered.
- It also gives the researcher the opportunity to assess the mood of the interviewee and to respond to it in order to elicit maximum information.

For this study one type of structured interview guide was designed to solicit for the needed information on how Visual Arts teachers in the selected schools help their students to generate ideas for art works.

The interview guide which is a formal type of interview in which the researcher asks, in sequence, a set of predetermined questions was made up of 14 questions was used to guide the interview with the teachers. It helped to create the needed rapport between the researcher and the Visual Arts Teachers. In view of this, the respondents gave out the needed information freely to the researcher; because it was systematically planned. In all, 14 interview guides were administered. This helped to ascertain how efficient and effective

different strategies in Visual Arts in Senior High Schools have been over the years and now, what needs to be done to improve the learning activities better.

3.5.3 Observation

Direct and close observation in the classroom/studio was done to gather more information. According to Best (1981: 158) observation “has been the prevailing method of enquiry. Observing natural phenomena, aided by systematic classification and measurement, led to the development of theories and laws of nature’s force’. The observation also helped to clear certain doubts and inaccurate information given by the Visual Arts teachers and students. One distinctive feature about observation is that, when properly executed, it provides insight not attained by other methods. It yields direct firsthand information, which makes it more reliable and valid than reported information obtained from questionnaire or interview.

In the case of this research, observation was used to supplement the information gathered. An observation guide was prepared to critically observe the working environment (situation), idea development, preliminary design, methods of production/ techniques of production, tools, materials and equipment, teaching and learning activities, students participation, and evaluation (appreciation) of their project works. This helped the researcher to give a few suggestions useful advice about how the teachers and students could update their creative abilities.

3.6 Primary and Secondary Sources of Data

According to Best (1981:139) Primary sources of data “are eye witness accounts. Documents or the records are kept and written by actual participant or witness of an event. These sources are produced for the purpose of transmitting information to be used in

future. Documents classified as primary sources are official records, diagrams, books, pictures, paintings, inscriptions, recording and research reports”. Best (1981:139-140) explains that “Secondary sources of data are accounts of an event that were not actually witnessed by the reporter. It is also the reports of a person who relates the testimony of an actual witness of, or participant in, an event, but merely reports what the person who was there said or wrote”.

In this study, Primary information was gathered directly from the Visual Arts Teachers and students through the administration of the questionnaires, structured interview guide and participant observation. Secondary sources of information were collected from the libraries aforementioned, thus, from the books, textbook, syllabus and the encyclopedia.

3.7 Reliability and Validity of data

To a large extent, the data used in the study can be said to be reliable and valid. Best (1981:153) asserts that “validity is that quality of a data gathering instrument or procedure that enables it to determine what it is to be determine”. Also, Best (1981:154) describes reliability “as the quality of consistency that the instrument or procedure demonstrates over a period of time. Whatever it determines, it does so on a consistently”. In order to check the authenticity and clarity of the structured interview guide, the supervisor was consulted to read through and those found to be irrelevant were rejected and others were modified. The items in each structured interview guide were carefully chosen to establish content validity. After the validation of the structured interview guide was established, copies were printed and administered to 30 students of Mpreaso Senior High School, Kwahu; to find out how the students would understand the items and respond to them. Afterwards, the needed corrections were made before it was sent out finally.

3.8 Analysis and Interpretation of Data

The data gathered was carefully assembled, critically analyzed, interpreted and cogent conclusions drawn from them and recommendations made. The information gathered was in the form of tables and essays as seen in chapter four (4). Few photographs, drawings were also taken to support the information gathered, claims and evidence raised by the Visual Arts Teachers and students (See Chapter Four



CHAPTER FOUR PRESENTATION OF RESULTS AND DISCUSSION

4.1 Assembling of the Data

This chapter deals with the presentation, analysis, and interpretation of the data collected.

The data collected are assembled in the form of tables, essays and discussions.

The respondents consisted of some Visual Arts Teachers and students.

4.2 Analysis of interview for Visual Arts Teachers

Table 1: Distribution of respondents by gender

Gender	Number of respondents	Percentage (%)
Male	34	85
Female	6	15
Total	40	100%

The data in Table 4.1 depicts that there are more males teaching Visual Arts than females. This could mean that females have not been encouraged to offer the programme. This implies that both male and female teachers teach Visual Arts subjects in the selected Senior High Schools.

Table 4.2 reveals that the majority (95.0%) of the respondents is University graduates and only one teacher holding an HND certificate while one has a Master's Degree. To it put simply, there was a clear indication that the respondents were qualified to handle Visual Arts because they had been trained with the needed skills.

Table 4.2: Distribution of Teachers' by Qualification

Qualification	Number of respondents	Percentage (%)
HND	1	2.5

First Degree	38	95.0
Masters Degree	1	2.5
Total	40	100.0%

Table 4.3: Distribution of Teachers by Position

Position	Number of respondents	Percentages (%)
Head of Department	13	32.5
Form master/ mistress	27	67.5
Headmaster/mistress	0	0
Total	40	100.0%

Table 4.3 indicates that the majority of the respondents (27) are Form masters / mistresses in the various schools. Out of 40 respondents 13 representing 32.5% are Heads of Department. This indicates that all the respondents have other responsibilities outside their regular teaching schedules.

The data in Table 4.4 shows that only one respondent had been in the teaching field between the one and five years with 15 respondents represent 37.5% had been in teaching field between 16 and 20years. It is also evident that there are more experienced and knowledgeable teachers than young and inexperienced ones teaching Visual Arts in sampled schools.

Table 4.4: Number of years in teaching

Year	Number of respondents	Percentages (%)
1 – 5	1	2.5

6- 10	5	12.5
11- and 15	10	25.0
16-20	15	37.5
Total	40	100%

Table 4.5: Distribution of Teachers' by Subject taught

Subject	Number of respondents	Percentages (%)
Textiles	11	27.5
Picture making	5	12.5
Graphics design	12	30.0
Ceramics	2	5.0
Sculpture	1	2.5
General Knowledge in Art	9	22.5
Total	40	100.0

The data in Table 4.5 indicate some of the major Visual Arts subjects studied in the Senior High Schools in Ghana. According to the data Textiles and Graphic Design have more teachers than the other subjects. The data shows that most of the teachers handle Textiles, Graphic Design and GKA in that other in the SHS Visual Arts programme but only a few teach Picture making, Ceramics and Sculpture. This could depict the kind of zeal people have in the individual disciplines in Art as a whole.

Teachers' understanding of creativity in Art

Fourteen (representing 35% of the 40 respondents) said creativity means one's ability to create something new by improving upon already existing ideas while 11

(representing 27.5% of the 40 respondents) noted that creativity refers to the expression of one's idea by the use of artistic media. Fifteen (representing 37.5% of the 40 respondents) also asserted that it is causing or producing something new to exist or making something new. This shows the numerous concepts of creativity in art that the sampled teachers have.

Teachers' understanding of the creative process

Sixteen (representing 40% of the 40 respondents) stated that a creative process means the procedure or step by step activities an artist goes through in order to bring out what is within. Six (representing 15 % of the 40 respondents) declared that it is a systematic way or mean in which one follows to achieve a set of goals. Ten (representing 25% of the 40 respondents) noted that a creative process is the activities the person goes through in order to produce or form the original. Eight (representing 20% of the 40 respondents) said that it deals with the various stages a person uses to bring new ideas or things in a sequential order. These specify that the majority of the respondents were of the view that creative process is the phase of acquiring basic knowledge and hatching ideas.

Teachers' understanding the stages in the creative process

Twenty one, (representing 52.5% of the 40 respondents) postulate that the stages in creative process are a period of preparation, incubation period, period of insight and inspiration, period of verification, elaboration, perception and evaluation whilst 7 (representing 17.5% of the 40 respondents) contend that it is brainstorming and idea development. Two (representing 5% of the 40 respondents) affirmed that it is getting idea, developing it, and coming out with the sketch. Ten, (representing 25% of the 40 respondents) advocate that it is the stage of conceiving an idea, planning and designing.

Teachers' understanding of how they assist their students to generate ideas for project work

From the data, 4.18 (representing 45% of the 40 respondents) said that they assist their students to generate ideas for project works by assigning them to critical observation and drawing of natural objects, design from animate, inanimate, basic organic and inorganic materials in an attempt to design (idea development). Two (representing 5% of the 40 respondents) noted that they use traditional symbols, direct prints, mono prints, frottage prints, geometric patterns or shapes and discussion based on creative environment. Seven (representing 17.5% of the 40 respondents) stated that they allow the students to pick any natural or artificial objects in the environment, since the environment is the storehouse, and they help them to develop ideas out of them. Ten (representing 25 % of the 40 respondents) indicated that they guide students to look into their scrapbook, magazines, books and other works. Three (representing 7.5% of the 40 respondents) maintained that they use layout design or concept, design process and organize field trips, observation and discussions for students to observe variety of works.

The responses portray that almost all the Visual Arts teachers in the SHS allow their students to observe things around them, and then once they are certain on ideas they can produce or design several of that. In spite of the above basis, the Visual Arts teachers have to assist their students to conceive ideas through imagination. It also depicts the alternative ways of how ideas are derived or generated for project works which would have assisted the students to produce an original work without imitating other people's works. It is apparent that some ideas are copied from books and other artist works.

Teachers' understanding of whether students should design their projects before they make or produce them

Twenty eight, (representing 70% of the 40 respondents) said 'yes' to the question because by designing, the students can get different ideas and through that, they can select the best one for development. Similarly, 12 (representing 30% of the 40 respondents) said 'yes', because, designing makes the students resourceful and unique. From the responses, it is evident that some of the teachers use idea development to help their students to come out with their designs. Therefore they advocate that students should design their projects before they produce the final work.

Teachers' understanding of the characteristics of creative behaviour

Nineteen (representing 47.5% of the 40 respondents) stated some of the characteristics of creative behaviour as the ability to create with less difficulty and desire to achieve the best in spite of short falls. Twenty -one (representing 52.5% of the 40 respondents) mentioned that people who are imaginative, innovative and observant always try to pick objects from the natural sources and generate ideas by adding value to the original. This means that the qualities of a creative person could determine the characteristics of creative behaviour.

Table 4.6: Teachers' understanding of whether individual students possess diverse traits of creative behaviour

Response	Number of interviewees	Percentage (s)
----------	------------------------	----------------

Yes	18	45
Yes, we all do, just that some are more pronounced	22	55
Total	40	100%

The Table clearly indicates that out of 40 respondents, 18 (representing 45%) said there are two main types of creative people, those who create but need a lot of effort and those who create with ease (genius). Twenty-two respondents forming 55% yet again noted 'yes', we all do, just that some people are more pronounced. This implies that there are individual differences as individuals are unique in thinking. Thus every individual has something good in him or her when he is given the freedom to operate.

Teachers' understanding of characteristics of creative environment

Fifteen (representing 37.5% of the 40 respondents) indicates that it is a place where both the strengths and weaknesses of an individual are respected and the needed resources are provided. Eight (representing 20% of the 40 respondents) stated that it refers to the condition whereby an artist has a sound mind and resources for his or her creative deeds. Four (representing 10% of the 40 respondents) asserted that it is environment that makes it possible for one to be creative according to his or her highest ability and 13 (representing 32.5% of the 40 respondents) maintained that institution which has all the tools and materials in the studios to be used and explored. This means that the students should be opportunity to manipulate ideas in a conducive atmosphere where tools and materials are available.

Teachers' understanding of Creative Education

Six (representing 20% of the 40 respondents) stated it is a training that enhances the creative abilities of the students. Eleven (representing 27.5% of the 40 respondents) said putting instruction in a way to help the individual to come out with their own ideas. Twenty-three (representing 57.5% of the 40 respondents) noted learning accomplished without following the normal routine, but bringing in other innovations that will make the students creative. The evidence given by all the interviewees suggest that it is a learning situation or an institution where students are taught to be original.

4.3 Analysis of Students' Questionnaire

Table 4.7: Distribution of Students by gender

Sex	Frequency	Percentages (%)
Male	266	73.9
Female	94	36.1
Total	360	100%

From Table 4.7, out of 360 respondents, the males were 266 (respondents representing 73.9%) whilst the females were 94 respondents, which form 36.1%. It indicates that the sampled schools have more male students than the females on the Visual Arts programme. This could mean that females have not been encouraged to offer the programme. It implies also that the male students like Visual Arts more than the females.

Table 4.8: Distribution of respondents according to institution

Institution	Frequency	Percentages (%)
Mixed	12	92.3

Single	1	7.7
Total	13	100

With regard to the total number of the institutions used, 12 (representing 92.3%) were mixed schools with only one girls' school.

Table 4.9: Distribution of Elective Subjects offered by Students

Response (s)	Frequency	Percentages (%)
Textiles	103	14.3
Picture making	74	10.3
Graphic design	125	17.4
Sculpture	26	3.6
Ceramics	32	4.4
General Knowledge in Art	360	50.0
Total	720	100.0%

The data in Table 4.9 depicts some of the electives subjects offered by the respondents in Visual Arts in SHS. According to the respondents, the students offer three electives including GKA. The Table shows that, the majority of the students offer Graphic Design (125 or 17.4%) which is followed by Textiles (103 or 14.3%) of the 720 visual students. This implies that Graphic Design is the popular choice of the students in the 13 selected schools used in the study. It can be seen that General Knowledge in Art in totality has the highest number of respondents because all the respondents offer GKA in addition to the two selected electives under the Visual Arts programme.

Students' understanding of the concept of creativity in art

Fifty five (representing 15.3% of the 40 respondents) said that it has been able to bring out new ideas. Thirty-three (representing 9.2% of the 40 respondents) noted that it has been able to produce something, an artifact with your own imagination and ideas. Twenty-two (representing 6.1% of the 40 respondents) assert that it is using objects to create or invent something new. Sixty-four (representing 17.8% of the 40 respondents) said that it is creating new ideas, bringing something or establishing a new art work or developing an old one into a new one. Forty-one (representing 11.4% of the 40 respondents) affirmed it as the art of using knowledge and skills to create new things. Eighty-eighty (representing 24.4% of the 40 respondents) maintained that creativity in art is the art of using one's own mind to create a product or a design that one wishes, with the hand, heart, and mind to produce an art work. Fifty-seven (representing 15.8% of the 40 respondents) also advocated that it is the art of creating man made or new art forms by the use of natural and man-made objects. This implies that creativity is the ability to produce or create ideas in your own way through imagination with natural or man-made objects with the hand heart and mind.

Students' understanding of the creative process in art

On this question, 109 (representing 30% of the 40 respondents) stated that, creative process is the process of acquiring skills through drawing and organizing principles and elements of design in a work of art. Two hundred and fifty-one respondents forming 70% said that it is the process through which a creative person passes to create something that is out of existence this shows that the creative process in art is phases or procedure in which an artist goes through to come with novel ideas according to the elements and principles of design.

Students' understanding of the stages of creative process

One hundred and seventy nine, (representing 50% of the 40 respondents) declared the stages as, choosing ideas, thumbnail sketches and design elements for layout, while 104 (representing 29% of the 40 respondents) noted that they are identifying the problem, preliminary sketch and idea development. Seventy-seven (representing 21% of the 40 respondents) viewed it as the period of preparation, incubation and inspiration. It means that the stages of the creative process are the systematic presentation of ideas through preliminary design and idea development.

Students' understanding of idea development

Out of the total number, 99 (representing 27.2% of the 40 respondents) affirmed that idea development is a way of picking old things and trying to come out with a new object from the old ones. One hundred and one (representing 28% of the 40 respondents) noted it as how an object goes through a new process by the artist adding or subtracting something from a design to create a new one. Eighty-six (representing 23.8% of the 40 respondents) stated that it is developing or building more on your ideas to make something meaningful or useful. Seventy-four (representing 20% of the 40 respondents) assert it as being able to develop natural and artificial objects into stages by using your own imaginative ideas. This shows that idea development is selecting object from the environment whether natural or man-made objects by adding and subtracting from the design using your own imaginative ideas to create something unique.

Students' understanding of how they generate ideas for their project works.

With respect to generating ideas for their project works, 133 (representing 37% of the 40 respondents) said that they go to the library, internet to search information from

books, textbooks and website. Ninety-eight (representing 27% of the 40 respondents) maintained that they use idea development, preliminary sketches, and also refer from their scrap books. One hundred and two (representing 28% of the 40 respondents) assert that they use things they see around them whether natural or artificial and inanimate objects from the environment and traditional symbols while 27 (representing 8% of the 40 respondents) stated that they have been consulting some experts for assistance. It implies that some students generate ideas through information from internet, text books and traditional symbols. It means that some students copy ideas from other sources which is not a true reflection of what their friends drive through idea development; as a result their creative abilities are inhibited.

Table 4.10: Students’ understanding of the importance of designing art works

Designing products	Frequency	Percentage (%)
Yes	315	87.5
No	45	12.5
Total	360	100%

From Table 4.10, 315 respondents responded ‘yes’, to the question representing 87.5%, while 45 respondents forming 12.5% responded ‘no’ to it. This suggests the need for creativity in the production of all art works.

Table 4.11: Students’ understanding of direct experience with art materials, tools or equipment and processes as the basis for artistic growth

Response	Frequency	Percentage
Yes	319	88.6

No	41	11.4
Total	360	100%

The data in Table 4.11 shows that out of 360, 319 said 'yes' to the question which represent 88.6%. Forty-one noted 'no' to it representing 11.4%. This might signify that even though some of the students have had direct experience with such art materials, tools or equipment. Others or few had not got that opportunity or access to manipulate any art teaching learning and materials regularly. It also means that not all the students are able to afford to buy their own tools, materials and some of the equipment as stipulated for learning or teaching activities.

The majority of the respondents as indicated by the Table 4.11 said they have been using dye and other chemicals to dye a cloth or fabric. They use tools and materials in providing artworks such as collage, mosaic, ceramics ware, T-shirt prints, banners, pennants, buntings and paper to weave kente. School, once in a while, provides materials during practical lessons and teachers teach them how to use tools and materials for effective work and at times too they also buy tools and materials themselves. It is also evident that even though some of them might have been having direct experience with art materials in general, others had not got access to any art materials in respect of tools and equipment which would have led to processes of production as the basis for artistic growth. Few of the respondents as shown by the Table 4.11 said that they do not have a broad loom or a studio to attend any practical lessons thereby making the teachers concerned refusing to organize any practical activities which would result in producing or buying personal tools and materials for an art work. This implies that some of the students have not often had any direct experience with art materials, tools, or equipment in the class. Consequently, they have not engaged in the various ways of production. The evidence

given here by the respondents suggested that they have not had direct experience with different approaches to create designs before a production in art.

Students' understanding of why direct experience is important and will facilitate effective teaching and learning

With respect to the above question, (representing 21.3% of the 40 respondents) postulate that it will assist them to be acquainted with the right tools and materials to use during practical activities thereby makes the subjects clear and understandable for them. Fifty-nine (representing 16.3% of the 40 respondents) said that with the interaction of the tools and materials learning becomes practical and easier to understand. One hundred and eighty-three (representing 50.8% of the 40 respondents) maintained that it makes them learn at their own pace or leisure hours. Forty one (representing 11.3% of the 40 respondents) also noted that it stimulates students' participation in the class and as a result of that they acquire knowledge and skills to be creative.

Students' response to whether teachers illustrate their lessons with drawing

With respect to the above question, 198 (representing 55% of the 40 respondents) stated that teachers do illustrate lessons with drawings when necessary to help students understand lessons better. One hundred and sixty-two (representing 45% of the 40 respondents) in addition stated that although illustrations give them more knowledge about the lessons some teachers do not often illustrate their lessons with drawings. It means that the teachers should employed illustrations – such as drawing in their lessons when teaching the various subjects to make the lesson interesting.

Table 4.12: Students’ response to whether teachers encourage them to manipulate ideas and objects in different ways

Response	Frequency	Percentage (%)
Yes	283	79
No	77	21
Total	360	100%

Table 4.12 depicts that 283 respondents which form 79% indicate that they used leaves and tree bark to design a cloth as well as some natural and artificial objects are also used for idea development. Seventy-seven respondents representing 21% besides assert that they have not been encouraged to manipulate ideas and objects in different ways since a number of their ideas are from the internet or sometimes directly from some other popular works as they are unable to generate ideas. It is evidently clear here that some teachers encourage their students to manipulate ideas in different ways with the exception of the few tutors who are reluctant to promote their students’ ideas.

Table 4.13: Students’ response to whether they are given adequate time to finish their projects and other creative productions

Response	Frequency	Percentage (%)
Yes	195	54
No	165	46
Total	360	100%

With regard to whether students are given adequate time to finish their projects and other creative productions, 195 respondents which represent 54% declared ‘yes’ to the question while 165 respondents representing 46% stressed ‘no’, because they have not been given adequate time to accomplish their projects and other creative productions assigned to them such as Ceramics, Sculpture and General Knowledge in Art-drawing.

Students’ response to how often and where they exhibit their products or project works.

One hundred and eight (representing 30% of the 40 respondents) affirmed that they exhibit their products during District Cultural Festivals once a year. Ninety-nine (representing 27.5% of the 40 respondents) as well noted that they display their project works once in every term at the art studio. One hundred and fifty-three (representing 42.5% of the 40 respondents) maintained that they have been exhibiting their finished works in the classrooms once in every month and at times at the school’s Assembly Hall during open- days and speech & prize giving-days. One hundred and ninety-four (representing 54% of the 40 respondents) confirmed that they have been exhibiting bookbinding styles, book jackets, multi-section book binding, wrappers, greeting cards, paper bags; batik, tie & dye, T-shirt prints, banner and wax printed cloth. One hundred and sixty-six respondents which represent 46% said that they have been exhibiting mosaic, collage, posters, pots, flower vases, portraits and landscape drawings. It is evident that some students display their art works in studio while others in the classrooms. Therefore, there is need for studios for all Visual Arts Departments in the SHS.

Table 4.14: Students’ response to whether practical lessons are taken as according to the schools’ timetable

Response (s)	Frequency	Percentages (%)
Always	38	15
Often	55	29
Not often	106	45

Never	161	11
Total	360	100%

Table 4.14 describes that out of three hundred and sixty respondents, 38 (representing 15%) indicated that practical lessons are always taken at the correct periods for students. One hundred and six-one respondents formed 45% maintained that practical lessons have never been taken at the correct periods for students to complete their work on time as they always produce unfinished works, for instance: during General Knowledge in Art, Drawing and Design- W.A.S.S.C.E Examinations. It implies that lessons for practical activities have to be taken at the correct time according to the schools' timetable for students to complete their art works in time.

The data in Table 4.15 shows that, 25 respondents forming 7% stated that teachers always discuss in detail all the tools and materials needed for practical. One hundred and sixty-seven respondents representing 45% noted that teachers do not often discuss in detail all the tools and materials needed for practical. In spite of the numerous explanations given by a number of teachers, some of the students still insisted that they do not understand tools and materials during those demonstrations.

Table 4.15: Detailed discussions of tools and materials needed for practical work

Response (s)	Frequency	Percentages (%)
Always	25	7
Often	108	30
Not often	167	46
Never	60	17

Total	360	100%
-------	-----	------

Table 4.16: Students' response to doing practical work on their own

Response (s)	Frequency	Percentages (%)
Always	27	8%
Often	65	18%
Not often	99	27%
Never	169	47%
Total	360	100%

The Table clearly indicates that 27 respondents forming 8% said that they are always allowed to do practical work on their own. One hundred and sixty-nine respondents representing 47% contended that they have never been allowed to do practical work on their own because they are often guided by their teachers, peers or even seek assistance from artist elsewhere.

Table 4.17: Students' response to whether the teachers discuss in detail the practical works done by students with students

Response (s)	Frequency	Percentages (%)
Always	89	25%
Often	62	17%
Not often	136	38%
Never	73	20%
Total	360	100%

The data in Table 4.17 shows that 62 respondents who represent 17% declared that teachers often discuss in detail the practical work done by students with students. One hundred and thirty-six respondents forming 38% emphasized that teachers do not often discuss in detail the practical work done by students with students. This shows that some teachers do not elaborate in detail practical works done by the students. Therefore teachers should endeavor to explain in detail all the practical works done by the students to ascertain understanding of the project works.

Table 4.18 depicts that 67 respondents forming 19% noted that they always produce originality in creative work. One hundred and one respondents which represent 28% contended that they often produce originality in creative work. One hundred and eight respondents who represent 30% contended that they do not often produce originality in creative work because designs are obtained from the internet or other people's works. Eighty-four respondents representing 23% asserted that they had never produced originality in creative work as ideas or designs are taken from direct symbolisms, some renowned artists' works and from the internet.

Table 4.18: Students' response to originality in creative works

Response (s)	Frequency	Percentages (%)
Always	67	19
Often	101	28
Not often	108	30
Never	84	23
Total	360	100%

This implies that some of the Visual Arts students produce novelty in creative work, but others do replicate or imitate ideas that exist from people's works without generating their own designs. All these have negative implications on the various approaches to fostering creativity in Visual Arts.

Table 4.19: Students' understanding of appreciation of work after each practical work

Response (s)	Frequency	Percentages (%)
Always	86	24
Often	66	18
Not often	162	45
Never	46	13
Total	360	100%

From Table 4.19, 162 respondents (forming 45% of the respondents) noted that appreciation of works is not often done after each practical work. Forty-six respondents who form 13% stated that appreciation of works have never been done after each practical work. This signifies that students are not exposing to art activity as a process of visual thinking in which the individual thinks (cognitive skill).

Table 4.20: Students' understanding of appropriate time for teaching creative art

Response (s)	Frequency	Percentages (%)
Morning	165	46
Afternoon	142	39
Always	32	9
At any time	21	6

Total	360	100%
-------	-----	------

As indicated by the Table 4.20, 165 respondents representing 46% said morning is appropriate to teach creative art, while 21 respondents (forming 6%)stated that it is appropriate to teach creative art at any time. It means the appropriate time for teaching creativity is preferably from the beginning of term so that could be practiced more often or usual.

Table 4.21: Students’ response to whether they have textbooks which stress creativity

Response (s)	Frequency	Percentage (%)
Yes	81	22.5
No	279	77.5
Total	360	100%

Table 4.21 describes the number of textbooks which stress creativity in Visual Arts in the SHS. 81 (representing 22.5%) said “yes” there is only one textbook for the Visual Arts programme namely, General Knowledge in Art. Since there is lack of textbooks in the market the government should endeavour to provide textbooks on the Visual Arts programme which should include comprehensive illustrations on creativity. This signifies that there are no detailed textbooks for the various subjects under the Visual Arts programme aside from General Knowledge in Art.

Some teachers revealed that they only apply what is in the syllabus without adding any other elaborate information because there is not even a single textbook on Visual Arts apart from the GKA. Some of the students found it difficult to create something new, thus

to produce originality in their works. It was also noticed that majority of the students found it cumbersome to use the equipment like manual poster's wheel for throwing; tools, such as sable brushes for painting or designing appropriately. Since there were not sufficient tools, equipment and materials to use during the practical lessons, some of the students were hiding behind their fellow students.

Table 4.22: Students' understanding of where creativity is best developed

Response	Frequency	Percentage (%)
Home	20	6
School	152	42
Environment	173	48
Peer-grouping	15	4
Total	360	100%

The data in Table 4.22 revealed that creativity is best developed within the environment. This is closely followed by school. This indicates that particular care and attention must be paid to the environment and the school in order to nurture and enhance or invigorate creativity. Therefore an enabling environment should be located by the teachers.

Table 4.23: How Students' Creativity is developed

Response	Frequency	Percentage (%)
Natural Environment	259	71.9
Artificial Environment	101	28.1
Total	360	100%

As indicated by the Table 4.23 creativity is developed through the natural and artificial environment. It implies that either of the environments must be considered in the school setting, specifically in all institutions which offer Visual Arts programme.

Table 4.24: Students’ understanding of whether creative abilities are natural or not

Response	Frequency	Percentage (%)
Yes	54	15
No	306	85
Total	360	100%

Fifty-four respondents who form 15% said “yes”, because some people have it as a talent and others do not, since it starts from childhood. It is also given by God; everybody has some level of creativity in him or her. Three hundred and six respondents representing 85% stated “no” because it can be created since it is not only natural as one can embark on to it. It is taught or learnt. Creative skills can also be learned from the electronic media such as computers.

Students’ understanding of where they do practical work and why

Eighty eight (representing 24% of the 40 respondents) said that they have practical lessons in the schools’ dining hall and at times in the shade of trees, because the classrooms are not spacious enough to occupy all of them. One hundred and twenty - five (representing 35% of the 40 respondents) indicated that they attend practical lessons in the classroom. One hundred and forty seven (representing 41% of the 40 respondents) noted that they attend their practical at the Visual Arts studio.

Why students attend practical lessons at the various sites or environments

Two hundred and thirteen (representing 59% of the 40 respondents) said it is because the schools do not have Visual Arts studios and also, the classrooms are not spacious enough to organize practical activities. One hundred and forty seven (representing 41% of the 40 respondents) mentioned Visual Arts studio, because it is easy to work with the required environment where tools, materials and equipment are always available to ease understanding.

The data in Table 4.25 portrays drawing facilitates skills learning as well as weaving, throwing and carving. This signifies that there are different activities that will enhance or invigorate creative activities in art. Therefore teachers must inculcate the habit to employ different techniques when teaching to facilitate easy understanding.

Table 4.25: Students’ understanding of the activities which facilitate skills learning

Response	Frequency	Percentages (%)
Drawing	204	57
Reading	51	14
Weaving, Throwing, Carving	105	29
Total	360	100%

On the final question of “any other information”, asked the respondents to provide whether information they deem important but which did not appear in the question are: The responses given focused on TLMs and studios. The students said they do not have adequate tools and equipment in their various schools. There is no accessibility to other

Visual Arts subjects' textbooks in the Ministry of Education (Ghana Education Service).

Lack of Visual Arts Studio: The students noted that owing to the lack of studios in the schools, teaching and learning have become very difficult for them, because there is no suitable environment to offer effective practical activities. As a result of that students work haphazardly in producing art pieces.

All these have adverse effect on the teaching and presentation of Visual Arts in Senior High School observation of lessons (See Plate 4.1 and 4.2).

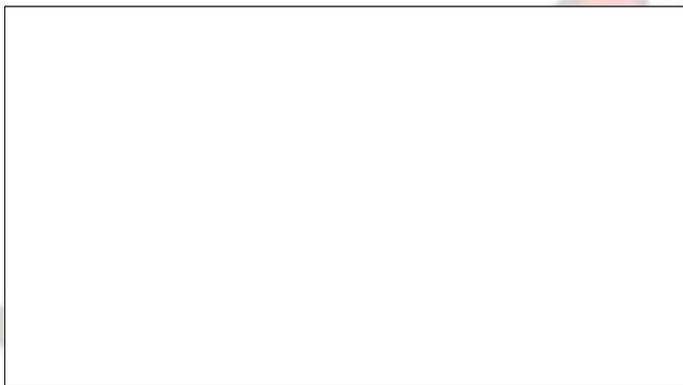


Plate 4.1 Idea development in direct prints – reverse form

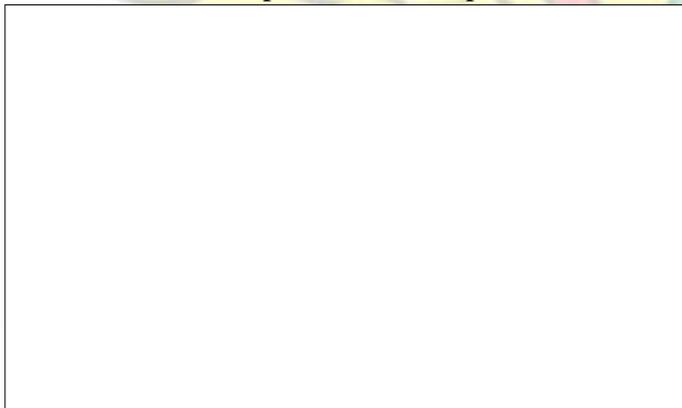


Plate 4.2 Idea development in mono prints

From the analysis, the main findings of the study can be summarized as follows:

1. The study found out that most teachers make use of idea development as a strategy in teaching creativity in Visual Arts through natural and man-made objects. Though idea

development is taught in the schools, some students are unable to use this strategy effectively

2. Layout concept of design was also used. Layout concept used in designing could not be further developed well into end products.
3. Others adhere to strict design process in teaching creativity in art. Since in some cases teachers adhere to strict design processes in teaching creativity in art, and students copying from the internet, the creative abilities of students are inhibited.
4. Designs are copied from the internet with little or no modification.
5. Students are made to design from animate, inanimate, basic organic and inorganic materials; mono prints traditional symbols, direct prints, geometric shapes and frottage prints.
6. The study revealed that some institutions do not make use of computers in developing and modifying ideas, but rather they download existing designs from the internet.

Based on the data obtained through observation, interview and questionnaire, the following are suggested strategies for fostering/promoting creativity in Visual Arts in SHS.

Designing in Two and Three Dimensional Art

Generally, before one produces or executes a very good work or piece, there is the need for idea development. It is through idea development that one can come out with a good creative (original) work, which will be different from any other design or work. As have been discussed already in the review, ideas are derived by working from known to unknown, doing critical observation and drawings. This is where by a real object is drawn and then developed through many stages till finally something very interesting is arrived which will be suitable for the work to be executed. Objects (natural, man-made, organic or inorganic, animated or animated) can be identified, discriminated, reorganized and

judge by means of the visual information received from our senses. It is then transformed vividly onto a paper, as a two dimensional form for Textiles, Graphic Design and Picture Making.

After all these activities the idea developed on the paper in two dimensional forms is finally executed in three- dimensional forms when it is Ceramics or Sculpture.

Below is an example of idea development in two and three dimensional forms:

1. Two Dimensional Art work

This was developed from a Flower-Rose. After choosing the shape of Rose (a flower), series of developments were made. Here the flower-rose was drawn and shaded as it was created. Subtractions and additions were made (by taken a part of the flower made to develop from simple to complex) and finally arrived at a beautiful pattern for designed cloth, and design for a carpet. Several developments will be made before selecting at least one or two interested motif(s) to design at the final stage. The drawings should appear in order on the paper as shown below. Colours will then be applied after the final stage to get the finish work executed. The same procedure can be used to discharge all the Two Dimensional Art in Visual Arts. The finished or final work piece in pencil and manual colour can further be edited to get intricate design art work by using computer aided programme such as CorelDraw, Corel PHOTO-PAINT, Adobe Photoshop, Paint box and Adobe Illustrator.

The stages can be more than 12. The elements and principles of design may be organized in various combinations to create varying designs than the above example.

Idea development for a cloth design or curtain (See Plate 4.3).

Two Dimensional Art work

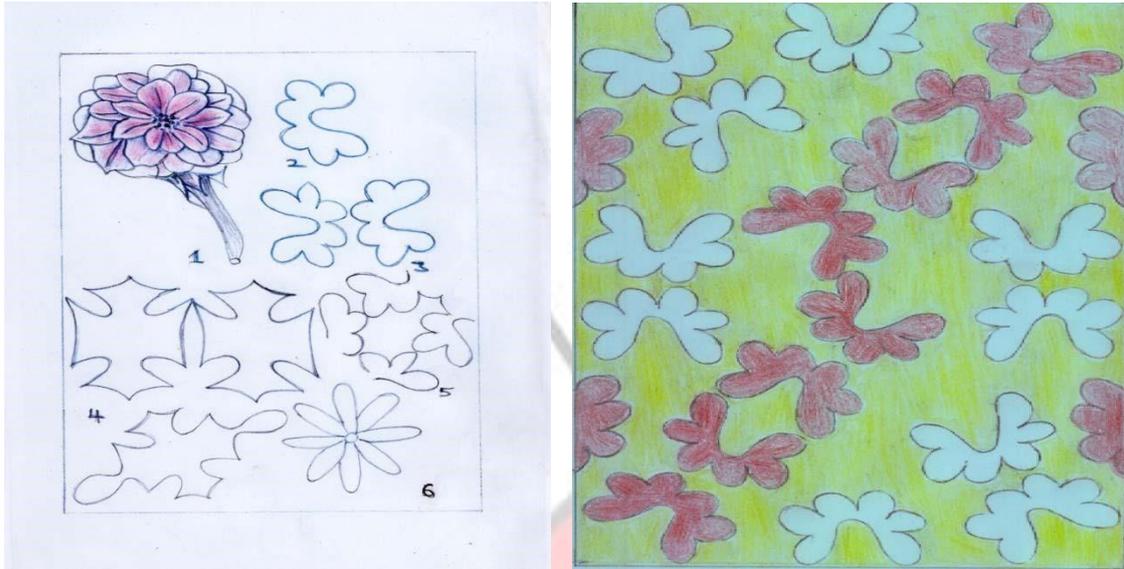


Plate 4.3 Idea development for a cloth design or curtains

2. Three Dimensional Art work

It was developed from a bunch of oranges. After choosing the shape of the three oranges, series of developments were made. Additions and subtractions were made (from simple to complex) and finally arrived at beautiful traditional pot. Twelve developments were made before arrived at the final design. The drawing should appear in order on the paper as shown below. The stages can be more than 12 stages in Fig. The elements and principles of design may be organized in various combinations to create varying designs than the above example. The divisional lines are not all that necessary but the steps are very important (when it is Three Dimensional Art).

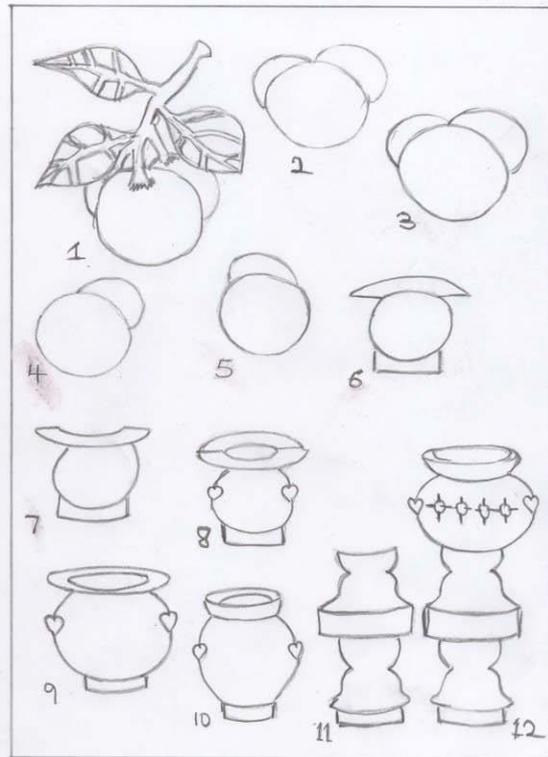


Plate 4.4 Idea development for a flower pot

3. Frequent drawing and sketching of objects within the environment – such as trees, buildings, will train the students to be conversant with shapes and forms of objects. Again, regular drawing and sketching of nature – seeds, bones, fruits, flowers, and man-made objects – buckets, pressing iron and bowls will go a long way to register shapes and forms of objects in their minds which will be use for future creative work.

4. Application of painting media at the designing stage

Poster colours, water colours, oil colours should be used freely without much restriction. Thus students should not be prevented from using much of the painting media, hence should be economize in the use of the painting media. Economizing the use of

painting media may inhibit the students' creative abilities. Again, students should be encouraged to use other colours instead of local colours or real colours of objects and figures they wish to use. For example, black should not be used to paint black shoes or pot but rather different colours. This may boost or heighten the students' creative abilities in the application of colours. Therefore, art works after designing stage should be taken into computer for redesign to shape them well and apply colours to the work by using Corel draw, illustrator. This will help improve the students' artistic skills to obtain intricate design works.

5. Application of simplified or geometric shapes to represent various parts of objects or figures

Most students become frightened when asked to draw objects or figures set before them, they normally remarked: "Ei! I cannot draw". This fear can be driven out of the students by telling them to use simple shapes or forms or geometric shapes to represent the various parts of the objects or figures as a start, or beginning stage. After discussing various forms and shapes which could be used, the students will feel free to draw or express them without fear to draw.

6. Free manipulations of the fingers and muscles of the hand on art tools.

Students should be trained to handle art tools by moving them freely on a support. To begin, students should hold art tools like pencils, pens, brushes to draw lines and shapes of their own choice or specified lines freely on a support. This might make the seeming stiff muscles to move in various ways to make them flexible to handle art tools to create various interesting shapes or forms.

7. The study of natural forms and patterns may enhance creativity.

The students should {be directed} to go out to study natural forms and shapes from trees or patterns created by insects, birds, and animals. Different designs, shapes, colours naturally made on trees, or made by bark of the trunk of tree can be examined critically and appreciated. This will awaken the students' creative abilities by adding something more to what they have experienced on improving upon what they had observed.

8. Accepting every creative attempt made by a student in all aspects of visual arts as a move in the creative direction without condemnation or judgment.

Every creative attempt made by an art student should be accepted and appreciated by the art teacher. This encourages the student, and builds up confidence in him to appreciate and accept what he discharges as being good and interesting. Students should be made to know that a discharge art work does not end up being beautiful, but it ends up being interesting and stimulating.

9. Showing emphasis and emotions in an artefacts enhances creativity.

An art student who wants to show the seriousness of a situation, for example a heavy slap on another person's chin, may do so by enlargement of the palm that gives the slap or the enlargement of the leg that steps heavily on a person lying down. Expression of one's feelings and emotions in a piece of art work enhances creativity.

This can be done in various creative and stimulating forms.

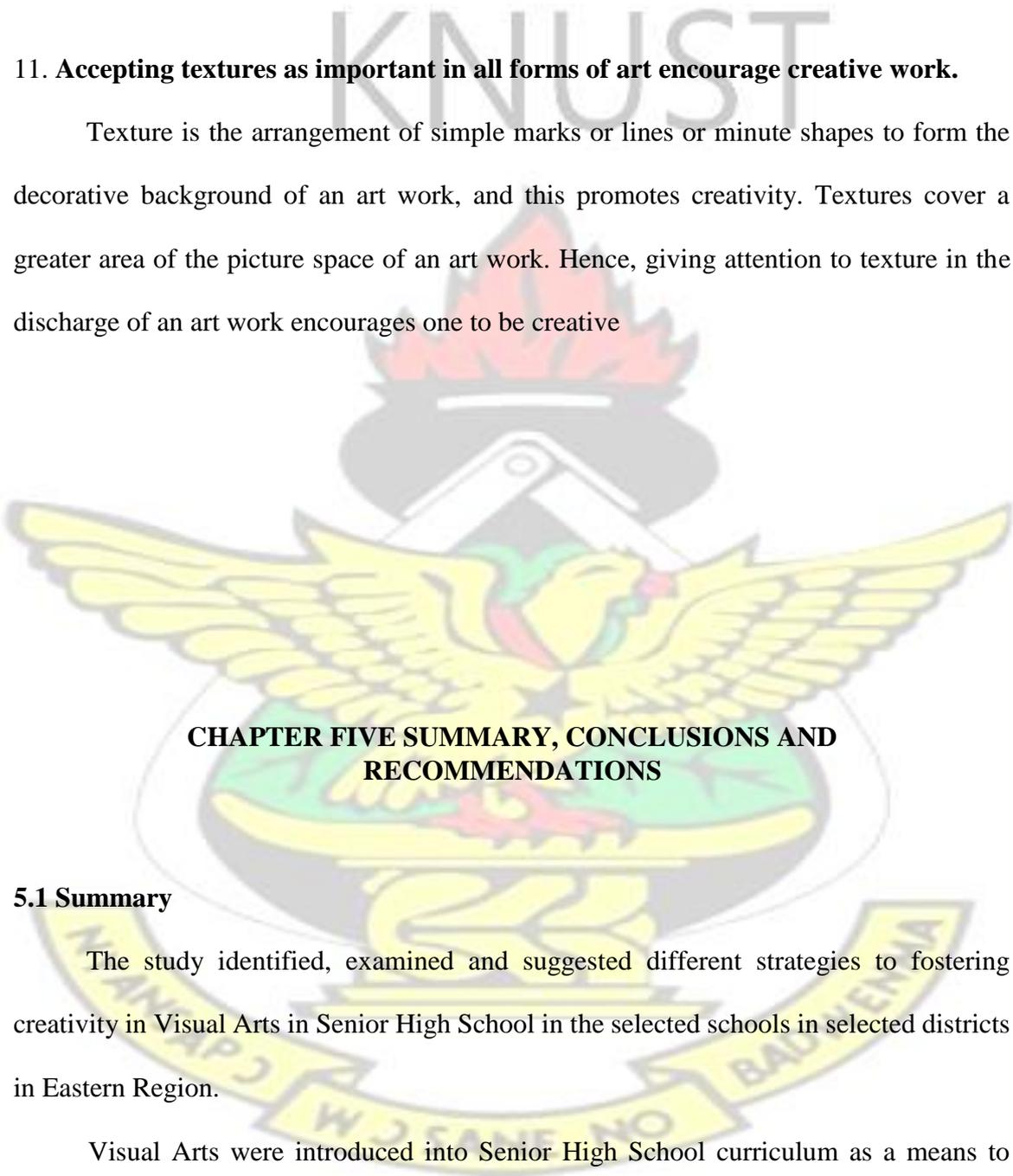
10. Production of an art work on a specific topic has no form of answer.

Discharging an art work on specific topic by ten or more students will not have the same number of figures or objects or movement or posture as answers to the topic. Different

forms of figures, objects, movement will be expressed by each of the ten students to answer or express the topic. By this unspecified answer, students' creative tendencies are aroused and shown in various ways.

11. Accepting textures as important in all forms of art encourage creative work.

Texture is the arrangement of simple marks or lines or minute shapes to form the decorative background of an art work, and this promotes creativity. Textures cover a greater area of the picture space of an art work. Hence, giving attention to texture in the discharge of an art work encourages one to be creative



CHAPTER FIVE SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The study identified, examined and suggested different strategies to fostering creativity in Visual Arts in Senior High School in the selected schools in selected districts in Eastern Region.

Visual Arts were introduced into Senior High School curriculum as a means to equip students with employable skills that will enable students to be productive as useful citizens who contribute to national development. In times of industrial mass production the role of a creative artist is of very essential so Visual Arts Education needs to be structured

and carried out in such a way that in our Senior High School the end products should reflect the character and perceptions of the individual. Therefore it is important to help our students to develop skills and competence in Visual Arts to contribute to industry and indeed our nation. The general aims of the Visual Arts is to help students to develop effective manipulation skills using tools and materials and to acquire perceptual and analytical skills through direct artistic experience, through the proven of self expression, develop critical thinking and practical skill that help in harmonizing supposing ideas.

It can be inferred that creativity is the ability to create unique novel ideas through the use of idea development with man made and natural objects in the creative environment by a creative person who is curious and flexible in creating ideas in phases. Therefore an individual must be given freedom to create her/her abilities without fear and should be allowed in her weakness provide with opportunity to develop. As a result, institutions which offer Visual Arts should encourage students to explore and develop their creative abilities.

In setting lesson objectives cognitive, memory, convergent, divergent and evaluation should be taken into consideration to achieve its goals, as teaching is the systematic presentation of ideas, facts, skills and techniques to students. Teaching and learning should be child centered, so the teachers should ensure that in all activities situations should be created for students to act, think and feel creatively through the use of TLMs. Therefore, it is essential to design your work according to elements and principles of design in art in idea development which is a basis for effective execution of any art work by an artist, because the aims of the Visual Arts is to foster and promote creativity by assisting students to think, act and feel creatively through the use of tools, equipment and materials. Strategies to fostering creativity consist of the use of art, media, open ended

assignments, brainstorming webs to develop thinking skills and experiential leaning approach.

There are no detailed textbooks for the various subjects under the Visual Arts apart from General Knowledge in Art. Some of the students could not create something new, thus to produce originality in their works because they found it difficult to use the equipment like manual poster's wheel for throwing; tools, such as sable brushes for painting or designing appropriately. Inadequate tools, equipment and materials to use during the practical lessons make some students hide behind their fellow students. This indicates that particular care and attention must be paid to the creative environment in order to nurture and enhance or invigorate creativity. Therefore an enabling environment should be located by the teachers particularly in institutions which offer Visual Arts. Creative skills can also be learned from the electronic media such as computers.

Observation shows that idea development is used as a strategy in teaching Visual Arts; some students' are unable to use this strategy effectively. Layout concepts used in designing could not be further developed well into end products. Since in some cases teachers adhere to strict design processes in teaching creativity in art, and students copying from the internet, the creative abilities of students are inhibited. Also, some institutions do not make use of computers in developing and modifying ideas, but rather students download existing designs from the internet and other artist design. Thus, some students copy ideas from other sources which are not a true reflection of what their friends drive through idea development

Moreover, frequent drawing and sketching of objects within the environment will go a long way to register shapes and forms of objects in students mind will be use for future creative work. Application of painting media at the designing stage will boost or heighten the students' creative abilities in the application of colours. Therefore, art works after

designing stage should be taken into the computer to edit and apply colours to the work by using CorelDraw and Adobe Illustrator to help improve the students' artistic skills to obtain detail design works. Applications of simplified or geometric shapes to represent various parts of objects or figures will aid students to feel free to draw or express them without fear to draw. Free manipulations of the fingers and muscles of the hand on art tools will make the seeming stiff muscles to move in various ways to make them flexible to handle art tools to create various interesting shapes or forms. Textures are important in all forms of art encourage creative wo

5.2 Conclusions

As a result of the government's policy and its implementation of education in the country, the issue of different strategies to fostering creativity in the Senior High School has become very imperative due to the role they play in the society through the general objectives of the programme.

However, their impact on national development have not been greatly felt because the SHS Visual Arts programme syllabi as taught by the teachers and studied by the students have not been achieving its setting in national development policies. Accordingly, the Visual Arts students are constrained in a number of ways; thus lack of novelty in students productions. These pose a great challenge to the SHS visual arts in terms of the quality of products or art works and the novelty in personal ideas, because generating instruction manual ideas is the only way through which the students are being taught by their teachers. Designs are directly imitated from either renowned artist, the internet or books. SHS Visual Arts lack novelty because the students are being taught the same way by their teachers. Four institutions' lack studios, tools and equipment such broad

loom for weaving, kiln for firing ceramic wares and tools for sculpture work, brushes for colour or painting work and other TLMs to help in the acquisition of creative skills.

To conclude however, the researcher is of the view that different strategies to fostering creativity in the SHS are a step in the right direction. However, different strategies to fostering creativity is not a problem in itself, but translating the facts and creating personal ideas or designs into practical results is what really needs to be done. Hence, the need to identify and examine different strategies to fostering creativity in Visual Arts in Senior High School from time to time to keep abreast of novelty ideas and techniques in order to help upgrade the knowledge of Visual Arts teachers' and students' creativity and where necessary offer the needed assistance to it. If this is accomplished it will promote the Visual Arts programme in the SHS to strengthen its relevance to national development. Its relevance's through the communication media-visual, audio and audio visual aids such as publication of daily papers to the public, advertising – both visual and audio visual aid to inform, educate and warn. It classifies ideas and meanings of text for example illustrations in books and magazines. It will help students to critically evaluate their works, thus improving upon their own productions. It will also benefit the teachers when teaching art to obtain unique designs.

5.3 Recommendations

Based on the findings and lessons learnt from the study, the following recommendations have been suggested to enhance and invigorate different strategies to fostering creativity in Visual Arts in SHS :

1. Teachers should always assist students to create a variety of ideas for their projects works.

2. Teachers should advise students to desist from copying already existed designs which hinders their creative skill in art.
3. Art materials, tools and equipment should be made available by MOE and GES in order to promote real life situation activities in the classroom.
4. When teachers are using TLMs in class, they must create opportunities for students to work with materials. This is in line with the old Chinese maxim: I hear and I forgot, I see and I remember, I do and I understand.
5. Visual arts teachers should use teaching and learning materials and students' participation to enhance effective teaching activities.
6. It is therefore essential for the stake holders of the Ministry of Education (Ghana Education Service) as well as, the Government to put up Visual Arts studios and supply available textbooks on the various Visual Arts subjects to students in the Senior High Schools.
7. Workshop, Seminar and In-Service Training should be organized for Visual Arts teachers at the SHS level to enable them to be familiar with the current strategies in art education such as Computer aided application.
8. An advance research should be undertaken so that the study is replicated in other districts in other parts of the region to ascertain the reliability of the finding.

KNUST



REFERENCES

Amenuke S.K., Dogbe, B.K., Asare, F.D.K., Ayiku, R.K. & Baffoe, A. (1991). General Knowledge in Art for Senior Secondary Schools London: Evans Limited, pp. 32, 4056, 58, 68 and 78.

Amenuke, S.K. (1999). Methods of Teaching Art: UCEW. A Report on Seminar, p.5.

Ayisi, C. H. (1972). The Psychology of Creativity: Educational Psychology Monograph No. 1. U.C.C.

Bates, J .K. (2000). Becoming an Art Teacher, Wadsworth pp.131-136, 140 and 144 Best,

J. W. (1981). Research in Education, (4th Ed), New Jersey .Englewood Cliffs: Prentice-Hall, Inc, p.8.

Chapman, L. H. (1978). *Approaches to Art in Education*, London: Harcourt Brace Jovanovich Inc, p.

Dabi-Dankwa, S.N.O. (1996). *Educating the African Child: A Manual for Teachers, Parents, and Social Workers*. Ghana Step Educational books pp. 152, 154, 156, 155, and 163.

Gilbert, R. (1998). *Living With Art*. 5th Ed, New York: McGraw Hill, p.10 Holt J (1983) *How Child Learn*.UK: Penguin Books, p.185-188.

Lansing, M. K. (1976). *Art, Artist and Art Education*: Albuquerque, Iowa Kendall/Hunt Publishing Company, p.28.

Lartey A. M. (2004). *Ceramics Made Easy for schools and Colleges*, Nkawkaw: ERC Business Centre, pp. 36 & 38.

Lowenfeld, V. & Lambert Britain (1960). *Creative and Mental Growth* (4th Ed) the Macmillan Company Ltd. P.7

Ndagi, J.O. (1984). *Essentials of Research Methodology for Nigeria Educators*, Ibadan: University Press, p.99

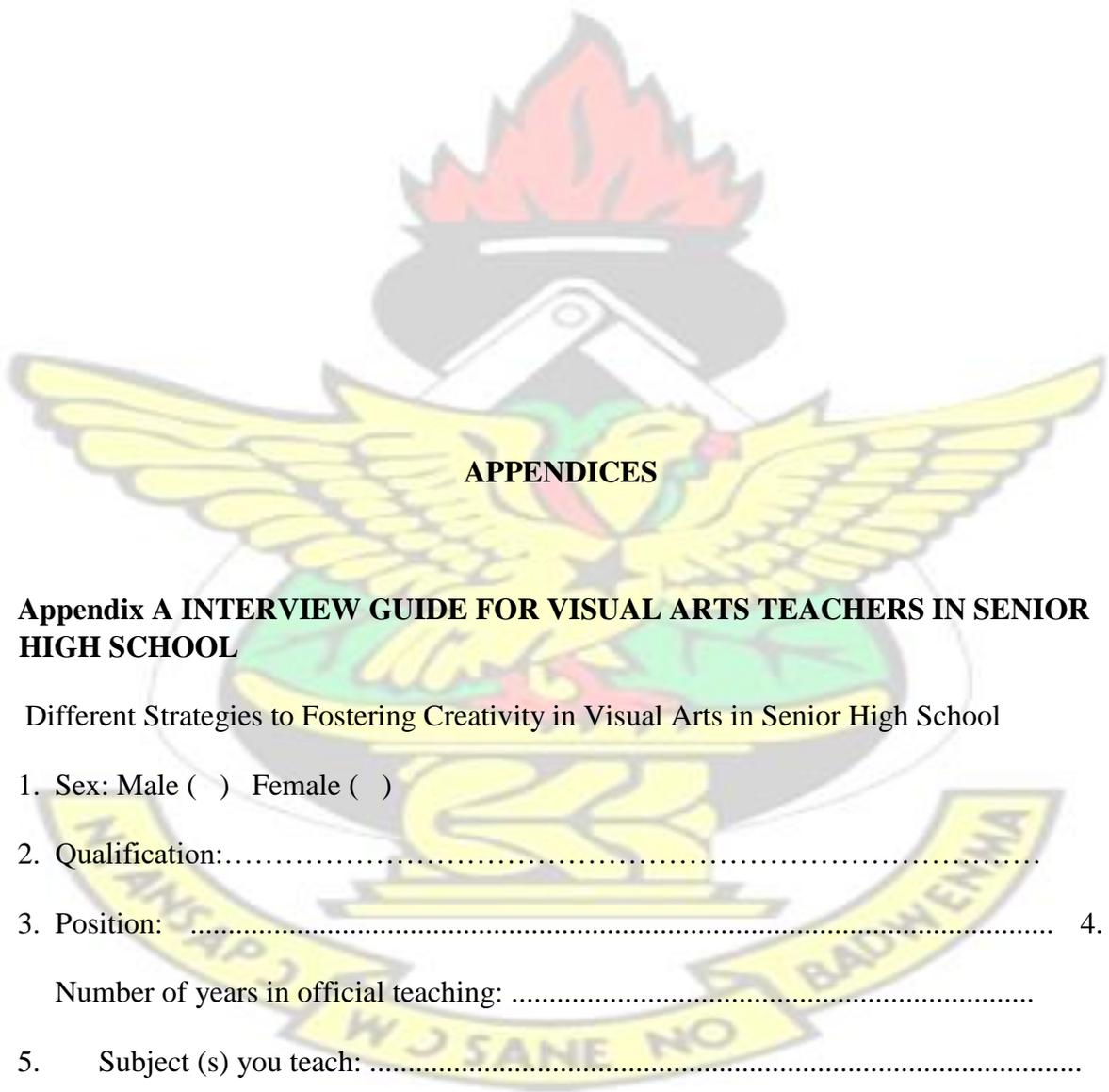
Orlich, C. D. et al. (1986). *Teaching Strategies: A Guide to Better Instruction*. New York: Houghton Mifflin Company. p. 45

Tamakloe ,E. K et al. (1996). *Principles and Methods of Teaching*: Accra: Black Mask Ltd. pp. 3- 6, and 9

Torrance, E. P (1995). *Creativity; Its Educational Implications*: New York, Wiley, p. 4

The Ministry of Education (2003) *Suggested Syllabus for Senior Secondary School*: Accra, Ghana: Wisdom Press Ltd.

KNUST



APPENDICES

Appendix A INTERVIEW GUIDE FOR VISUAL ARTS TEACHERS IN SENIOR HIGH SCHOOL

Different Strategies to Fostering Creativity in Visual Arts in Senior High School

1. Sex: Male () Female ()
2. Qualification:.....
3. Position: 4.
- Number of years in official teaching:
5. Subject (s) you teach:
6. What do you understand by creativity in arts?

7. What do you understand by the creative process?
8. What are some of the stages in creative process? 9.
- How do you assist your students to generate ideas for project work?
10. Should students design their projects before they make or produce them?
11. What are some of the characteristics of creative behaviour?
12. How would you describe a creative environment?
13. What would you describe as a creative education?

Appendix B QUESTIONNAIRE FOR VISUAL ARTS STUDENTS IN SENIOR HIGH SCHOOL

Different Strategies to Fostering Creativity in Visual Arts in Senior High School

1. Sex Male () Female ()
2. Course and subjects you are offering, include form or class.....
3. What do you understand by creativity in art?.....
4. What do you understand by creative process?.....
5. Outline the stages of creative process.....
6. What do you understand by idea development?.....
7. How do you create ideas for your project works?
8. Would you prefer to design your products before you make or produce them?
Yes () No ()
9. Do you have any direct experiment with art materials, tools or equipment and processes as the basis for artistic and artistic growth? a. Yes () No ()

- b. If yes, in what ways?
10. Why do you think the above method is important and will facilitate effective learning?
.....
11. Do your teacher's illustrate their lessons with drawing?
12. Do your teachers usually encourage you to manipulate ideas and objects in different ways, and to toy around with various designs? (a)Yes () No () (b) If yes, give an example.....
13. Are you usually given adequate time to finish your projects and other creative productions? Yes () No ().....
14. How often and where have you been exhibiting your products or project works?.....

Please, circle the number on the scale given below that best describes the extent of your agreement for each of the following:

4 Always 3 Often 2 Not often 1 Never

15. Practical lessons are taken at the correct period for students.
1 2 3 4
16. The teachers' discuss in detail all the tools, and materials needed for practical.
1 2 3 4
17. Are students allowed to do practical work on their own?
1 2 3 4
18. The teacher discusses in detail the practical work done by students with students.
1 2 3 4
19. Students always produce originality in creative works.
1 2 3 4
20. Appreciation of work is done after each practical work.

1 2 3 4

21. What time is appropriate for teaching creativity and Why?

22. Do you have textbooks which stress creativity?

If yes give two examples.....

If no suggest two possible solutions.....

23. Creativity is best developed at a.)Home (b.)School c.)Environment d.)Peer-grouping

24. Creativity is developed through the (a.) Natural b.) Artificial environment

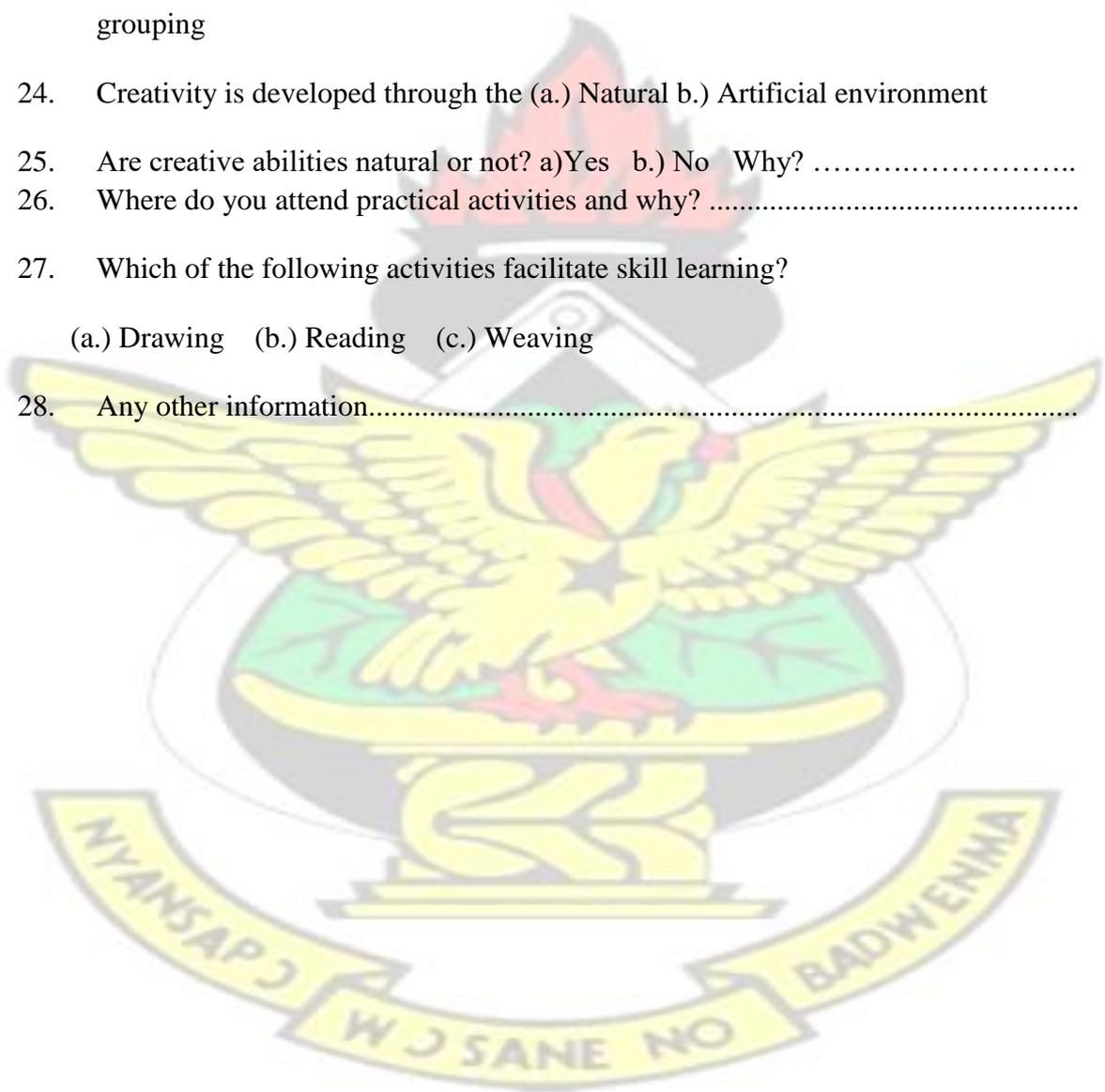
25. Are creative abilities natural or not? a)Yes b.) No Why?

26. Where do you attend practical activities and why?

27. Which of the following activities facilitate skill learning?

(a.) Drawing (b.) Reading (c.) Weaving

28. Any other information.....



KNUST

