

**EVALUATION OF TEACHER SELF-EFFICACY IN THE IMPLEMENTATION OF
THE VISUAL ART COMPONENT OF BASIC DESIGN AND TECHNOLOGY
CURRICULUM**

By

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DECLARATION

I hereby declare that this research is my work towards the degree of MPhil. Art Education. It does not contain previously published academic resources by any individual nor approved for the award of Degree at any other University. Every source referred to in this study has been appropriately cited and acknowledged.

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ABSTRACT

The desire for economic liberation of Ghanaians through the provision of skill-oriented education to raise the required human capital for economic transformation makes Visual Art cardinal to the educational dispensation in the country. However, majority of the JHS graduates churned out from the JHS exhibit negligible mastery in the fundamental skills they should have acquired while in school. The gross ineptitude of these JHS pupils in Visual Art competencies is attributable to the poor attitude of Visual Art teachers to the subject at the JHS level. Hence, most of the JHS graduates end up on the streets without any meaningful skills to earn a living. It is an undeniable fact that the success of any educational system in terms of learners' academic attainment is heavily incumbent upon the quality of the teachers who implement the curriculum. The study was designed to evaluate the self-efficacy of Visual Art teachers in the implementation of the Visual Art component of Basic Design and Technology curriculum at the Junior High School, and their role on pupils' academic achievement. The study was carried out in a public and a private Junior High Schools in the Greater Accra Region of Ghana. The qualitative research paradigm was utilized for the study with reference to multiple case study and descriptive research. A total of forty-seven (47) pupils, two (2) Visual Art teachers, and two (2) headteachers participated in the study. The participants were respectively selected with purposive and quota sampling techniques. The data elicited through questionnaire, interviews and observation of the participants were mainly analysed thematically and explicitly presented in the form of percentages, graphs and photographs with detailed textual explanations. The findings of the study revealed that the implementation of the Visual Art component of BDT at the JHS level suffered implementation infidelity, lack of instructional resources, delayed disbursement of capitation grant, lack of performance standards for teachers and pupils and capacity building programme for in-service Visual Art teachers. Also, the study disclosed that Visual Art teacher' self-efficacy was influenced by teacher qualification and specialization in relation to the Visual Art option taught. The self-efficacy of Visual Art teachers were marginally low in their influence over school resources and community engagement in the activities of the school with emphasis on Visual Art. However, some Visual Art teachers have higher self-efficacy in decision making, parents' involvement in pupils' learning, instructional delivery, discipline against disruptive behaviours and the creation of positive school climate while others have low self-efficacy in these variables. In furtherance, the study revealed that the self-efficacy of the Visual Art teachers greatly influenced the academic attainment of the pupils. Pupils taught by high efficacy Visual Art teachers produce high quality works which echoes pupils' mastery and competence while pupils taught by low efficacy Visual Art teachers produced relatively lower quality standard of works. The study also brought to the fore that pupils taught by high efficacy Visual Art teachers developed higher affinity and interest in Visual Art than their peers taught by lower self-efficacy teachers. The study concluded that the implementation of Visual Art at the JHS level is impeded by; implementation inconsistencies, non-availability of instructional resources, absence of capacity building programme for teachers, and the non-availability of performance standards for both teachers and pupils in Visual Art. The self-efficacy of Visual Art teachers vary in strength and magnitude which is relative to the Visual Art teachers' professionalism, specialization and contextual factors. The study established that the self-efficacy of the Visual Art teacher correlates positively with students' interest and academic achievement. It is recommended that NaCCA organizes frequent follow-ups to the schools to address Visual Art implementation infidelities and government must provide Junior High Schools with Visual Art instructional resources. Again, Visual Art teachers must liaise with international bodies such as JICA, USAID and World Vision International to support the provision of Art resources. Finally, pupils' achievement in Visual Art should be factored into the requirements for Visual Art teachers' licensure and promotion to inspire and increase the effectiveness of low self-efficacy Visual Art teachers with pupils.

I. G.

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DEDICATION

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CHAPTER ONE

INTRODUCTION

1.1 Overview

The chapter presents a general introduction to the study. It highlights the Background to the Study, the Statement of the Problem, Research Objectives and Questions, Delimitation, Limitations, Profile of Selected Schools, Importance of the Study, Abbreviations, Definition of Terms and Organization of the Study.

1.2 Background to the Study

The massive contributions of Technical and Vocational Education and Training (TVET) to socioeconomic development have kindled support and interest for a skill-oriented form of education hitherto liberal education in Ghana. According to Ansah and Kissi (2013) TVET equips the individuals with technical and professional skills for national development and it is one of the key strategies Ghana is pursuing in poverty alleviation to meet her agenda 2020 plan. Ogutu (2017) observes that early introduction of vocational and technical education encourages the attainment of dual qualification (i.e. academic and industry) thereby equipping citizens with 21st-century skills in resonance with the global educational shift toward optimal human capital development. Similarly, the world's advanced economies hold TVET in high esteem owing to their magnificent contributions to harnessing and sustaining natural diminishing resources as an alternative to improve the standards of living. According to Ntiamoah (2017), Creative Arts have provided numerous jobs for people in the world's buoyant economies. The National Governors Association of US reports that the creative industries create employment, attract investment, generate tax revenues and stimulate local economies. Snowball (2016) projects that the contribution of culture and creative industries to economic growth is estimated at US\$ 250 billion revenue a year with 295 million jobs created worldwide.

In a bid to promote TVET in Ghana, the 2007 education reform redefined vocational and technical education as an integral component of the Junior High School curriculum under the name Basic Design and Technology. Basic Design and Technology (BDT) existed in different forms over the decades with the principal objective of training the individuals to acquire practical competences before leaving Junior High School (JHS). The subject "Design and Technology" integrate elements of Pre-Technical Skills and Pre-Vocational Skills as one subject (CRDD, 2007). "Technology" however, deals with the use of tools and materials to develop products that satisfy specific needs. Technology adopts the design principles and

processes in Pre-Technical Skills and Pre-Vocational Skills and teaches their application in the various aspects of the three vocational options namely: Pre-Technical Skills, Home Economics and Visual Art (CRDD, 2007).

The primary philosophy behind the Visual Art component of the BDT curriculum is to offer pupils prospects to acquire valuable skills and opportunities for productive work to accelerate the development of the country through entrepreneurship and manufacturing outlets. The overarching effect of the Visual Art subject is to equip JHS graduates with relevant knowledge, skills and the disposition as the human capital for job creation in the industrialization agenda of Ghana. Hence, the Visual Art component of BTD is purposed to foment solution to the myriad of social challenges confronting the nation if properly implemented.

According to Chaudhary (2015), implementation of curriculum entails putting into practise the officially prescribed courses of study, syllabuses and subjects. The process involves helping the learner to acquire knowledge or experience. It is worthy to note that curriculum implementation cannot take place without the teacher. Teachers' attitude and competence in the implementation of subjects tremendously affect the educational achievement of learners. Whitaker (1979) as cited in Chaudhary (2015) asserts that teachers view their role in curriculum implementation as an autonomous one. The author further states that teachers select and decide what to teach from the prescribed syllabus. Since implementation takes place through the interaction of the learner and the planned learning opportunities, the role and influence of the teacher in the process are indisputable (Chaudhary, 2015). Teachers exert great influence over learner's attainments and their success in an educational endeavour. The achievement of learners in education is significantly influenced by the strength and magnitude of the self-efficacy of the teacher. According to (Klassen, Tze, Betts and Gordon (2011) teacher self-efficacy is the teachers' judgment of their ability to influence students' outcome. The self-efficacy of the teachers is critically important in the learning achievement of pupils in the Visual Art Component of BDT Curriculum.

1.3 Statement of the Problem

Teachers are key to the effective implementation of every educational process. It is, however unfortunate that ten years after rolling out Basic Design and Technology (BDT) curriculum, the Visual Art component of BDT has persistently lingered in quagmire with less significant impact on learners. The rationale for the Visual Art component of BDT curriculum is to produce graduates equipped with critical thinking, creativity, ICT skills, and admirable entrepreneurial

skills (CRDD, 2007). It is pathetic to note that the impact of Visual Art component of BDT curriculum has not reflected positively in the socio-economic lives of the Ghanaian citizenry. It is evident that educational policy outcomes are far from matching expectations, mainly because of insufficient curriculum implementation (Psacharopoulos, 1989). As a result of ineffective implementation, a majority of the JHS graduates exhibit negligible mastery in the fundamental skills they should have acquired while in school. It is reported by Acquah (2015), and Artwatch (2017) that the school dropout from the current poorly implemented education system ends up on the street as vendors, foot soldiers, political cadres, zombies and internet fraudsters. It is evident that if the Visual Art component of BDT curriculum had been implemented well, most of the dropouts from the educational system would not have taken pride in vigilantism, but rather engaged in meaningful creative and entrepreneurial endeavours to earn a decent living. The non-existence of jobs compel the youth to indulge in vigilantism as a benefit from the public kitty and as a source of livelihood (Wermakor, 2017).

Additionally, the attainment of the Visual Art component of BDT curriculum objectives is largely dependent on quality trained teachers. According to Brophy (1991), teachers ought to be grounded firmly in the coursework which matches directly with the subject they are expected to teach. The thorough preparation of teachers enhances their self-efficacy to plan and organize activities to attain educational goal. However, Kossah and Kemevor (2016) have observed that the pre- service teacher trainees from the colleges of education are not adequately prepared to teach the Visual Art component of BDT curriculum at the JHS level.

Equally worth emphasizing is the contextual influence on the effectiveness of the Visual Arts teacher in the teaching and learning of the subject. The conditions within which the teacher works either augment or suppress the teacher's output. Notwithstanding, the Visual Art component of the BDT curriculum is a practical oriented subject that relies heavily on tools and materials for its effective teaching and learning. Johnson (1990) advances that the availability of instructional resources promotes effective teaching. Similarly, Rauderbush, Rowan and Cheong (1992) assert that if schools are not organized and supported administratively through the provision of instructional resources, effective teaching becomes an unattainable task in such schools. It, therefore, stands to logic to find out how the instructional resources in the schools influence the self-efficacy of the Visual Art teacher to effectively implement the subject.

Aside contextual influences on the self-efficacy of the Visual Art teacher, the general orientation of some Visual Art teachers to the subject is professionally unethical. The statement is supported by Mensah (2012) that teachers at the JHS level either refuse to teach or pay little

attention to the implementation of the Visual Art component of BDT curriculum. Apparently, this poor attitude exhibited by the Visual Art teachers has implications on the academic attainment of the pupils. Nonetheless, Rothmierer and Mandl (1991) articulate that the violation of curriculum implementation intentions is linked to teacher self-efficacy. According to Skaalvik and Skaalvik (2007), teacher self-efficacy influences teaching behaviours, pupils' motivation and achievement. Similarly, Siaw-Marfo (2011) espoused that competent teachers know their subject and adopt appropriate teaching methods to suit the ways pupils can learn. The intriguing rhetorical questions therefore include:

1. Are the Visual Art teachers in the JHS level professionals?
2. What is the instructional self-efficacy of Visual Art teachers?
3. How does the self-efficacy of the Visual Art teacher affect the academic gains of the pupil?

The study therefore, sought to evaluate the efficacy of Visual Art teachers in the implementation of the Visual Art component of BDT curriculum and the role of their efficacy in the academic achievement of pupils in the subject.

1.4 Objectives of the Study

1. To find out how the Visual Art component of Basic Design and Technology curriculum is implemented in the Junior High Schools.
2. To describe teachers' self-efficacy in Visual Art component of Basic Design and Technology curriculum implementation at Junior High Schools.
3. To examine the role of teacher self-efficacy in pupils' achievement in the Visual Art component of Basic Design and Technology curriculum at Junior High Schools.

1.5 Research Questions

1. How is the Visual Art component of Basic Design and Technology curriculum implemented in Junior High Schools?
2. What is the self-efficacy of Visual Art teachers in the implementation of the Visual Art component of Basic Design and Technology curriculum at Junior High School?
3. What is the role of teacher self-efficacy in pupils' attainment in the Visual Art component of Basic Design and Technology curriculum at Junior High Schools?

1.6 Delimitation

The study focused on two selected Junior High Schools in the Greater Accra Region and specifically schools where the Visual Art component of BDT curriculum is taught. A public and a private school were selected for the study. On the basis of anonymity, the study identified the public school as School 'A' and the private school as School 'B'. These schools were cautiously selected based on status and popularity to represent endowed schools in the region.

The study is situated within the context of quality education with respect to teacher self-efficacy in the teaching and learning of the Visual Art component of BDT curriculum. The study predominantly focuses on Visual Art teaching and learning at the JHS level because the Visual Art component in BDT fundamentally equips JHS pupils who could not further formal education with vocational, critical thinking and entrepreneurial skills. The study principally delves into aspects of Visual Art implementation, teacher self-efficacy and the role of teacher self-efficacy in the academic attainment of pupils in the Visual Art component of BDT curriculum.

1.7 Limitations of the Study

The study would have encompassed more than one public and one private school to intensify the richness of the study, but this was impossible due to time constraints. Secondly, to widen the scope of the study required heavy financial support. Unfortunately, the researcher received no funding in support of the study and had to manoeuvre and manage with scanty personal finance. Finally, the generalization of the study is limited due to the fewer number Junior High Schools, Visual Art teachers, headteachers and pupils involved.

1.8 Profile of Selected Schools

School 'A' (Public)

The school is a public school located in Ablekuma North Sub-Metropolitan Assembly in the Greater Accra Region. The school was established in 1987. School 'A' is one of the privileged reputable schools in Accra. The school is well composed with basic facilities, but the compound is not walled. The population of the pupils in School 'A' is 350 with a teaching staff capacity of 14 excluding the headteacher. School 'A' offers all the BDT options. The total number of pupils offering Visual Art in School 'A' is 111 and the form twos are 37 in number. The Visual Art department has one stream which is taught by a female teacher.

School 'B' (Private)

The school is privately owned and is located in the Okaikwei North Municipality of Greater Accra Region. School 'B' was established in 1963. The school has appreciable facilities with walled compound and it is among the prestigious Junior High Schools in the Greater Accra Region of Ghana. The population of School 'B' pupils is 205 with 16 teaching staff members minus the headteacher. The Visual Art option the school offers is Modeling, Carving and Casting. The total number of pupils offering Visual Art in School 'B' is 72 and the form twos are 17 in number. The Visual Art department has one stream which is taught by a male teacher.

1.9 Importance of the Study

The study reveals the strengths and weaknesses of teachers in the implementation of the Visual Art component of BDT curriculum at JHS. It emphasizes the significance of teacher self-efficacy in effective Visual Art implementation and equips Visual Art teachers with strategies to model high efficacy attributes.

The study highlights the constraints of Visual Art teaching and learning at the JHS level. It is a pertinent resource for the development of appropriate Visual Art curriculum for the colleges of education to inculcate the relevant content and pedagogical skills in teachers to overcome their limitations in the effective handling of the Visual Art component of BDT curriculum.

The research also functions as a basis for developing powerful assessment criteria for departments and institutions such as the National Teaching Council (NTC), National Inspectorate Board (NIB), Nation Builder Corps (NABCO), and Ghana Education Service (GES). It is essential for these bodies in the conduct of teacher licensure and promotion examination in relation to teacher professional competence and the re-engagement of NABCO teachers after the expiration of the teaching contract. It is equally significant to circuit supervisors and heads of schools in the discharge of their supervisory mandate over Visual Art teachers to warrant greater teacher output in teaching and learning of the Visual Art component of BDT curriculum.

Finally, the study gives an account of teachers' self-efficacy and its role in pupils' achievement in Visual Art through the disclosure of the various efficacy characteristics of teachers and how they play out in the teaching and learning of the Visual Art component of BDT curriculum. The revelation of the characteristics of high efficacy teachers is a prerequisite inspiration to guide the functions of Visual Art teachers.

1.10 Abbreviations

BDT – Basic Design and Technology

CoE –College of Education

CRDD – Curriculum Research Development Division

DANIDA – Danish International Development Agency

DBE – Diploma in Basic Education

ETS – Educational Testing Service

GATA – Ghana Art Teachers Association

GES - Ghana Education Service

JHS - Junior High School

JICA -Japan International Cooperation Agency

MoE - Ministry of Education

NABCO - Nation Builder Corps

NaCCA – National Council for Curriculum and Assessment

NGO - Non-Governmental Association

NIB - National Inspectorate Board

NTC - National Teaching Council

POP- Plaster of Paris

PTA - Parent Teacher Association

SSSCE - Senior Secondary School Certificate Examination

TLM - Teaching and Learning Materials

TSE - Teacher Self-efficacy

TVET- Technical and Vocational Education and Training

UNICEF - United Nation International Children’s Education Fund

USAID - United State Agency for International Development

UTDBE - Untrained Teacher’s Diploma in Basic Education

1.11 Definition of Terms

Basic Design: Sketch, drawing or plan of a sort of an idea.

Core Skills; Are the compulsory BDT aspects all Junior High School pupils study in the first two terms in JHS 1.

Implementation; The enacting or operationalization of the syllabus.

Pupils' attainment: The ability of pupils to demonstrate capacities and competencies indicative of the skills and knowledge gained from the study of the Visual Art Component of BDT curriculum.

Syllabus: An outline of topics to be studied as a course.

Teacher self-Efficacy: Teachers' ability to plan and organize activities required to achieve educational goal.

Technology: The manipulation of tools and materials to develop products to solve problems.

Visual Art: The arts which appeal to our sense of sight, touch and kinesthetic.

Visual Art component of BDT: The Basic Design and Technology option which focuses on the teaching of Visual Art.

1.12 Organization of the Rest of the Text

Chapter Two deals with literature review which situates the study within a context and create an insight about the studies conducted in relation to the construct under study, including the theoretical and the conceptual framework of the study.

Chapter Three concerns the research design, type, population, sampling and the data collection instruments employed in the study.

Chapter Four entails the presentation, analysis and discussions of research findings.

Chapter Five consists of summary, conclusions and recommendations from the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter provides a review of the related literature to the topic and situates the study within a context by creating extensive insight into the construct under study. The review covers the following thematic areas; Empirical Review, Theoretical Review and the Conceptual Framework for the study.

2.2 Empirical Review

2.2.1 The Concept of Education

The constant nurturing of people to internalize the norms, values, skills and knowledge of the society is indispensable to the socio-economic and technological advancement of the people. 'Education' is etymologically derived from the Latin word 'Educare' meaning 'to raise' or 'to bring up' and according to other authors the word 'education' originated from the Latin term 'Educere' meaning 'to lead forth' or 'to come out' (National Council of Educational Research and Training (NCERT, 2014). Some schools of thought also posit that the Latin term 'Educatum' signifies teaching or training (NCERT, 2014).

Education broadly aims at providing a nourishing environment to facilitate the development of the individual's potentials. Education encompasses schooling, and training practices which model the individuals. According to Dorgu (2015), schooling is intended to provide a learning process for the student with comprehension, favorable judgment and well-developed wisdom. Similarly, Adu-Gyamfi, Donkoh and Adinkra (2016) believe that schooling transfers understanding, abilities, habits and values from one person to generation, so that the educated individuals can integrate social values. Akhtar (2018) defines education as a process of acquiring knowledge through studies, instructions or some other practical procedure. By extension, education entails the transformation of the individual learner's faculties through positive impart to become an endearing social asset than a liability.

Education in modern industrial societies tends to be considered as a standardized process whereby teachers instruct students in special instructions. However, from the anthropological perspective, education includes all the cultural influences the individual's experience from infancy to mature to become well-equipped with knowledge, skill and social sentiments which characterize the community (Seymour, 1972). In the light of this, Akhtar (2018) identifies three main types of education, namely; formal, informal and non-formal. Formal education is

structured education provided by qualified teachers in schools for learners who are awarded certificates on successful completion of the study. Informal education, also known as informal learning according to (International Standard Educational Classification (ISCED), 2011: 12) means deliberate or accidental learning that involves the practice of self-directed and family-driven or socially directed learning activities in the family, the workplace, community and everyday life. Non-formal education, on the other hand, is implemented consciously and systematically in places outside the school to impart knowledge, skills and attitudes to participants (Akhtar, 2018).

It is unequivocal stating that any attempt to downplay the relevance of education in this 21st century, is an ultimate acceptance of the verdict to perpetually remain in darkness, deprivation, savagery and the malady of under-development. Given the above, Sir Arthur Lewis Institute (2007) reports that formal education constitutes the main mechanism to allow people to work efficiently as agents of social change in creating their understanding, abilities, values, attitudes and ambitions. The advancement in education enhances the development of individuals' mental, affective and psychomotor fields. Asare and Nti (2014) note that sound education leads to an enlightened society with developed manpower to propel the agenda for socio-economic transformation. To crown it, education must holistically include schooling and co-curriculum activities that nurture, mentor and mould the child into a proactive citizen with emphasis on learners' character, patriotism, citizenship and the ability to coexist as responsible citizens without sectarian inclination (Ogutu, 2017). Education, therefore, is a lifelong process whereby cherishable social values are inculcated in the individuals for purposes of enlightenment, independence and progressive socio-economic development.

2.2.2 Education in Ghana

Ghana like other developing countries of the world places a high premium on the education of her citizens. Education in Ghana is tailored to meet the needs and aspirations of society. It is significant to note that the 1992 constitution of the Republic of Ghana, Article 38 clause (2), gives mandatory credence to the provision and access to education in Ghana. Education is also enshrined in Article 25 clause (1) as a fundamental human right. Aside from the legal framework, Agbemabiese (2007) asserts that the high educational demands by Ghanaians are rooted in the conviction that schooling could guarantee employment, influence, prestige, affluence, status and authority. In concord with Agbemabiese, Newman (2014) advances that education plays a crucial role in fostering self-development to create the human capital for the socio-economic development of the nation.

According to Inkoom (2012), the Ministry of Education (MoE) is the political body charged with the responsibility to formulate education policies in Ghana. The education policy directives are implemented through Ghana Education Service (GES); a subsidiary arm of MoE. The goal of MoE. encompasses; provision of education to all Ghanaians, the development of productive individuals, promotion of technology culture across the society, wealth inequality reduction and the advancement of socio-economic growth and domestic development (MoE Website). In consonance with the above assertion, Agyemang (1986) as cited in Adusei (2004) affirms that whenever the curriculum of education contravenes the culture of the society, “that society vacillates in its advancement, suffers social unrest and the learners develop schizophrenic personality”. To avert this, Ogutu (2017) argues that training needs to take into account the requirements of the labour market, equip young people with critical thinking and creative skills applicability across different disciplines.

Formal education in Ghana dates back to colonial merchants and missionaries in the eighteenth century with the intention to propagate the gospel and educate their mulatto children (Adu-Gyamfi et al., 2016; Adu-Agyem and Osei-Poku, 2012). Since independence, education in Ghana has not been exonerated from challenges despite the immense investment into the sector over the years. Inkoom (2012) concedes that the issue of quality has been the major challenge of education over the past decades. Similarly, Agbemabiese (2007) associates systemic flaws in Ghana’s education to the incompatibility between the imported European model of education and our culture. The inappropriate curriculum transplant coupled with other inconsistencies has led to the experience of numerous Educational Reforms in Ghana. These Reforms include;

1. Accelerated Development Plan for Education (1951).
2. Education Act of (1961).
3. Kwapong Review Committee (1966).
4. Dzobo Review Committee or New Content of Education (1974).
5. Education Reform of (1987).
6. Free Compulsory Universal Basic Education (1995).
7. Education Reform of 2007. (Agbemabiese, 2007; Adu-Gyamfi et al., 2016).

The study is focused on the 2007 Education Reform which introduced the Visual Art as a component of the Basic Design and Education curriculum. The rationale for the 2007 Education Reform is set to achieve universal basic education, improve teaching and learning performance and increase access to secondary and tertiary education (Inkoom, 2012). Additionally, Adu-Agyem and Osei-Poku (2012) state that the 2007 Reform was anchored on the rationale of providing holistic and quality education to make the educated self-fulfilled and productive in

national development. A critical microscopic analysis of the past Ghanaian Education Reforms makes evident common features such as structural modification, content change, quality improvement and universal accessibility. It is incontestable that all the educational reforms in Ghana aimed at quality improvement. However, poor quality of education remains a challenge at the basic level. The factors militating against quality education in Ghana, according to Adu-Agyem and Osei-Poku (2012), include inadequate teaching and learning facilities, poor infrastructure, low number of motivated and committed teachers, inadequate number of trained teachers, absence of performance standards for subjects, overloaded curriculum and high pupil to teacher ratio.

It is obvious that the 2007 Education Reform in Ghana suffered numerous crippling challenges. These challenges are inimical to education and subvert the ideological integrity of the country in the pursuance of education as a vehicle to fast-track national development.

2.2.3 Philosophy of Education in Ghana

Formal education is not an event that happens in a vacuum or by accident. It is deliberately orchestrated to reflect values, ideas and practices to meet the socio-economic and political aspirations of the society. Education is pivoted on a well thought through goals, aims, objectives and principles upheld by the people. According to Adentwi (2006), Oti-Agyem (2009), and Asubonteng (2010) as cited in Boateng (2015), the philosophy of education since ancient Roman, Egyptian and Greek civilization has basically evolved around human training to continue the socio-cultural values of society. Soyami (2015) explains that philosophy is what one thinks, values or beliefs. Philosophy is a summative statement of intents and aspirations which serve as a blueprint of an educational programme.

Deliberations on education philosophy in Ghana circle around the finding of panacea to socioeconomic problems emanating from technology gaps in the country in relation to the fast-changing world which has shifted emphasis to pragmatism and re-constructivism (Quayson, 2006). The author suggests that pragmatism philosophy emphasizes learner understanding through self-discovery which technical and vocational education provides other than knowledge memorization education. Constructivism philosophy in technology era, according to Okrah (2014), is aimed at equipping learners with problem-solving skills and capacities to efficiently deal with future problems. Similarly, Acquah, Adjei and Mensah (2017) espouse that the essentialist philosophy of education equips students with core information and skills to promote citizenship.

Primarily, the philosophy of education in Ghana seeks to create individuals who are well-balanced physically, intellectually, psychologically, emotionally and physically with the requisite knowledge, skills, values and aptitudes for self-actualization and the socio-economic and political transformation of the nation (Adu-Agyem and Osei-Poku, 2012). The Education Reform of 2007 in Ghana was founded on philosophies to meet the national development goals of poverty alleviation and wealth creation (Anamuah-Mensah Committee Report, 2002). The report further stresses that pressing socioeconomic goals of present and future educational needs of the country were considered in the review.

It is passionately argued by Kuyinu (2007) that the education philosophy of Ghana is irrelevant unless it is rooted in Ghanaian cultural values, yields vocational benefits and has the capacity to eradicate disease and poverty from our communities. The author stresses that Ghana will be proud of her education if the education system is oriented on values, vocational and technical careers. Based on the philosophical emphasis of education vocationalization, Amenuke (1995), Anamuah-Mensah (2002), and Quayson (2006) as cited in Boateng (2015) have observed that educational policy-makers in Africa have strengthened emphasis on Vocational and Technical Education (VOTEC). This development imposes on teachers the obligation to adapt teaching, especially at the basic level to conform to standards which develop the ingenuity of learners.

2.2.4 Basic Education in Ghana

Basic Education in Ghana comprises two years kindergarten starting from age four, six years primary school and three years Junior High School education (Adu-Gyamfi, et al., 2016). The emphasis of the study is on Junior High School level of education. The curriculum prescribed by the 2007 Education Reform for the Junior High School comprises; Basic Design and Technology, Ghanaian Language, English Language, French, Information and Communication Technology, Integrated Science, Mathematics, Social Studies and Religious and Moral Education (Inkoom, 2012). Basic Design and Technology (BDT) curriculum at the Junior High School (JHS) level consist three optional subjects namely Home Economics, Pre-Technical Skills and Visual Art (CRDD, 2007). The BDT curriculum integrates basic principles and processes from Pre-Technical Skills and Pre-Vocational Skills and teaches the application of these principles and processes in the components under BDT Curriculum (CRDD, 2007).

The rationale for the BDT curriculum according to CRDD (2007) comprises;

1. To provide young persons with basic skills in technology education as a prerequisite to the pursuits of education at the advanced level.

2. To train a large number of persons in science and technology to advance and accelerate the development of the country through manufacturing outlets.
3. To offer pupils valuable skills that will open up a wide range of opportunities for productive work.
4. To equip pupils with creative minds and multiple design skills as the human resource foundation for industrial growth and development of the country.

BDT curriculum generally aims at equipping pupils with basic life skills, problem-solving skills, the use of Information and Communication Technology (ICT) in research and engineering, safe manipulation of tools, and set and manage a business successfully (CRDD, 2007).

BDT has been organized in two parts; Core Skills (Part 1) and Optional Skills (part 2). The core skills comprise; Basic Life Skills, Drawing, Designing, Problem Identification and Solution and Entrepreneurial Skills. The Options are three, namely; Home Economics, Pre-Technical Skills and Visual Art. Pupils are taught the core skills in the first two terms of year one (1) in JSS. In term three (3) of year one (1), pupils are obliged to choose one of the BDT options based on interest and capacity and pursue together with other subjects throughout the JHS programme. The outline of the Core Skills and the three Options are discretely captured in the same syllabus with the options taught by different teachers based on their areas of specialization (CRDD, 2007).

The nature of the BDT curriculum offers flexibility and provide pupils with the right to offer any one of the three options to hone and develop their creativity. However, Okrah (2014) advances that many of the JHS(s) do not provide pupils with the opportunity to choose to from the options based on their interest and capability due to resources constraints faced by the schools. BDT curriculum by nature is practically oriented with the intention to train and develop the psychomotor domains of the pupils. The curriculum emphatically seeks to prepare and stimulate pupil's interest in the pursuit of skill-oriented education and ultimately produce skilled human capital and entrepreneurs in the country. To achieve this mission, the government has to resource, especially the Visual Art Component of the BDT curriculum.

2.2.5 Visual Art, Education

The fundamental key to development is creativity and creativity abound copiously in Visual Art. Hence, through Visual Arts ancient Egypt and Athens attained the accolade as the centres of civilization. Visual Art, according to Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991), refers to all the arts that can be seen and perceived by the sense of touch. Visual Art education

in the school setting involves the acquisition of knowledge and skills in the creation of two or three-dimensional artworks (Adusei, 2004). Visual Art activities enable children to make connections between imaginative life and real-life and organize expressive ideas, feelings, and experiences in visual tangible form (Government of Ireland, 1999).

Visual Art development in Ghana has a checkered history. Adusei (2004) recounts that Visual Art first appeared on the school curriculum as 'Hand and Eye' in 1909. According to the author, the aim was to infuse the then purely cognitive education with psychomotor skills. The author, however, strongly acknowledges that the Christian missionaries halted the development of Visual Art with the notion that it was primitive, fetishistic and contradictory to Christian doctrines. Antubam (1963) as cited in Adusei (2004) indicates that Visual Art was reintroduced into the school's timetable in 1919 and thence developed rapidly and was taught in Achimota School which was established in 1927. In 1952 the Achimota Art School was transferred to the Kumasi College of Technology currently known as Faculty of Art and Built Environment of the Kwame Nkrumah University of Science and Technology. Later, the Teacher Training segment was relocated to the Specialist Teacher Training College (the University of Education-Winneba ((Lartey, 2012).

The Takoradi and Accra Technical Institutes (now Technical Universities) were consequently established around 1954 and redesigned in 1995 into polytechnics to provide advanced technical and vocational education and training to prepare middle labour force for the industry (Lartey, 2012).

Visual Art enjoyed endeared attention from the populace until the introduction of the Continuation School concept with the advent of the 1966 Education Reform. Students who could not gain admission to secondary school went to pursue two-year continuation classes with an emphasis on prevocational education (Acheampong, 2010: 4). It is strongly argued by Osuanyi, Agyarkoh, Sumaila and Yankson (2014) that the introduction of the continuation school concept was the genesis of the stigmatization for Vocational and Technical Education. According to the author, Visual Art at the time was branded as the field for learners who could not perform academically in secondary education. This erroneous perception sparked off serious hatred and marginalization for Vocational and Technical Education in Ghana.

However, the exigencies of time and the vast contributions of Visual Art to economic development has necessitated the renaissance Visual Art. Owing to the increased contemporary demand for Visual Art, Essel, Nunoo and Ahiaklo-kuz (2017) posit that Visual Art was integrated under the school curriculum Reform of 1987 as Pre-Vocational Skills. Pre-

Vocational Skills and Pre-Technical Skills were later reformed into BDT by the 2007 curriculum reform for the Junior High School (CRDD, 2007).

The Visual Art Component of BDT curriculum at the JHS level constitutes eight-unit areas. The pupils offering the Visual Art component in the JHS level study five BDT Core Skills, namely; Basic Life Skills, Graphic Communication, Designing, Problem Identification and Idea Development, and Entrepreneurial Skills plus compulsory Visual Communication in addition to any one of the following Visual Art Options; Weaving and Stitching, Modelling, Carving and Casting, Construction and Assemblage and Fabric and Leather Decoration (CRDD, 2007).

Eyiah (2005) advances that Visual Art helps to think, feel and act creatively with materials; provides vocational skills for life; makes individuals self-reliant; promotes the artistic creation and cultural expression; and provides a historical link between past, present and future culture. Similarly, the Boulder Valley School District (2014) maintains that Visual Art education enhances our perception, helps to value our own ideas and feelings with respect to that of others and promote divergent thinking. Visual art immensely helps in the development of fine motor skills such as hand and eye coordination, which is paramount to the development of every able child (Lowenfeld and Brittain, 1975). However, Okrah (2014), Brobbey (2015), and (Ross and Opoku-Asare (2009) contest that Visual Art is marginalized as a subordinate subject, with tenuous existence, lacks supplies, lacks trained teachers and suffers over-sized classes. These setbacks are limitations to the effective implementation of the Visual Art education in Ghana.

2.2.6 Implementation of Curriculum

It is easier to conceive a beautiful educational idea, however, its successful implementation is critical in the education process. The term implementation is broadly conceptualized as the process through which a proposed concept, model, topic or theory is taken up and practised (Altrichter, 2005). To Durlak (1998) programme implementation is defined as how well a proposed program or intervention is put into practice. The implementation of a programme can be considered as the activation or operationalization of intentions to achieve certain outcomes. Programme implementation may occur within or outside the confines of the school. In the school setting, Chaudhary (2015), explains curriculum implementation as putting into practise the officially prescribed courses, syllabuses and subject of study; and it involves helping the learner to acquire knowledge or experiences. Dusenbury, Brannigan, Falco and Hansen (2003) postulate that the degree to which teachers and other programme providers implement programmes as intended by the programme developers is referred to as implementation fidelity.

Implementation, according to Goggin (1986) as cited in Fixsen, Naoom, Blasé, Friedman and Wallace (2005), is categorized into Paper implementation (putting in place new policies and procedures), Process Implementation (relates to programme operation procedures for training, supervision and information reporting) and Performance Implementation (the functional processes and procedures of the programme which impact on students, client or audience).

The effective implementation of school programmes is of high interest to stakeholders. Programme implementation is influenced by a plethora of factors. According to Chaudhary (2015) the factors which influence effective implementation in the school settings constitute;

1. Teachers (teachers make decisions on what to teach from the prescribed syllabus).
2. Learners (the learners determine what is actually achieved from the syllabus).
3. Resource Materials and Facilities (infrastructure and resources for teaching and learning).
4. Interest Groups (provide financial assistance and influence the addition or removal of subjects).
5. The School Environment (the socio-economic state of the school in relation to human and material resources).
6. Culture and Ideology (the differences among the people).
7. Instructional Supervision (authority to ensure that expectations are met).
8. Influence by Assessment (the value placed on certification and academic excellence, influence teachers' output).

Implementation involves a series of actions taken to deliver a programme. Fixsen et al. (2005) assert that implementation is a process, not an event. According to Fixsen et al. (2005), the stages of implementation include Exploration and Adoption (decision about the search and choice of suitable programme), Installation (putting in place infrastructure, instrumental support, Start-up capital to mount the programme), Initial Implementation (piloting the programme), Full Implementation (programme growing to become fully operational and acceptable with heightened competence and proficiency in practitioners), Innovation (adapting programme insight for programme improvement) and Sustainability (instituting measures to ensure that the programme functions successfully in subsequent years).

Programme implementation in an educational setting may require reformation, overhauling or innovation of the existing educational system; instructional and student engagement; and parent, community and stakeholders conceptions about the programme. Kitson, Harvey and McCormack (1998) note that implementation requires changes in the overall practice

environment. Sometimes, the new programme earmarked for implementation is met with hostility due to the natural resistant character of mankind to change. In such instances, Dane and Schneider (1998) proposed that implementation drivers are needed to leverage and sustain change at the individual and organizational level. The authors identify three domains of implementation drivers, namely; Competency Drivers (mechanisms to sustain confidence and fidelity in programme implementation to satisfy audience), Organizational Drivers (facilities and administrative systems to provide the environment for the programme to thrive) and Led Drivers (strategic authorities instituted to respond to technical and adaptive challenges of the programme).

The fruition of programme objectives requires astute implementers. Durlak (1998) asserts that both the quantity and quality of the implementation should be assessed in order to establish how much of the programme was delivered and how well each part was conducted. However, Rothmeier and Mandl (1999) argue that practitioners in the implementation of programmes violate the programme intentions. Similarly, Psacharopoulos (1989) strongly affirms that educational policy outcomes are far from matching expectations mainly because of insufficient or lack of implementation. It is therefore paramount that curriculum developers organize frequent follow-up visits to schools to inquire whether the individual subjects of the curriculum are being implemented with fidelity and intervene by organizing capacity building workshops for teachers to address implementation lapses and improve upon teaching and learning. It must be emphasized that effective curriculum implementation depends on qualified teachers who have been trained with the content knowledge and pedagogical and professional skills.

2.2.7 Teacher Qualification

Teachers are the major stakeholders in the promotion of quality education which eminently transforms the socioeconomic fortunes of society. Lewis, Parsad, Carey, and Westat (1999), report that teachers are the hallmark of a nation's educational system and bear the responsibility of providing children with relevant knowledge and skills to compete in a complex international market place. Similarly, President Clinton's (1998) 'Call to Action' address among other things prioritized the improvement of teacher quality in every American classroom. It is unequivocal to state that teacher quality is of utmost concern to every nation. Arguably, Yeboah-Appiagyei et al. (2014), articulate that the quality of schools cannot be better than the quality of teachers. This implies that the quest for quality education will eventually prove fiasco if teacher quality issues are not properly addressed. Toward this goal, Newman (2014) acknowledges that teacher education in Ghana over the past forty years has undergone structural and systemic

modifications aimed at producing well-trained teachers to meet the educational needs of the country at various times.

Teacher qualification as a concept has been interpreted by different schools of thought. The interpretations range from what to teach, how to teach and what should constitute effective teacher training process (Lewis et al., 2014). The authors further advance that teacher qualification and practicum constitutes teacher preparation. Teacher qualification is described by Kola and Sunday (2015), as all the skills a teacher requires to function effectively. Similarly, Adentwi (2005) as cited in Yeboah-Appiagyei et al. (2014), elucidates that teacher qualification signifies a professionally trained teacher who has pursued detailed formal systematic study in a particular subject. Additionally, Zuzovsky (2009) expatiates that the skills of qualified teachers include formal education, experience, rich subject matter knowledge and pedagogy mastery over a duration of training. The author further states that the certification/licensing of qualified teachers is boosted with professional development. The knowledge attained by teachers through training is further enhanced through capacity building programmes (Jurmu, Jurmu and Meyer, 1992). However, Cobold (2015) contests that getting sufficient qualified teachers to staff school classrooms is one of the most significant challenges facing many countries.

Ministry of Education Teacher Reforms (2018) defined a qualified teacher as “a professionalized teacher who has been licensed”. To qualify as a Basic School teacher in Ghana requires the possession of academic and professional certificates and license. Teacher’s academic and professional certificates are awarded by accredited public or private academic and professional institutions to graduates after a successful pursuit of a prescribed programme of study. However, Anamuah-Mensah (2006) put forward that frequent policy changes in teacher education have given rise to different cohorts of teachers with different types of certificates. In consonance with the above, a study conducted by the Ghana National Association of Teachers (GNAT), (2009) revealed that teachers in Ghana possess certificates ranging from General Certificate Examination ‘Ordinary Level (GCE ‘O’ level), Senior Secondary School Certificate Examination (SSSCE) or West African Senior Secondary School Certificate Examination (WASSCE) as academic qualification and Certificate ‘B’, certificate ‘A’, Diploma in Education, Bachelor degree, Master’s degree and others as professional certificates. Anamuah-Mensah and Benneh (n.d.) as cited in Asare and Nti (2014) report that the teacher preparation structure that qualifies a teacher in Ghana entails the following:

1. Three-year Diploma in Basic Education-(DBE) - run by the Colleges of Education (CoE) for basic school teachers.

2. Two-year Post-DBE - offered by the Universities to basic school teachers who possess DBE.
3. Four-year Bachelor's Degree - offered by the Universities to first and second cycle school teachers.
4. Master's Degree for second cycle schools and CoE.
5. Two-year DBE - a sandwich program run by the University of Cape Coast for teachers who already possess Certificate "A" 3-Year post-secondary qualification.
6. Four-year Untrained Teacher's Diploma in Basic Education (UTDBE) - certificate offered by Colleges of Education to non-professional teachers who have not received teacher professional training through distance education.
7. Three-year Certificate "A" programme for practising (unprofessional) - teachers who could not meet UTDBE program requirements for the award of the UTDBE certificate pursue it through distance education).

With legal backing from Education Act, 778 of 2008 of the Republic of Ghana, National Teaching Council (NTC) was established to professionalize teachers through licensing (Ministry of Education Teacher Reforms, 2018).

However, Yeboah-Appaiagyei et al. (2014) observe that most teachers have adequate subject matter knowledge, but lack competence in imparting knowledge to students. It is imperative that the benchmark of teacher qualification is predicated equally on content and pedagogy mastery. According to Gudmundsottir (1991), content knowledge is crucial for teachers who perceive themselves as a subject specialist in the disciplines they either majored or minored during their pre-service training. Similarly, Aggarwal (2002) assert that teachers must be well grounded in a variety of methods to exhibit adequate competence in several disciplines. Without any shred of doubt, Darling-Hammond, Berry and Thorenson (2001) proclaim that teachers with extensive preparation in the subject area assigned them, teach better than those with little preparation in the subject. Unfortunately, Zeichner as cited in Hollens (2011) states that conventional pre-service teacher preparation programs are characterized by fragmentation and weak pedagogy with Ross and Opoku-Asare (2009) supporting that art teachers in Ghana are undertrained. Nonetheless, Jurmu et al. (1992) advocate that teachers can beef up their knowledge and skills through capacity building programmes.

The inability of qualified teachers to impart knowledge to learners is hugely detrimental to learners' attainment and weakens the quality of education. In affirmation, Abd-el-Khalicks and Boujaoude (1997), and Gregg (2001) as cited in Khan (2011) emphatically state that some teachers encounter difficulty in transforming content into appropriate pedagogy to promote

effective learning. In the opinion of Kossah and Kemevor (2016), the explicit instructional deficiencies of teachers are attributable to the inappropriate preparation of teachers from the Colleges of Education (CoE) in Ghana to produce qualified teachers for basic school Visual Art teaching. This situation has a telling effect on the calibre of teachers churned out to teach children.

The institutions mandated to ensure quality education must intensify their activities and spread their tentacles to cover teacher preparation and qualification in both public and private schools in Ghana. It is strongly argued by Kola and Sunday (2015) that teachers' qualification is more than certification. Darling-Hammond, (2010: 2) highlights that interest on teacher qualification has shifted beyond the traditional measures of teacher qualifications; such as teacher education program completion, number of degrees, or years of experience, to the evaluation of teachers' actual performance for decision making about hiring, tenure, licensing, compensation, and selection for leadership roles. It is suggested by NCERT (2014) that teachers' excellent content mastery, thorough teaching practice, effective mentoring, astute evaluation of learners' achievement and licensing, must take preeminence in teacher qualification. Similarly, the new version of the Teachers' Standards for Ghana stresses on the philosophy of the applied practical work of the teacher to emphasize content and pedagogy knowledge and the achievement of high learning outcome for all (Ministry of Education, 2017).

Teacher qualification affects students' achievement. Boe and Shin (2007), Yeboah-Appiagyei et al. (2014), and Darling-Hammond, Berry and Thoreson (2001) project that teachers with extensive preparation teach assigned subjects better than those with little or no preparation. In furtherance, the authors indicated that teacher qualification positively correlates with students' performance which is predicated on teaching.

2.2.8 Teaching

Teaching is an integral component of formal education which greatly influences learners' achievement. Bhowmik, Banerjee and Banerjee (2013) opine that teaching simply refers to either the occupation or profession of a group of people known as teachers; or is an activity or activities to help an individual learn to acquire some knowledge, skills, attitudes or interest. Teaching is a set of events outside the learners which are designed to support the internal process of learning (Sequeira, 2012). Similarly, Tamakloe, Amedahe and Atta (2005) describe teaching as directing knowledge towards the learner. In the opinion of Dorgu (2015), teaching is an activity deliberately done in a professional manner to bring about positive change in the learner.

Teaching involves the creation of an environment to facilitate learning and motivate learners to develop an interest in what is being transmitted to them (Tamakloe et al., 2005). It is argued by Kochhar (2004), that teaching is not a mechanical process, but rather an intricate, exacting and challenging job (Kochhar, 2004). This implies that teaching informal education is a complex activity which involves the moulding of human behaviour. Thring as cited in Tamakloe et al. (2005) shares a similar view that “teaching is not pouring out knowledge, neither is it hearing lesson; teaching is getting to the heart and mind so that the learners begin to value learning and to believe that learning is possible in their own case”. The purpose of teaching is to help students to acquire, retain and use knowledge; understand, analyse, synthesize and evaluate skills; establish habits and develop attitudes (Gagne and Briggs, 1989 cited in Dorgu, 2015).

Teachers assume different roles in the quest to achieve good teaching. Sequiera (2012) categorizes teachers into traditional and modern teachers. The author observes that traditional teachers act as the purveyor of information with students passively involved while modern teachers facilitate pupils learning by actively involving the pupils. The characteristics exhibited by good teachers are classified under academic and humanistic standards according to Vikoo (2003) as cited in Dorgu (2015). The academic standards are further condensed into three types namely; Knowledge of Educational Aims and Contexts, (Knowledge about the historical, philosophical, sociological and other issues of the society), Knowledge and Characteristics of the Learner (Psychology of learner) and Knowledge of Curriculum (the teachers’ knowledge of subject matter, methodology and evaluation methods). The Humanistic Standards comprises personality traits, such as a sense of responsibility, sincerity, self-control, good personality, co-operation and commitment to self-improvement. According to Kochhar (2004), good teaching builds learners intellectual curiosity while bad teaching freezes learners’ curiosity and confidence to learn. In addition, Murdock and Miller (2003), and Gardener (1985) advance that if pupils see their teachers as supportive and caring, pupils’ value and set higher educational goals for themselves.

Teaching is guided by time-tested practices and principles. Good teaching according to Smith and Blake (2005), involves the practice of facilitating learning rather than being the simple transmission of knowledge from the teacher to the learner. Kochhar (2004b) states that good teaching exhibits the following characteristics; recognize individual differences among learners, it is need centred, interesting, dynamic, creative, systematic, challenges the learner to learn, considerate of the social background of the learner, and cannot be tied to any one method, reduces the distance between the teacher and the taught.

The fundamental truths about teaching are often couched in maxims. Kochhar (2004b) indicates the maxims about good teaching to include teaching from; known to the unknown, analysis to synthesis, simple to the complex, whole to part, concrete to abstract, particular to general, empirical to rational, psychological to logical and actual to a representative. The ardent adherence and application of these principles in guiding learners to acquire knowledge and skills coupled with professional teacher training qualify the individuals as a good teacher.

2.2.9 Teaching Methods

The knowledge and the proficiency of a teacher in methodology are critical to the success of the teacher. The applied impact of teaching is felt through the effective content and pedagogical knowledge and skills application by the teacher which is integral in teachers' professional training. Instructional methods and strategies are used synonymously (Koomson, Frimpong, Amuah, Anyagre and Brown 2002). However, Kizlik (2016) argues that there is a thin theoretical line between teaching methods and teaching strategies but practically they are used interchangeably.

Teaching method denotes the strategy by which a teacher delivers his/her subject matter to the learners based on predetermined objectives to effect learning (Dorgu, 2015). Similarly, Sarfo (2007) defines instructional methods as “the procedures or set of techniques selected by the teacher to help learners experience the message that the teacher wants to put across”. To Adom, Adam and Agyemang (2016), instructional methodologies refer to the various ways by which interaction between teachers and pupils can be beneficial and lead to learning. Instructional strategy, on the other hand, is defined by Sarfo (2007) as a teacher's approach to using information (message), selecting resources, and defining the roles of learners. Singh and Rana (2004) posit that instructional strategy is designed to establish interactions between the teacher, the learner and the subject matter or a combination of the three to directly or indirectly influence the learning process. Teaching methods or strategies are designed to make teachers effectual in maximizing learners' achievement.

The increase in scientific-educational research has unearthed a lot of effective teaching methods. Kember (1997) states that instructional delivery methods are numerous and the selection of the sound model grounded in the science of education promotes and increases learning outcomes. Ekwensi, Moranski and Townsend-Sweet (2006) opine that the selection of an appropriate strategy must be guided by the developmental levels of learners, goals, teacher's objectives, the content to be taught and the time allotted for teaching. It is proposed by Farrant (1996), that learners' active involvement in the teaching and learning process must guide the

teachers' choice of instructional method. The choice of a particular method is influenced by age of learners, the physique of learners (able or disabled), learners' intelligence, the number of learners and the suitability of the method to the subject matter (Adunola, 2011; Dorgu, 2015). Dorgu (2015) stresses that subject matter, instructional objectives, learner, teacher, time, instructional materials and the environment are the factors that determine the appropriateness of teaching method for a particular lesson. The conscious choice of a variety of teaching methods makes learning interesting (Trigwell, Prosser and Waterhouse, 1999). In addition, Aggarwal (2000) articulates that a teacher must be well grounded in a variety of teaching methods to boost the functional competency of the teacher in several disciplines. Hence, Ekwensi et al. (2006) counsel that resorting to one teaching strategy cannot embrace every teaching objective and satisfy all the learning styles of the pupils.

Many schools of thought apply different criteria in the classification of instructional methods. Ekwensi et al. (2006) promulgate four classes of instructional strategies, namely; Didactic (Direct verbal teaching in the form of lecture), Modelling (Direct visual teaching such as demonstration and practice), Managerial (Indirect teaching through individual and group projects) and Dialogic (Indirect teaching that employs the Socratic dialogue). Vikoo (2003) as cited in Dorgu (2015) highlights three main categories of teaching methods, namely; Cognitive development methods (intellectual didactic methods), Affective development methods (Phlegmatic methods arouse learner's interest and develops proper attitudes and values) and Heuristic methods (motor development). O'Bannon (2002) classifies the methods of teaching into Teacher-Centred Approaches (emphasize the teachers' role in teaching) and the Learner-Centred Approaches (stress on active learner participation).

It is ridiculous that the CRDD, 2007 Visual Art syllabus does not provide suggested methods teachers could employ in treating the topics in the syllabus. The failure of the Visual Art syllabus developers to recommend methodologies for the content and the absence of teachers guide and textbooks generate disparities in the scope and effective teaching of the subject.

2.2.10 Teaching and Learning Resources

Teaching and learning resources are alternatively known as teaching and learning materials (TLMs), instructional media, teaching aids or learning aids in various contexts by authors in education (Omane-Akuamoah, Obeng-Ampadu and Asamoah, 2004). Teaching and learning resources are logistics which facilitate effective teaching and learning. Nantwi (2016) defines teaching resources as what the teacher uses to present lesson while learning resources are used

by pupils to facilitate learning. However, a resource may function simultaneously as a teaching or learning resource in education.

Briggs (1970) as cited in Nantwi (2016) explains that instructional media include all the materials and the physical means a teacher might use to implement instruction and facilitate learners' achievement of instructional objectives. According to Opoku-Asare (2004), the instructional materials available for teacher's utilization during lessons ranges from models, radio, television programmes, pictures and diagrams, books, display materials and wall charts, bulletin boards, flannel boards, chalkboards, slides and film strips, videotape recorders, cassette tapes, overhead and opaque projectors. For the purposes of Visual Art education, teaching and learning resources cover well-equipped studio with assorted art equipment, tools and materials, like clay, leather, wood, paper, cement, fabric, colours, brushes, benches, weaving and stitching tools, sculpture tools and fabric and leather decoration tools.

Due to the wide variation and application of teaching and learning resources in education, scholars have classified them in different ways. Fianu (1991), classifies teaching and learning materials into visual, audio and audio-visual materials. This categorization centres on the perceptive organs of the learner the resource appeal to. Omane-Akumoa et al. (2004) categorizes teaching and learning resources into three main types namely primary (real objects), secondary (copies and recordings) and tertiary resources (slides, photographs and maps).

Achieving the import of instructional resources in teaching and learning is guided by certain principles. Barbosa et al. (2005) cited in Nantwi (2016), highlights that teaching and learning materials must be simple, clear, visible, environmentally conducive and appropriate for the concept being taught.

The proper utilization of instructional materials makes teaching and learning less laborious and more effective. Asokhia (2009) asserts that good communication in teaching is achieved through the use of instructional materials. Similarly, Sadiman, (2002) as cited in Tanggoro (2015: 107) posit that instructional resources can arouse learners' thought, feeling, and interest to learn. Also, Mohan, McGregor and Strano (2001) hold the view that Instructional materials save time, increases interest, hold attention, clarify ideas and points, reinforce concepts, and aiding memory. It is emphasized by Mojavezi (2012) that efficient teachers facilitate learners' in-depth understanding through the use of different visuals aids that make lessons appealing and meaningful to learners. Teaching and learning materials are essential ingredients that facilitate quality teaching and learning.

2. 2.11 Effective Teaching

The concept of teacher effectiveness is broad and more encompassing with many facets that contribute to a teacher's success (Goe, Bell and Little, 2008). Although effective teaching is used in different contexts, the common goal is to achieve success in the functions of a teacher. Uchefuna (2001) defines an effective teacher as a teacher who produces expected results in the discharge of duty. An effective teacher is an effective leader; and an effective leader is a great teacher or other students' growth indicator (Whitaker, 2004). Suggesting that effective teacher leads, directs and evaluates students' progress in relation to set outcomes. Cashmere (1999) as cited in Block, Crochet, Jones and Papa (2012) views effective teaching as competencies and behaviours relating to the teacher's use of pedagogy (the science) and content to craft (the art) lessons that engage learners. It is argued by Berry, Daughtrey and Wieder (2010: 6) that effective teaching is not only about teachers' knowledge, skills, and dispositions, but includes factors and working conditions which determine whether qualified teachers can teach effectively.

Effective teaching emanates from the teachers' exhibition of best professional practices. Amissah et al. (2002) observe that effective teaching demands great skills from the teacher irrespective of the level and does not depend on the learner. Effective teaching according to Schunk (2012) demands reflective teachers who seek solutions to problems willingly and timely without being prompted. Rubio (2010) opines that effective teachers possess professional qualities and personal skills. The author indicates that the professional qualities and skills of effective teachers encompass content knowledge (good subject matter knowledge), good planning (good lesson planning, effective lesson delivery and the achievement of more objectives within the same time), classroom management and organization (class setting and control), individual differences (meeting the varied needs of learners), communication skills (relay information well for learners to understand), teacher confidence (high passion, belief and love for subject and the teaching job) and motivation for learning (achieves pupils' reception and excitement about subject). The personal qualities and skills of effective teachers, according to Rubio (2010), include caring (paying attention to learners), teacher-pupils relationship (builds a good rapport with pupils) and classroom environment (creates a conducive climate for learning).

Gurney (2007) posits that the foundation of good teaching is based on the interaction of the under listed five factors:

1. Knowledge, enthusiasm and responsibility for learning (approaching teaching with passion and responsibility that promote sharing and the enjoyment of knowledge).

2. Classroom activities that encourage learning (reviewing of learning activities, revisiting and refocussing to draw students' participation).
3. Assessment activities that encourage learning through experience (integrate assessment in the learning process).
4. Effective feedback strengthens the learning processes in the classroom (feedback that is appropriate and meaningful to the learner).
5. Effective interaction between the teacher and the students, creating an environment that respects, encourages and stimulates learning through experience (achieving infectious learning environment).

Effective teaching must fulfil a number of objectives. Adams and Pierce, (n.d.) identify that effective teachers assess learners' needs, abilities, and preparedness on a class-by-class basis and respond to the needs accordingly by adjusting the lessons to meet ability needs, incorporate new development in the discipline into lessons, organize materials to facilitate learning, exhibit effective skills in communication, formulate specific objectives and selecting best method to meet objectives, build rapport with pupils and establish productive learning atmosphere.

Effective teaching inevitably determines learners' success in an educational endeavour. Effective teaching is about helping learners to achieve the best results they can at school (Killian, 2014). To Bhowmik et al. (2013), effective teaching successfully achieves its objectives and results in effective learning. Effective teachers teach to promote and enhance learning (Rabio, 2010). Similarly, Mojavezi (2012) asserts that efficient teachers ensure on learners in-depth assimilation of concepts through the use of different visual aids that make lessons appealing and meaningful to learners. According to Langlois and Zales (1991), effective teachers engage learners in activities and achieve a lot within the instructional time. Teachers who exert forceful control techniques and set poor quality learning experiences would not be effective in fostering the desired educational outcomes (Gurney, 2007). However, Kounin (1983) vehemently argues that the resolution of a teacher to free the classroom of disruptive behaviours creates an environment that promotes effective teaching and learning.

Effective teaching refers to systematic instruction with definable objectives and corresponding activities which are organized in an environment that stimulates learner's curiosity to learn and build on learning through previous experiences to maximize pupils' learning.

2.2.12 Learning

Learning is often the consequence of teaching which manifests through the acquisition of new capabilities. These capabilities may be in the form of knowledge, skills, attitudes, values or

norms. Farrant (1996) states that a lesson is not accomplished until it has been learnt. There are different theoretical perceptions on the definition of learning, but one common feature that transcends through all the definitions is the transformative behavioural or cognitive element which is expressed by the learner either implicitly or explicitly. Schunk (2012) defines learning as an enduring change in behaviour, or in the capacity to behave in a given fashion, which results from practice or other forms of experience. Similarly, Sequeira (2012: 2) puts forward that “learning is a relatively permanent change, usually brought about intentionally” and added that other forms of learning may occur accidentally. Learning according to ISCED (2011) is the individuals’ acquisition or modification of information, knowledge, understanding, attitudes, values, skills, competencies or behaviours through experience, practice, study or instruction. Within a classroom context, Malhotra and Goyal (2013) define learning as a change in behaviour which is demonstrable by learners through the implementation of knowledge, skills and values of education. Learning could be explained as the process of acquiring, modifying, developing and applying new competencies by the individuals.

2.2.13 Characteristics of Learning

Effectiveness of learning is central to the achievement of educational outcomes. According to Kochhar (2004) learning must exhibit a number of characteristics, amongst them are;

1. **Learning is growth:** Learning as a form of growth is inevitable and natural. It is a consistent daily activity that grows the child mentally and physically. Learning grows through experience. The more experienced the individual, the higher the growth of learning which accumulates with time,
2. **Learning is intelligence:** Learning develops the child intellectually. Meaningless repetition does not produce permanent learning. Learning takes place when insight is gained and the processes are understood. Only understanding and intelligent repetition can ensure lasting results in learning.
3. **Learning is action:** It is important for the individual to actively engage in the learning process. This is achieved through learner interaction with teacher, learners and materials to gain understanding. Learning takes place through participation and doing.
4. **True learning affects conduct:** The goal of learning is to effect change in behaviour. No matter the experience, a change in the mental structure affects the conduct of the learner.
5. **Learning is the product of the environment:** Effective learning can result from the conducive environment because learning takes place in relation to familiar symbols, culture and environment.

2.2.14 Conditions for Effective Learning

The conditions which influence effective learning according to Kochhar (2004), include: Psychological Security, Experimentation, Feedback, Practice, Belonging and Configuration.

1. **Psychological Security:** Learner participation in learning is very important and learners would not participate freely unless they feel secure. It is, therefore, necessary for the teacher to create a stimulating learning environment because it is the only condition under which the learner would be encouraged to try and possibly learn. It is obvious that warm and considerate teachers generate greater interest in school work while autocratic teachers who are strict, do not usually inspire confidence. However, too much freedom also does not ensure psychological safety but leads to frustration.

2. **Experimentation:** The teacher must provide an opportunity for learners to actively participate in the learning process. Kochhar (2004) observes that effective learning is the practice of exposing the learner to the learning situation. Learning is self-acquired by the learner through exploring, conceptualizing, experimenting and interacting. The principle works such that when the learners experience concrete situations in learning, they better assimilate the concept taught. Learning by experimentation produces creative learners than memorization (Kochhar, 2004; Farrant, 1996).

3. **Feedback:** Feedback can be termed as the evaluation information on the act of learning (Kochhar 2004: p.28). Students learn rapidly when regular feedback is given to them about their progress. Feedback is very important because it is a form of motivational factor that influences effective learning. In consonance with Kochhar (2004: p.28), Schweinle, Meyer and Turner (2006) indicate that the provision of substantive feedback about pupils competence increases the intrinsic motivation of pupils. In furtherance, the author states that feedback is most useful when it is immediate, related to effort, and provides information for improvement and mastery. Therefore the feedback of pupils' achievements must be given to them consistently to inspire the interest of learners and address weaknesses learning

4. **Practice:** The element of practice is true when it comes to skill learning especially in vocational education. It is therefore essential for the teacher to incorporate practice in the learning situation to make learning more meaningful and synchronize with the adage that practice makes perfect (Kochhar, 2004).

5. **Belonging and Configuration:** Until the experience is re-structured, no learning takes place. It is only after restructuring that the learner can organize and integrate the experience in required

relations before learning takes place. Nevertheless, the significance placed on what we learn affects how well we can recall (Kochhar, 2004; Farrant, 1996). Though the environment has an influence on efficient learning, distractions and worries also affect concentration. Therefore, circumstances which prevent practice and revision should be avoided to make learning effective for pupils.

2.2.15 Factors Influencing Learning

Aside from the fundamental conditions of learning proposed by Kochhar (2004), there are other factors which affect learning. These factors, according to Siaw (2009), include; Time, Allocation, Teacher Competence, Classroom Management, Human Resource, Leadership/Supervision, Teacher Motivation for Teaching and Pupil Motivation for Learning.

Time Allocation

The value of time to pupils' learning cannot be underestimated. Schunk (2012) explains time as the period of academic engagement, or the time spent paying attention and trying to learn. Siaw (2009) assert that instructional time allocation and manipulation in learning is under the control of the teacher. Schunk (2012: p. 105) explicates that low-quality instruction requires learners more time to learn. Learners' record high attainment when teachers and learners make judicious use of the instructional time. Schunk (2012) posits that the time allowed for learning and the time the learner is willing to spend on learning have a consequential effect on the quality of learning.

Teacher Competence

Effective learning of the Visual Art component of BDT would rarely occur without competent and committed teachers. Teachers who are well-skilled in all fronts of Visual Arts and class management are required for effective teaching and learning of the subject because of the generality of the subject. Effective teaching according to Squires (2002) involves skills in lecturing, running classes, managing discussions, handling questions and answers and organizing practical work. Class management, according to Wragg (1984) denotes mix ability teaching, questioning and the explanation of concepts which demand teachers' intelligence and sensitivity. Hence, Brunner (1966) counsels that best brains should be retained in the classroom to disseminate curricula for learners to understand.

Classroom Management

The climate or tone of the classroom ought to be conducive to promote learning. Short, Stewin and McCann (1991) profess that class management goes beyond discipline to include class

routines, rules, time and material use. Kounin (1984) shares that teacher's resolution to the free classroom of disruptive behaviours promotes learning. Class management implies putting in place measures that retard indiscipline but promote discipline to guarantee effective learning. Crocker (1991) explains class management as setting emotional and control boundaries. The author states that teachers who attend to the emotional needs of learners and use praise effusively produce learners who are high achievers. Conversely, strictness affects classroom climate and impede learners, achievement. Control boundaries are parameters that limit learners' movement, talking, task choices and time allocation (Crocker, 1991).

Human Resource

Teaching and learning specifically thrive on the effort of qualified personnel. Siaw (2009) elucidates that the most essential human resources pivotal for education are professional teachers, heads, assistant heads and the supervisors. The commitment and the qualifications of these personnel to pupils' learning are critical to education. It is noted by Boateng (2003) that the success or failure of education depends on the teachers who implement the curriculum. Teacher quality influences pupils' learning and unqualified teachers pollute learners and distance them from effective learning.

Leadership / Supervision

The leadership of the school setting is entrusted with the responsibility of unifying all the ranks and files of the school to rally behind the ultimate goal of achieving educational outcomes. Leadership according to Green (2001) is the ability to inspire others to work as a team. Mankoe (2002), espouse that leadership is the ability to influence, work and attain organizational objectives. School heads and other instructional supervisors, according to Mankoe (2002) are responsible for supervising and monitoring teaching and learning. Weak school leadership disillusion the school from the achievement of its core mandate. Aseidu-Akrofi and Graham (2014) assert that school heads must stimulate the enthusiasm of their teachers for effective work through the exhibition of strong leadership qualities.

Teacher Motivation for Teaching

Teaching career is driven by passion and motivation. Everard and Moris (1985) as cited in Siaw (2009) assert that people are motivated and committed to goals they contribute to set. Some people possess internal motivation which others lack. According to Siaw (2009), the involvement of teachers in decision making makes teachers committed to goals with an increased sense of responsibility. Good and satisfactory working conditions stimulate teacher to give off their best in support of pupils' learning.

Pupils' Motivation for Learning

Admittedly, Yack and Shaw (2007) convincingly declare that teachers tremendously influence the academic achievement of pupils. It is imperative for teachers to institute measures aimed at motivating and sustaining pupils' interest in learning. Motivation is explained by Kochhar (2004) as directing the energy of an alert group into constructive activities and maintaining it there. It is imperative for teachers to understand the natural urges of learners and guide them to invest these urges into school performances (Kochhar, 2004). Ornstein (1995) shares that motivation affects attitudes, aspirations, interests and efforts which influence behaviour towards learning in school or outside school, academic or non-academic domains, and affect human growth and development. Similarly, Stipek, Samon, Givvin and Kazemi (1998) emphasizes that teacher's enthusiasm for learning and sensitivity to pupils' treatment affect the emotions of pupils to a subject. Positive reinforcement motivates learning and the cognitivists opine that learning develops fluidly as a result of maturation, previous learning and motivational processes (Curzon, 1996).

2.2.16 Effective Learning

Effective learning involves several activities often initiated by the teacher to stimulate pupils to achieve the import of learning by efficiently acquiring relevant knowledge, skills and attitudes. Pritchard (2009) asserts that various stakeholders in education may implement excellent instructional practices, but without the effort of the learner to learn, all efforts will end up in futility. From the behaviourist and constructivist perspective, effective learning can be achieved through;

1. **The use of reinforcement:** The behaviourists purport that the conditions which facilitate effective learning include reinforcement and shaping. Reinforcement is anything that strengthens and causes the repetition or the discontinuation of a particular behaviour. Pritchard (2009) identifies the types of reinforcement as positive reinforcement and negative reinforcement. Positive reinforcement is the use of incentives or rewards as a catalyst for learning. Pritchard (2009) suggests praise, house point, sweets, accumulation of ticks, written comments in books, stamp and stickers, public praise, certificates and freedom over the choice of activity as useful rewards for promoting desirable behaviours in the classroom context. Negative reinforcement, on the other hand, is used according to the author to decrease the likelihood of a behaviour by pairing it with unpleasant follow up. Similarly, Schunk (2012) indicates that punishment can condition maladaptive behaviours because punishment does not teach how to behave more productively. Punishment generates anger, frustration or aggression

and other negative emotional responses from the learner (Pritchard, 2009). However tactful use of positive and negative reinforcement motivates learning in students.

2. Shaping: Mastery of new concepts, techniques and skills requires the constant effort of practice. Shaping is a learning strategy initiated by teachers and parents to promote learning in pupils. Schunk (2012) explains shaping as learning by doing with corrective feedback. Shaping demands the reinforcement of simple responses which gradually transcend into complexities for the learner (Pritchard, 2009). Shaping is effective for learning skills and concepts which require learner demonstration.

The constructivist has a divergent view on how effective learning is achieved. The cognitivist describes learning as the individual drawing on the experiences around them and working mentally to interpret them and build schema for what is perceived (Pritchard, 2009). From the cognitive perspective, effective learning is promoted through situated learning or authentic activity, mental activity and engagement.

1. Situated Learning or Authentic Activity: Learning is made effective and meaningful if it is set in the context of the learner. Learning context according to Pritchard (2009) may be familiar or unfamiliar to the learner. However, unfamiliar context hinders smooth learning. Schunk (2012) postulates that constructivism places heavy emphasis on the context of learning because learning is situated. The situation of learning in the social and cultural context of the learner enables learners to cope more easily with the assimilation of facts. The authentic task, on the other hand, refers to a task within the developmental stages of the learner, which the learners can relate to their experiences (Selinger, 2001). The cognitive theorist recognizes the relationship between learner maturation and task appropriateness. The readiness of the learner has an influence on the learners' zeal, thoughts, beliefs, attitudes and commitment to learning (Schunk, 2012). The author counsels that teachers must factor student thought processes in the planning of lessons. Thondike's 1913 law of readiness as cited in Schunk (2012) shares that it is rewarding when the learner is ready for an activity but the activity becomes a punishment when the learner is not ready. The usage of an authentic task promotes pupils' interaction with tasks, ideas, and information; sustains learners' interest and facilitates deeper engagement with the activity.

2. Mental Activity: The cognitivist view learning as a process of constructing, structuring and incorporation ideas, concepts, skills and attitude into the individual's mental faculty. The mental activity involves memory processes undertaken by the learner to mentally process information by construction, acquisition, organization, coding, rehearsing, storage in memory, and retrieval

(Schunk, 2012). According to Pritchard (2009), learning demands active learner participation, which gives unique individual character to learning making it non-transferable among people. Howe (1999) expounds that learning is not always deliberate and requires learners' mental activity, which infers that any attempt to promote effective learning externally without the effort of the learner would amount to nothing. Similarly, Pritchard, et al. (1986) as cited in Schunk (2012) posit that instructional factors alone do not contribute to pupils' learning, but pupils' attention, rehearsal, transformation, coding, storage and retrieval of information is very pertinent to learning. Therefore, teachers must guide pupils to engage in mental activity in the quest to achieve effective learning with specific learning tasks.

3. Engagement: The cognitivist ascribes to the notion that effective learning is achieved by learners' interaction with content. Teachers must infuse learning activities with opportunities for pupils to practice and rehearse the activities learnt. Pritchard (2009) states that effective learning requires learners undertaking actions and mental activities which centre on facts, concepts and skills under consideration. Reid, Forrestal and Cook, (1989) propose a model for engaging in effective learning as;

- a. Engagement (learners interacting with content to gain new information).
- b. Exploration (tasking the learner to explore and practice the information gained).
- c. Transformation (learner configures facts learned).
- d. Presentation (learner answer questions on the content learned)

Although learning is principally learner-centred activity, effective teaching determinants include the impact of a teacher on pupil's learning. Again, teacher efficacy studies have established the truism that effective teachers are associated with higher levels of learners' achievement (Ashton, Buhr and Crocker 1984; Ashton and Webb 1986; Tschannen-Moran, Hoy and Hoy 1998). Additionally, Schunk (1991) assert that high self-efficacy teachers inspire learners to set and attain challenging but proximate goals. More so, the teacher becomes frustrated when learning manifestations are missing in the pupils. To this end, Pritchard (2009) makes a proposition that the achievement of effective learning in pupils requires teachers taking into account learners' prior knowledge, level of task difficulty, social and cultural context and the general interest of the learner.

2.2.17 Learning Achievement

The ultimate goal of the educational process is to facilitate learners to assimilate and internalize desirable educational values. This singular objective appears herculean in many developing countries and accounts for the poor quality of education which has incessantly led to the

numerous cyclic educational reforms. Learning or academic achievement could be defined as the aggregate knowledge and skills learners acquire through the exposure to schooling or a particular grade of schooling.

Generally, the educational achievement of learners in sub-Saharan African countries is relatively low most especially in Ghana. According to Amoah-Darkwah and Odonkor (2019), the global Human Capital Index Report of 2017 ranked Ghana 72nd out of 130 countries with the least developed human capital. Additionally, Greaney and Kellaghan (2008) affirm that “the quality of learning outcomes in developing countries is very poor”. Similarly, Sackey (2007) categorically states that Ghana’s basic education is constrained by under-resourcing and supervision, the disparity in access and achievement, limited relevance on vocational and technical education and management gaps. These assessments indicate that academic achievement at the basic level of education in Ghana is unsatisfactorily adequate.

To remain relevant in the ever-changing global space, calls for the abandonment of colloquial education that emphasized increased enrolment and certification at the neglect of learners’ attainment, denigrate the purpose of education. According to the World Declaration on Education for All (EFA) 1990 article 4 of the Jomtien Declaration, identify learning achievement at the basic level of education as imperative. Consequently, Greaney and Kellaghan (2001) argue that human capital is significantly replacing raw materials for economic development and assumes a key role in economic emancipation and global competitiveness of countries.

The learned attainments of a learner may be projected from the cognitive, affective and psychomotor domains or in a combination of two or more perspectives. The fruition of high academic achievement is a shared commitment among teachers, pupils, parents, school administrators, and the government who are the major stakeholders in education. If all the stakeholders function responsibly, educational attainment would be maximized. However, in as much as teachers explicitly affect the achievement of learners, Cohen and Hill (1997) advocate that sustained teacher participation in content and methodology specific capacity building programmes contributes to increased learner achievement. Also, the Council for School Performance (1997) assert that learners maintain a higher level of achievement when professional teachers with specialization in the discipline taught coupled with post-graduate certificate teach them.

The assessment of learners' achievement is a pertinent variable in education. The outcome of this assessment informs policy decisions on reforms, teacher hiring, promotion, and firing; standards setting for teachers' and learners' performances.

It is an indisputable fact that achievement in learning is threatened by a number of challenges in most developing countries. The poor achievement of learners is mainly attributed to inappropriate pedagogy application, absence of instructional resources and lack of learner and teacher motivation. In like manner, Natia and Al-Hassan (2015) report that the lack of electricity, computer, internet access and the minimal expertise of teachers in researching affect learners achievement.

Learning achievement is, therefore, the quantum of knowledge and skills learners acquire through the exposure to schooling. It is expedient that the knowledge and skills imbibed through schooling enhance their efficiency to function and compete globally.

2.2.18 Evaluation

Evaluation is paramount to the success of every activity. It permeates directly or indirectly through all spheres of life. Powell (2006) contends that evaluation should be part of the organization's integral planning process for assessing current services and resources, strategies for change, and progress monitoring. Evaluation warrants for the scrutiny of personal, public or institutional priorities in relation to the levels of attainment against established goals. According to Wall (1994), evaluation is a purposeful, systematic, and the careful collection and analysis of information for the purpose of recording the effectiveness and impact of programs, establishing accountability and identifying areas which deserve change and improvement. Similarly, Weiss (1998) defines evaluation as the systematic assessment of the operation and/or the outcomes of a programme or policy, compared to a set of explicit or implicit standards, as a means of contributing to the improvement of the program or policy. In the contest of education, Nolan and Hooves (2008) advance that teacher evaluation is an institutional system established to judge the performance of the teacher.

The categories of evaluation according to Powell (2006) broadly include; macro evaluation, micro evaluation, subjective evaluation, objective evaluation, formative evaluation, and summative evaluation. Additionally, Wall (1994) identifies that the purpose, timing and procedure used to form the criteria for classifying evaluation into formative and summative types. Formative evaluation according to Wall (1994) is also known as needs assessment/diagnostic, or pre-testing. It is carried out in the course of a programme for

improvement and to find out how well the programme is functioning (Wall, 1994). The summative evaluation also is known as monitoring of service utilization is undertaken at the end of the programme to measure the effect of the programme. Danielson and McGreal (2000) strongly argue that the summative purpose of teacher evaluation must emphasize teacher accountability and competence while the formative purpose of evaluation aims at improving specific or general teaching skills.

Evaluation processes should be organized logically. Wallace and Van Fleet (2001) suggest that effective evaluation is carefully planned, goal-oriented, finds the quality of a product or service and goes beyond measurement to reflect the situation in which it occurs. The evaluator must carefully decide on the best time to conduct the evaluation, questions to ask, whether single or multiple studies are needed and ethical considerations of the study (Weiss, 1998). Also, Wall (1994) specifies the steps involved in program evaluation as; Defining the Purpose and Scope of the Evaluation, Specifying the Evaluation Questions, Specifying the Evaluation Design, Creating Data Collection Action, Collecting Data, Analysing Data, Recording Findings, Disseminating Findings and Feedback for Program Improvement. In teacher evaluation, Almutari, Tymms and Kind (2015) accentuate that the tools for collecting evaluative evidence about teachers' performance include: classroom observation, students' achievement on a standard test, teachers' portfolio, teacher self-reflection, peer teacher review and students evaluation of teacher's performance.

Evaluation is purposed to serve specific and/or general interest. The Johns Hopkins University (2006) explain that evaluation is used to determine the effectiveness of a program, identify ways of improving on the existing program design, to satisfy donor requirements and for "political" reasons or expediency. Similarly, Wallace and Van Fleet (2001) specify that the reasons for evaluation include; to account for limited resource use, explain the modus of Operandi, enhance visibility impact, increase efficiency, avoid errors, support planning activities, express public concern, make decisions, and strengthen the political position. In addition, Almutari et al. (2015) affirm that teachers' performance accountability and self-improvement are the two main purposes for teacher evaluation.

An evaluation provides empirical evidence for determining the effectiveness of an educational programme in producing learning outcomes. The trajectory of evaluation in the school setting cannot be accomplished without a probe into the efficacy of teachers in the implementation of educational programmes.

2.2.19 Teacher Self-Efficacy

Numerous studies on teacher self-efficacy have been conducted in Ghana. Gyekye-Ampofo, Opoku-Asare and Yeboah (2017) investigated the efficacy of pre-school teachers, in St. Louis College of Education. Similarly, Cobbold and Boateng (2015) explored instructional efficacy beliefs of kindergarten teachers in the Kumasi metropolis of Ghana. Besides, Siaw-Marfo (2011) examined the self-efficacy perceptions of Social Studies teachers in the Greater Accra Region of Ghana. Additionally, Kuyuni, Desai and Sharma (2018) analyzed the self-efficacy beliefs, attitudes, and concerns about the implementation of inclusive education in Ghana. Generally, teacher efficacy studies in Ghana over the years have focused on certain subjects to the neglect of Visual Art. A wide range of factors affects the performance of Visual Art teachers. Among these factors are qualification, competence, experience, conditions of work and teacher efficacy. The construct self-efficacy act upon determinants such as beliefs, attitude and motivation (Glackin and Hohnstein, 2017). These determinants consolidate to build the capacity and confidence of the teacher to achieve anticipated learning outcomes.

Bandura (1997: p. 3) defines self-efficacy as the “belief in one's capabilities to organize and execute the courses of action required to produce given attainment”. Similarly, Ashton (1984: p.142) contributes that teacher efficacy is “teachers’ belief in their ability to have a positive effect on students learning”. Teacher self-efficacy according to Klassen et al. (2011), is defined as teachers’ judgment of their ability to influence students’ outcomes. This relates to the teacher’s impact on students’ attainment. Dellinger, Bobbett, Oliver and Ellet (2008) define teacher self-efficacy as an individual teacher’s belief in their capabilities to perform a specific teaching task at a specified level of quality in a specific situation. The definition dwells on the proficiency level of a teacher to adequately and accurately perform core mandates as a professional. Skaalvik and Skaalvik (2010) have explained teacher efficacy as an individual teacher’s belief in his or her ability to plan, organize, and carry out activities that are required to attain educational goals.

Self-efficacy consists of two dimensions, namely; perceived efficacy and the outcome expectancy of a particular task and the subsequent predictive behaviour (Bandura, 1997). It is advanced by Sarfo, Amankwah, Sam and Konin (2015: p. 21) that “teachers’ perceived self-efficacy is not an assessment of their skill set, but rather a belief about what they can or cannot accomplish under various circumstances”. Bandura (1977) opines that outcome expectancy is the personal estimate that a given behaviour will lead to a certain outcome. According to the author, outcome expectancies denote the consequences of teacher’s action usually with learners. Perceived and outcome expectancy serves as a criterion for classifying teachers’ efficacy belief

as high or low. Teachers with a high sense of efficacy and outcome expectancy behave productively and gain satisfaction from their effort, whereas teachers with a low sense of efficacy and outcome expectancy exhibit tendencies of apathy and resignation (Bandura, 1997).

The efficacy belief conceived by the individuals guides their lives and manifests through proactive self-organizing, self-regulating and self-reflecting (Bandura, 2006). Garvis and Pendergast (2011) opine that people regulate their behaviour through motivation, thought processes, affective state and changes in their environment. Teacher self-efficacy is a strong predictive construct that affects the teachers' general orientation towards the educational process and their specific instructional activities. Goddard, Hoy and Hoy (2004) simplistically and narrowly state that teacher's sense of efficacy significantly predicts the quality of the teacher's attitude to teaching. Bandura (1997: p.243) posits that teachers' perceived efficacy does not only cover the ability to teach effectively, but also learning resources efficacy, parent involvement efficacy, and the efficacy to preclude social influences that distract pupils' commitments to academic pursuits. Tweed (2013) postulates that efficacy expectations determine the degree of instructional effort invested in an activity and whether the activity is sustainable in the face of challenges.

Teacher self-efficacy is an essential psychological construct in education. It primarily involves teachers' belief in their potentials to professionally influence learning outcomes. It transcends into the belief in the ability of a teacher to efficiently perform responsibilities at a specific level to achieve desired objectives. Learners' attainment is influenced by teachers' sense of efficacy, therefore, the attempt to improve pupils' achievement in the Visual Art component of Basic Design and Technology significantly requires high efficacy teachers.

2.2.20 Effects of Teacher Self-efficacy

The driving force behind teaching performance is self-efficacy. Self-efficacy influences human achievement in a variety of settings, including education, health, sports, and business (Bandura, 1997). Teacher self-efficacy construct has an overarching impact on both teacher's performance and learners' attainment. The self-efficacy belief of teachers influences their teaching behaviours and students' motivation and achievement (Skaalvik and Skaalvik, 2007). It is emphasized by Ross, Hogaboam-Gray and Hannay (2001) that teachers who taught outside their field of specialization demonstrate lower efficacy compared to those who taught within their specialty.

Teachers with low sense of self-efficacy; shy away from difficult tasks domains which they perceive as a threat, exhibit low and weak commitment to goals they set to pursue, dwell on

their personal deficiencies and obstacles encountered in difficulties instead of concentrating to find solution and perform successfully, slacken their efforts and give up quickly in the face of difficulties, show slow recovery rate of their sense of efficacy following failure or setback and easily become victims to stress and depression (Bandura 1995: p.11).

Conversely, teachers with a high sense of efficacy possess definable traits and characterize their teaching performance with exuberance and confidence. According to Ng, Nicholas and Williams (2010), Teachers' beliefs underpin the ideas that influence how they conceptualize teaching. The individual teachers' conceptualization of teaching has a tremendous effect on teachers' self-efficacy characteristics. High self-efficacy teachers demonstrate good subject matter knowledge (Riggs 1995; Murj and Reynolds 2002), high level of planning, organization and enthusiasm (Allinder, 1994), versatile application of teaching methods (Cousin and Walker 2000), think outside the box in their teaching endeavour (De Laat and Watters (1995), flexibility and dynamism in class control (Woolfolk, Rosoff and Hoy 1990), organized and display greater skills of instruction (Ashton and Webb, 1986), and create opportunities to meet the needs of all learners (Smylie, 1989).

Teachers with high self-efficacy inspire learners to build their personal efficacy in learning (Artino, 2012). The tenets for developing learners' self-efficacy according to Artino (2012) include; helping students to set clear, specific and reasonable goals which motivate learning by attending classes, rehearsing information for remembrance, persisting and expending effort on the task. Similarly, Schunk (1991) advances that high-efficacy teachers encourage pupils to set challenging and proximal goals, provide explicit honest feedback to increase students' efficacy belief, accurately calibrate efficacy beliefs of learners with a realistic perception of one's ability in a specific task and utilize peer modelling to build pupils self-efficacy.

The efficacy traits aforementioned suggest the fact that teacher efficacy construct is associated with observable fundamental attributes which could serve as the basis for teacher efficacy evaluation. The attributes distinguish between teachers who perform creditably compared to their compatriots who deserve improvement. The construct teacher self-efficacy is an unavoidable variable in teacher effectiveness assessment discourse.

2.2.21 Teacher Self-efficacy Assessments

Teacher self-efficacy assessment provides valuable information to stakeholders in various decision-making processes, particularly about teachers. Teacher efficacy studies according to Glackin and Hoestein (2017) is dominated by quantitative methodologies. Similarly, Klassen et al. (2011) and Hofman-Kingston (2017) posit that Likert scale dominates teacher efficacy

assessment. Efficacy assessments of teachers were in the form of self-report surveys which asks participants to rate the strength of their belief in their capacity to execute requisite responsibilities (Bandura, 2006b).

With time, numerous variety of scales were created by some individuals to measure self-efficacy. The scales used for self-efficacy assessment were based on Bandura's two-way self-efficacy factors, thus personal and environmental factors (Glackin and Hoestein, 2017) inferring that cognition and environment influence self-efficacy of the individuals. The scales created by efficacy researchers often ignored contextual information and this shrunk the complexity of the phenomenon under study (Hofman-Kingston, 2017). Efficacy Likert scale probes generally into classroom work and others focus specifically on pupils' discipline, planning and instructional strategies (Ashton et al., 1984; Gibson and Dembo, 1984; Henson, 2002; Tschannen-Moran and Hoy, 2001; Hofman-Kingston, 2017). Likert efficacy scales were constructed and tailored to measure specific variables relating to teachers, pupils, or both. This implies that Likert scales could not comprehensively capture the impact of the environmental factors on the efficacy of teachers and learners.

2.2.22 Antecedent of Efficacy Assessment

There has been a lot of evolution in the instruments for assessing teacher self-efficacy. A catalogue of teacher self-efficacy assessment instruments over the years include; Rotter's Locus of Control which was grounded in Rotter's Social Learning Theory of 1966 as the theoretical bases for the development of efficacy scales (Tschannen-Moran and Hoy, 2001).

Tschannen-Moran et al. (1998) classified efficacy measures into RAND strand, measures, Bandura's Social cognitive theory strained measures and others measure and described the developmental chronology of efficacy measures to include;

1. RAND: This measure was developed by researchers at RAND Corporation (Armor et al., (1976). It consisted of RAND 1 and RAND 2, which aimed at finding whether teacher efficacy belief was controlled internally by the teacher or externally by the environment.
2. Responsibility for Students' Achievement (RSA): RSA scale developed by Guskey (1981), consisting of 30 - item instrument for measuring teachers' responsibility for student's performance.
3. The Teacher Locus of Control (TLC) Scale was developed by Rose and Medway (1981). The scale asks teachers to assign reasons for students' success or failure.
4. Webb Scale was created by Tschannen-Moran et al. (1998) with the notion to narrow the scope of teacher efficacy scale and increase their reliability.

Tschannen-Moran, Woolfolk Hoy (2001) posit that the 1980s saw the upsurge of a lot of studies on teacher efficacy assessment based on Bandura's social cognitive theory. Among them were;

1. Gibson and Dembo Teacher Efficacy Scale (1984) which measures teacher's personal and teaching efficacy. From Gibson and Dembo efficacy scale emerged Subject-matter specific modification scales such as;

- Science Teaching Efficacy Belief Instrument (STEBI) developed by Rigg and Enochs (1990).
- Science Teaching Efficacy Belief Instrument for Chemistry (STEBI-CHEM) developed by Rubeck and Enochs (1991).
- The Classroom Management and Discipline Scale developed by Emmer (1990), focuses on the Classroom Management and Discipline efficacy, efficacy to prevent external influences and personal teaching efficacy.
- Efficacy on Referral to Special Education (Coladarci and Breton, 1997).

2. Based on scope and reliability challenges inherent in the aforementioned efficacy measure scales, Bandura (1997) developed teachers' efficacy scale with seven efficacy subset namely; decision-making efficacy, resources efficacy, discipline efficacy, parents' involvement efficacy, community involvement efficacy and efficacy to create positive school climate.

3. Ohio State Teacher Efficacy Scale (OSTES) was developed by Tschannen-Moran et al., (1998) to resolve issues of efficacy measurement validity and reliability.

4. The other efficacy scales are categorized into scales influenced by dissatisfaction and scales influenced by context inclusion. According to Tschannen-Moran et al. (1998) more and more efficacy measures emerged out of the dissatisfaction with the existing efficacy measures. This inert gingered researchers to integrate aspects of existing scales to produce eclectic efficacy scales. An example of such scale was developed by Midgley, Feldlaufer, and Eccles (1989) who combined one RAND item with two items of academic futility (Brookover, Schweitzer, Schneider, Beady, Flood and Wisenbaker (1978) to form 5 item efficacy scale. Again, the quest to measure contextual influences on efficacy lead to the development of Ashton Vignette which provides series of descriptive contextual scenarios to elicit a response and determine the individuals' efficacy (Ashston, et al., 1984).

2.2.23 How to Assess Self-efficacy

There have been growing controversies surrounding the appropriateness of instruments for measuring teacher self-efficacy. Tschannen-Moran and Hoy (2001) observe that persistent

measurement problems have plagued those who sought to study teacher efficacy. Similarly, Bandura, (2006b) postulates that educational researchers have ‘mis-measured’ self-efficacy due to the misunderstanding of the construct. As a result, Bandura presented a comprehensive guide for constructing teacher efficacy scales and cautions that “there is no all-purpose measure of perceived self-efficacy” (Bandura, 2006b: p. 307). It is argued by Pajares (1996) that because the judgments of self-efficacy are task and domain-specific, globally defined measures are inappropriate for self-efficacy assessments and this weakens the effect of the construct. Measuring self-efficacy requires a clear definition of the activity domain of interest and a good conceptual analysis of its different facets; the types of capabilities needed, and the range of situations in which these capabilities might be applied (Bandura, 1977).

Task and domain-specific measures of perceived efficacy have greater predictive power than global measures of the construct, however, Bandura (1997) counsels that “domain particularity does not necessarily mean behavioural specificity” implying that it is wrong to assume that self-efficacy is concerned solely with “specific behaviours in specific situations” (Artino, 2012). Bandura (2006) distinguished among three levels of generality in self-efficacy assessment; the specific self-efficacy level (measures particular accomplishment), the perceived self-efficacy level (measures a category of performances within the same domain and condition) and the general level (measures beliefs in personal efficacy without any specific common domain or condition). Wheatley (2005) signals that getting valid data on teachers’ sense of efficacy requires the creation of an atmosphere of trust so that teachers do not fake a different sense of efficacy. This certainly calls for a research philosophical perspective which permits the researcher to interact with the subject of the research in their natural setting to draw on their lived experiences for analysis.

2.2.24 Teacher Efficacy Measurement Variables

Teacher self-efficacy assessment variables are numerous and the perimeter of a variable is determined by the individual researchers and the specific efficacy domain concerned. Hence, Bandura (2006b) proposes that the self-efficacy measure must be tailored to the multifaceted domain in which efficacy belief operates. Tschannen-Moran and Hoy (2001) opine that teacher efficacy is related to meaningful educational outcomes, including teachers’ persistence, enthusiasm, commitment and instructional behaviour, as well as student outcomes such as achievement, motivation, and self-efficacy beliefs. Tschannen-Moran et al. (1998) suggests that a valid teacher efficacy measurement must assess both personal competence (ability to adjust lesson to students’ needs, deal with learning difficulties, repair student misconceptions, and

motivate students' engagement and interest) and task analysis in terms of the resources and constraints in the teaching contexts. It is strongly argued by Hofman-Kingston (2017) that teachers' efficacy diminishes in contexts that lack professional development, administrative support, collaborative relationship with colleagues, and access to human and/or material resources.

Analysis of some efficacy studies and scales reveals some of the common efficacy variables usually measured. A study conducted by Shaukat and Iqbal (2012) on 'Teacher Self-Efficacy as a Function of Student Engagement, Instructional Strategies and Classroom Management' examined the construct with parameters such as gender, instructional strategies, students' engagement, discipline, teacher qualification and professional training. Also, Siaw-Marfo (2011) investigated 'The Efficacy Belief of Social Studies Teacher in Secondary School' in Ghana and focused the study specifically on teachers' content knowledge, selection and application of strategies, methods and techniques, material design and use, in-class communication and class management, effective measurement and evaluation and the interest of teacher in social studies teaching.

Efficacy assessment scales capture certain variables about the construct. Bandura (1997) asserts that efficacy instruments must encapsulate; efficacy to influence decision making, efficacy to influence school resources, instructional self-efficacy, disciplinary self-efficacy, efficacy to enlist parental involvement, efficacy to enlist community involvement and efficacy to create positive school climate. Similarly, Tschannen-Moran et al. (1998) indicate that teacher efficacy variables such as students' engagement, instructional strategies efficacy, efficacy for classroom management, psychological perspectives of teachers, teaching and teacher education must be explored. It is contested strongly by Wheatly (2005) that content and pedagogical knowledge and teaching skills are lurking variables in efficacy data and only the most ambitious studies introduce content mastery but not pedagogical or teaching knowledge or skills.

2.2.25 Critique of Previous Efficacy Assessments

The complexity of teacher self-efficacy has proved defiant and insurmountable to the usage of Likert scales due to domain diversity and the lack of empirical evidence to buttress finding on the construct. Tschannen-Moran and Hoy (2001) criticize the use of Likert-scale to assess teacher self-efficacy by questioning that, "can a single or multiple item statement capture the multi-dimensions of teacher self-efficacy?" The utilization of Likert-scales as a measurement of teacher self-efficacy limits the purview and richness of the construct. It is advanced by Wheatly (2002) that grouping teachers with self-reporting instruments into high and low self-

efficacy prejudices teachers and does not present the true picture of the degree of the teachers' efficacy and the domain of functioning.

Again, issues of instrument validity and reliability surface when individuals develop self-efficacy instruments (Tschannen-Moran and Johnson, 2011). It is worthy to note that the responses provided by respondents through self-report scales are usually fallacious because of the restriction on respondents' preferences. In addition, there is the tendency of teachers presenting better self-image, thereby introducing biases to mar the predictability of the construct (Glackin and Hoestein, 2017). Equally debilitating is the emphasis self-report efficacy scales placed on the theoretical knowledge of teaching at the neglect of the practical classroom performance of the teacher. These unresolved challenges militating against the use of quantitative methods in assessing teacher efficacy justify the call mooted by researchers such as Labone (2004), Wheatly (2005), Klassen et al. (2011) and Glackin and Hoestein (2017) for qualitative studies into teacher efficacy.

Apparently, the neglect of qualitative methods in the study of Teacher Self-efficacy (TES) has led to various misconceptions and misapplications of the theory in the literature (Wheatley, 2005; Wyatt, 2014; Wyatt, 2015). An examination of quantitative TES studies published since 1998 according to Klassen et al. (2011: p.36), were conceptually suspected of offering "misleading conclusions" and "a kind of definitional entropy" of teacher self-efficacy.

2.2.26 Qualitative Teacher Self-efficacy Assessment

Teacher self-efficacy is a construct with perceivable elements that relate to the teacher's knowledge and classroom performances which suitably could be explored with qualitative methodologies. The assertion is strongly affirmed by Wyatt (2015) that qualitative studies into teacher efficacy beliefs are needed to establish the relationship between teacher belief, practical knowledge and other cognitions possessed by teachers for educators to understand. A series of persuasive arguments have been tabled calling for the use of descriptive qualitative case study to provide a broader and deeper understanding of teacher self-efficacy (Labone 2004; Wheatley 2005; Wyatt 2015; Glackin and Hoestein 2017). Despite the incessant calls, there has been little qualitative research publications on self-efficacy (Klassen et al., 2011; Wyatt, 2014, 2015; Glackin and Hoestein, 2017). Pring (2004), laments that it is problematic for one methodology to dominate the study of teacher self-efficacy since only certain pervasive kinds of explanations and interpretations are likely to be heard

To obtain a credible understanding of the teachers' efficacy beliefs requires teacher observation, interview, contextual data, micro-genetic methods and the analysis of practical exhibits

(Wheatly, 2005). Similarly, Henson (2002) confirms that qualitative methods are needed for ‘in-depth study of teacher self-efficacy. However, teacher observations and interviews are extremely rare, in teacher self-efficacy studies (Tschannen-Moran et al., 1998). Qualitative teacher efficacy studies search for practical application of TSE from the teacher education perspective (Wyatt, 2015). It is significant that both formal and practical knowledge of teachers’ efficacy is examined with qualitative instruments (Wyatt, 2015). According to Shulman (1987), teachers’ formal knowledge is evident through content and pedagogical knowledge. Elbaz (1981) asserts that teachers’ practical knowledge encompasses the self, milieu, subject matter, curriculum and instruction. Wyatt (2015) conceptualizes that the use of many methods like observation and interview is designed to capture the performative elements of the teacher and gather clues about the affective dimensions of teaching experience.

Some examples of qualitative teacher self-efficacy studies over the years include; School Observations (Ross and Bruce, 2007), Written Reflections (Brand and Wilkins, 2007), Individual Interview (Cantrell and Gallaway, 2008) and Talk-Aloud Protocols (Gabriele and Joram, 2007).

2.3. Theoretical Review

2.3.1 Behaviourism Learning Theory

Behaviourism is a learning theory that associates behaviour to stimuli. The theory centres around the reaction or response evoked by a particular stimulus. Pritchard (2009) defines behaviourism as a learning theory which focuses on observable behaviours and discounts any mental activity. The major proponents of the behaviourist theory of learning according to Schunk (2012) include; John B. Watson (1878–1958), Edward L. Thorndike (1874–1949), Ivan Pavlov (1849–1936), Edwin R. Guthrie (1886–1959), and (Burrhus Frederic) Skinner (1904–1990). According to Pritchard (2009), behaviourists define learning as the acquisition of new behaviour which is synonymously termed as conditioning. The major types of conditioning in behavioural theory are; classical conditioning and operant conditioning.

2.3.1.1 Classical Conditioning

Classical conditioning theory of learning involves the reinforcement of natural reflex or behaviour which occurs in response to a particular stimulus. Ivan Pavlov, the proponent of the theory conditioned a dog to salivate at the sound of a metronome (Schunk, 2012; Pritchard 2009). The classical conditioning theorist identifies the stages of learning, namely as; Acquisition (the learning of conditioned responses), Extinction (the disappearance of

conditioned response), Generalization (the extension of conditioned response to similar stimuli) and Discrimination (selective response to stimuli).

2.3.1.2 Operant Conditioning

Learning according to Skinner (1953) as cited in Schunk (2012: p.90), is “the assortment of responses in a complex situation”; and conditioning refers to “the strengthening of behaviour which results from reinforcement”. Operant conditioning deals with the reinforcement of behaviour with rewards and the use of punishment to discontinue undesired behaviours (Pritchard, 2009). The key elements of operant conditioning according to Skinner (1953) as cited in Schunk (2012) are reinforcement and repetition. Reinforcement may be either positive or negative. Positive reinforcement is the reward for good behaviour and negative reinforcement is used to prevent the development of bad behaviours in learners. The application of positive reinforcement is intended to facilitate the repetition and strengthening of a behaviour. Repetition according to Schunk (2012) is a form of behaviour modelling which requires frequent imitation and demonstration of an activity to achieve mastery.

2.3.2 Cognitive Learning Theory

Cognitive theorists perceive learning as the activity of the mind. Schunk (2012) posits that cognitive theorist describes learning as an internal phenomenon inferred from what people do or say. The author further states that constructionism is grounded on the assumption that learners create their own learning. According to Pritchard (2009), constructivists adduce learning to mental construction that takes place when new information is organized and added onto the individuals’ current structure of knowledge, understanding and skills and the development of attitudes to our environment. The acquisition of knowledge, skills and attitudes from the cognitive perspective, according to Schunk (2012), involves mental processes such as construction, acquisition, organization, coding, rehearsing, storage in memory and retrieval.

The cognitive theory relates specific learning tasks performed by learners to mental growth. Zhou and Brown (2015) assert that children demonstrate new intellectual abilities and increased understanding of the world as they develop. Jean Piaget according to Zhou and Brown (2015) described child developmental stages and the characteristics of each stage; Sensorimotor Stage (0-2 years, simple reflex activities are performed), Pre-operational Stage (2-7 years, the child gains verbal skills and reason intuitively), Concrete Operational Stage (7-11 years, the child begins logical reasoning and deals with abstract concept) and Formal Operational Stage (11 years and above, the child performs logic and systematic reasoning). Piaget’s developmental

stages and the characteristics serve as a proximate guide on the level of task complexity and appropriateness expected from the child (Pritchard, 2009).

Learning is observed as an activity that essentially helps the individuals attune themselves to their environment. According to Piaget as cited in Pritchard (2009) emphasizes that processes for adjusting to the environment require assimilation and accommodation. Assimilation entails the incorporation of new knowledge into an existing mental structure (schema) to increase the individual's knowledge bank, whereas accommodation involves the modification of the mental structure to cope with new experiences which have contradicted existing schema (Pritchard, 2009).

2.3.3 Social Cognitive Theory

The theoretical foundation of Self-efficacy is grounded in Social Cognitive theory. Social Cognitive theory was developed by Bandura in 1987 as a refinement to the preliminary Social Learning theory experiment in the 1960s. The theory merges the psychology of learning promoted by the behaviourist and cognitivist and integrate them with mediational processes due to Bandura's dissatisfaction with the unidirectional assumptions the theories advance about learning (Slaughenhou, 2016). According to Bandura (1977) as cited in Redmond (2010) both the behaviourist and cognitivist learning theories ignored the role of cognition in motivation and the role of the situation in learning.

The Social cognitive theory according to Bandura (1986), is based on the reciprocal influence among personal or cognition, behaviour and environment factors. The theory illustrates human functioning in a triadic reciprocal relation where behaviour, cognition or personal factors and the environment operate interactively to determine each other (Bandura, 1986). The principle of reciprocity, according to Schunk and Zimmerman (2006), and Bembenuitty, White and DiBenedetto (2016), indicate that the individuals act as agents to influence their personality, behaviour and environment. Bandura (2005) posits that the influence of agency on person, behaviour and environment in Social Cognitive theory makes the individuals proactive, self-organizing, self-reflecting, and self-regulating. However, Schunk and DiBenedetto (2016), and Bandura (1997) advance that the influence of personal factors on the individual (agent) is stronger over behaviour and environment factors than on the reverse.

Redmond (2010) opines that Social Cognitive theory constitutes self-evaluation (comparing one's performance to desired goals and strategizing to achieve), self-observation (monitoring oneself for motivation to achieve a goal), self-reaction (Behaviour modifying cognitive process) and self-efficacy (the capacity to achieve a goal). Although Social Cognitive theory covers

many psychological domains, researchers' interest is skewed primarily towards self-efficacy (Locke and Latham, 2002).

It is an undeniable fact supported by Bandura (2012) that learning results from the social environment, personal factors and behavioural factors. Similarly, Bembenuddy et al. (2016) posit that learning is attained through environmental observation, personal motivation or self-efficacy and the ability to discipline and regulate oneself. The authors added that in the school setting learners model behaviour from their peers and teachers. To this end, Schunk and Dibenetto (2016) counsel that the Social Cognitive Theory can function suitably as a framework for teachers to improve the emotions of learners (personal factor), develop and raise the academic skills of learners (behavioural factor) and innovate school and classroom settings (environmental factor) to increase learning outcome.

2.3.4 Self-efficacy Theory

Self-efficacy, according to Bandura (1997), is the belief about one's own capabilities to organize and execute a certain task. Self-efficacy or self-confidence is optimistic self-belief in our competences and/or chances of success in accomplishing tasks to produce favourable outcomes (Akhtar, 2008). Similarly, Snyder and Lopez (2007) posit that self-efficacy is the belief in what the skills of the individuals can achieve under certain conditions. The fundamental notion of self-efficacy is that individuals' performance and motivation is relative to their effectiveness (Bandura, 1982 as cited in Redmond and Slaughenhou, 2016). In consonance with Bandura, Gecas (2004) advances that the way people behave is in fulfilment of their belief.

The theory of self-efficacy comprises efficacy expectation and outcome expectancy. According to Gavora (2010), efficacy expectancy is the conviction that one has the ability, knowledge and skills to successfully execute the behaviour or actions required to produce the desired outcome(s). Outcome expectancy on the other hand, according to Kuuseinen (2016) is the consequence of performance leading to self- satisfaction or social approval. Gavora (2010) expounds that outcome expectancy is the degree of impact produced in the performance of a task which may be either low or high. It implies that a given behaviour or action leads to a given outcome(s).

People exhibit different levels of confidence, motivation and performance characteristics which are descriptive of their efficacy. Redmond and Slaughenhou (2016) assert that the degree of self-efficacy is judged based on self-efficacy magnitude (the difficulty level of the task), Self-

efficacy strength (the conviction to succeed) and the generality of self-efficacy (the cross-discipline and domain application of self-efficacy).

Self-efficacy belief influences thought patterns and emotions which enable or inhibit actions. Self-efficacy is a self-regulation construct which guides the conscience of the individuals in selecting and developing ideas about what is appropriate or inappropriate (Williams, 2010). It is advanced by Betz (2007) that self-efficacy can affect behaviour in ways that include activity choice, goal setting, effort and persistence, learning and achievement. It is prudent to pay special attention to self-efficacy when setting goals to make sure that our efficacy beliefs attune with our aims, but do not conflict with them (Akhtar, 2008). Goals that conflict with the individual teacher's efficacy belief decrease the teacher's self-efficacy.

Bandura (1997) identified mastery experiences, vicarious experiences, verbal persuasion and the psychological or affective state as the sources of self-efficacy which partly influence how people judge their capabilities, strength, and vulnerability to dysfunction.

Mastery experience is the first and foremost source of self-efficacy. The mastery experience covers knowledge, skill and practice which directly increase self-efficacy. To prevail in the development of a high sense of efficacy requires determination, resilience, perseverance and diligence to overcome all impediments to success. Aligning mastery experience to teacher efficacy should cover the efficacy of teacher to learn and perform better (Wheatley, 2005). Evidently, mastery experience produces the most powerful influence on efficacy beliefs. However, individuals who do not acquire the appropriate knowledge and skills either by virtue of physiological impairments, systemic failures or personal inabilities exhibit lesser self-efficacy in activities.

Vicarious experience is the second source of self-efficacy which involves the observation of the people around us (Akhtar, 2008). It entails identifying, observing and modelling of the success behaviour of others. These observations motivate the individuals to build and improve upon their self-efficacy. The experience achieved through comparison and modelling for capabilities development is less reliable compared to the information through mastery experience (Artino, 2012). Efficacy beliefs induced solely by observation and modelling tend to be weaker, ephemeral and more susceptible to change (Bandura, 1977). However, vicarious experience is significant to learning when appropriate reinforcement is attached.

Verbal or social Persuasion describes the influences of the people around the individual who act as coaches to strengthen the efficacy belief for success (Akhtar, 2008). Positive and constructive motivations trigger the development of efficacy, whereas negative comments

retard the development of self-efficacy. Verbal persuasion is widely used in academic settings to help learners believe that they could cope with difficult situations (Artino, 2012). However, Bandura (1997) asserts that verbal persuasion alone may be limited in its power to create an enduring increase in perceived efficacy, but it can bolster self-change if it is accompanied by positive appraisal.

Finally, Self-efficacy is influenced by the individual's emotional, physiological or affective state. Tendencies such as tension, depression, stress and low confidence are signs of vulnerability and poor performance, whereas positive emotions boost confidence and enhance self-efficacy (Bandura, 1997). The author further states that people express stress reactions through increased heart rate, sweating, hyperventilation, anxiety and fear during demanding tasks which are signs of vulnerability. The expectation of success is heightened when people overcome stress reactions than if they are "tense and viscerally agitated" (Bandura, 1977). According to Artino (2012), fear generates the thoughts of impending danger, thereby elevating the individual's anxiety level far beyond what the actual situation may require. Bandura (1997) cautions that the individual's cognitive assessment of physiological information about the performance can affect motivation and self-efficacy positively or negatively.

2.4 Conceptual Framework

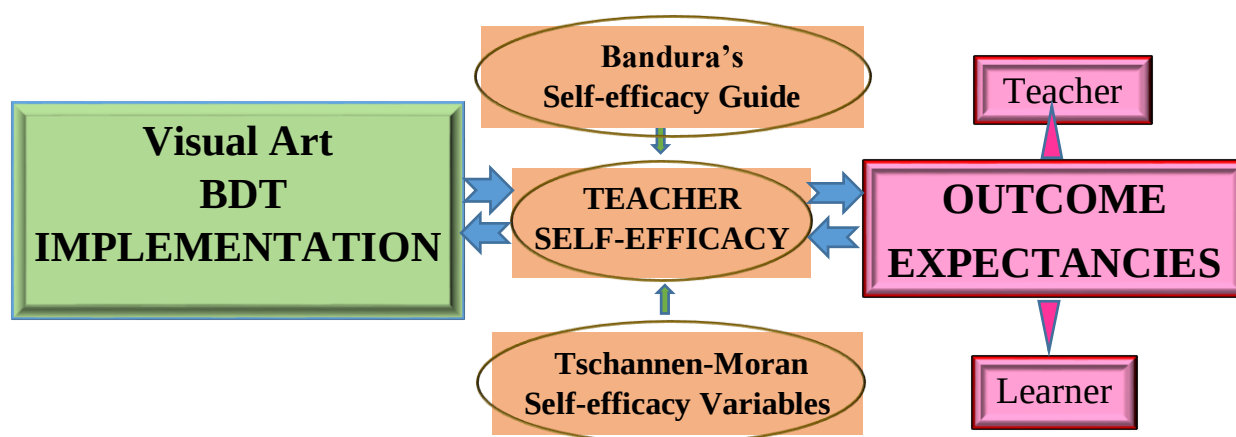


Figure 2.1: Conceptual Framework

Source: Framework adapted from Bandura (1997) and Tschannen-Moran et al. (1998).

The conceptual framework for the study was adapted from Bandura (1997) and Tschannen-Moran et al. (1998) criteria for teacher self-efficacy evaluation. The framework was developed based on the reciprocal deterministic causal quality of social cognitive theory. Teacher self-

efficacy has been defined by Skaalvik and Skaalvik (2010) as the teachers' belief in their ability to plan, organize and perform activities required to attain educational outcomes. The mandate of the teacher in the educational process entails the implementation of the curriculum. The fulfilment of this obligation is incumbent on the performance quality of teachers in the schools. The conceptual framework of this study is sectioned into three interrelated phases, namely; Visual Art component of BDT implementation, teacher self-efficacy and achievement. Each of the phases dovetails into each other with a repercussive effect. The magnitude of teachers' self-efficacy determines the quality of Visual Art in BDT implementation which culminate into the quality of teachers' and learners' outcome. The framework begins with the evaluation of Visual Art component of BDT teaching and learning together with the prevailing circumstances in the schools in relation to the goals of the subject. The construct is assessed with emphasis on the selection of the options, period allocation, availability of resources, teaching proficiency and the attitude of pupils to Visual Art.

The second phase of the conceptual framework explores Visual Art teachers' self-efficacy in the teaching of the Visual Art subject. Klassen et al. (2011) define teacher self-efficacy as the teacher's judgment of his or her ability to influence learner outcomes. Bandura (1997) proposes that a meaningful teacher efficacy assessment encompasses decision-making efficacy, school resources efficacy, disciplinary efficacy, parental involvement efficacy, community involvement efficacy, positive school climate creation efficacy and instructional efficacy. Instructional efficacy according to Yack and Shaw (2001) connotes the judgment of teachers' competence to teach and engage learners; including learners who are difficult or unmotivated to attain desired learning outcome. Additionally, Tschannen-Moran et al. (1998) suggest that valid teacher efficacy measurement must assess both personal competence and analyse task in terms of constraints in the teaching context, including variables such as students' engagement, instructional strategies, and class management. The aforementioned variables suggested by Bandura (1997) and Tschannen-Moran (1998) were adapted to evaluate the self-efficacy of the Visual Art teacher in the implementation of the Visual Art component of the BDT curriculum in Ghana.

The third and final phase of the conceptual framework is outcome expectancies. Klusmann, Musculus, Sproesser and Renner (2016) posit that outcome expectancy is the consequence of performance leading to self-satisfaction or social approval. Similarly, Gavora (2010) defines outcome expectancies as the degree of impact produced in the performance of tasks which may be either low or high. The efficacy belief exhibited in the performance of the teaching task either augments or declines the achievement of both teachers and learners. Teachers' perception of their efficacy directly influences the learning environment and the level of achievement

reached by learners (Bandura 1993; Hofman-Kingston 2017). Teachers' sense of efficacy manifests through the quality of learners' interactions, projects, assignments and exercises which may be either higher or lower than expected.

The Visual Art component of Basic Design and Technology (BDT) curriculum is predominantly a practical oriented subject. The study predicates outcome expectancies categorically on the self-efficacy of the Visual Art teachers to plan and organize practical lessons with corresponding overt display of pupils' achievement through the quality of project works they produce.

2.5 Summary of Literature Review

The efficacy of teachers is an essential integral determinant to the achievement of the objectives of the Visual Art component of Basic Design and Technology (BDT) curriculum as this study sought to investigate outcomes. To obtain a broader understanding of the role of teacher self-efficacy in the implementation of the Visual Art component of BDT, an extensive empirical and theoretical review was done. The review was crowned with a conceptual framework for the study. The empirical literature review broadly covered the Concept of Ghana's education and its philosophy; BDT curriculum and Visual Art education; Curriculum implementation; Teacher qualification, Teaching and learning resources; Learning, Conditions of learning and effective learning; Evaluation, Teacher self-efficacy, Self-efficacy characteristics and how to measure of teacher self-efficacy.

The theories reviewed included behaviourism learning theory which consisted of classical conditioning and operant conditioning. Also, the cognitive, social cognitive learning theories coupled with self-efficacy theory were reviewed.

The chapter finally concluded with a conceptual framework adapted from Bandura (1997) and Tschannen-Moran (1998) which serve as the rudder for the study.

CHAPTER THREE

METHODOLOGY

3.1 Overview

The chapter maps out and discusses the research approach, the research type, population, target population, accessible population, sampling technique, sample size, sources of data, data collection instruments, validation of instruments, data collection procedure, ethical considerations, data analysis and the research philosophy.

3.2 Research Approach

Research approach, according to Creswell (2014) outlines the plans and procedures for the study, which covers assumptions, methods of data collection, analysis and interpretation. The study adopted the qualitative approach. The qualitative approach is defined according to Creswell (2014), as a research approach which explores a social phenomenon in its natural setting to build a holistic picture of the phenomenon with a detailed descriptive report. Clearly put, Denzen and Lincoln (2005) conceptualize qualitative research as meaningful observation and representation of the world in a natural setting through the use of field notes, interviews, conversations, photographs, recordings and memos. Similarly, Yin (2011) postulates that qualitative research is used to study real-life setting, discover how people cope and thrive in their settings. Arguably, Harling (2002) asserts that a qualitative researcher assumes an impersonal role, to seek to understand the phenomenon and construct knowledge.

Qualitative research begins with a broad area of interest that is actively investigated to interpret, create and construct meaning (Terrell, 2016). According to Yin (2011) qualitative research is applicable to the study of peoples' real-life situation, views and perspectives, context, social behaviour and relies on multiple sources of data rather than single sources. Qualitative research is holistic and adopts natural approaches to solving problems than the quantitative research and it is permissible to the subjective aspect of human behaviour (Powell and Connaway, 2004). According to (Hersse-Biber and Leavy (2011) as cited in Terrell (2016: 146), qualitative research allows the collection of text-based data to answer "Who", "When", "Where" and "Why" questions about the research.

The adoption of qualitative approach for the study provided the researcher, an extensive purview of the interacting factors on the efficacy of the Visual Art teacher in the implementation of the Visual Art component of BDT curriculum together with the role of teachers' efficacy in

pupils' academic achievement in the subject. The affordances of the qualitative method allow for comparison and vivid narration on behavioural qualities such as teacher efficacy, teaching, learning, contextual factors of teaching and pupils' performance. It is strongly argued by Powell (2006) that the qualitative method is appropriate in the evaluation of a phenomenon that is not quantifiable. The qualitative approach is chosen for the research because it provides the best integrated structural plan for soliciting, analysing, interpreting and representing research findings of a social phenomenon such as teacher efficacy and pupils' academic attainment. The research design adopted for the study complements and harmonizes perfectly with the methods of the study which explored a social phenomenon such as teacher self-efficacy and the learning achievement of pupils.

3.13 Research Philosophy

Research philosophy is the central tenet which incorporates general and personal beliefs for exploring and creating knowledge. According to Saunders et al. (2009), research philosophy is the system of beliefs and assumptions for developing knowledge which integrates different elements of the research into a coherent unit. The authors argue that a credible research philosophy constitutes a systematic and consistent selection of research methodology, data collection instruments and data analysis procedures.

The research philosophy which corresponds to the ideology of the researcher is interpretivism. The origin of the interpretivist philosophy is traced to hermeneutics and phenomenology, with the German sociologist 'Max Weber' credited as the central influence of interpretivism (Chowdhury, 2014). Interpretivism according to Saunders et al. (2009), is the 'the way we as humans attempt to make sense of the world'. Interpretivism consists of research methods which adopt the position that people's knowledge of reality is socially constructed by human actors, and so it abhors methods of natural science (Eliaeson, 2002). It is advanced by Whitley (1984) that interpretivists find and explain the reason for people's actions, behaviours and interactions with others in their social or cultural setting. According to Myers (1997), interpretivism is noted for its value in providing contextual depth about the phenomenon under study.

The interpretivist philosophy underpinned the researcher's choice of research methodology that permitted social knowledge construction by interacting with a homogeneous and heterogeneous community of people to get an in-depth understanding of their experiences. The interpretivist philosophy strand considered most suitable for the research methodology was 'interpretivist phenomenology' (Saunders et al., 2009). The interpretivist phenomenology according to

Saunders et al. (2009) seeks to collect and interpret the lived experiences of the participants. It was deemed appropriate because human beings who are the subject of the study are susceptible to rapid changing of perceptions. This invariably required a warm participative, interactive and cooperative relationship between the researcher and the subjects to discover the implementation, teacher self-efficacy and its role on pupils' performance in the teaching and learning of the Visual Art component of BDT curriculum.

It is evident that a complementary relationship exists between the research philosophy and the conceptual framework of the study. The conceptual framework of the study provided the rudder of inquiry into the Visual Art component of BDT implementation, teacher self-efficacy and pupils' academic achievement which are dynamic human constructs. The research philosophy embraced the exploration of the lived experiences of teachers and learners in their own schools in relation to the teaching and learning of the Visual Art component of BDT curriculum. This notion informed the choice of multiple case study and descriptive research for the study. The research philosophy resonated well with the conceptual framework because teacher self-efficacy embodies multiple observable variables which culminate to impact on teacher professionalism, performance and pupils' academic achievement.

3.3. Research Method

The research type details out the specific research strategy the researcher employs in the inquiry process. The research strategy provides a framework for conducting the research. According to Saunders, Lewis and Thornhill (2009), research strategy specifies how the researcher would manoeuvre to provide answers to the research questions. In view of the topic of the study, the researcher employed multiple case study and descriptive research methods for the study. The rationale for employing the two key research methods in the study was to grant the researcher access into the school context to become conversant and understand Visual Art teachers' self-efficacy vis-à-vis pupils' achievement in the implementation of the Visual Art component of Basic Design and Technology (BDT) curriculum implemented at the Junior High School (JHS) level in the Ghanaian system of education.

3.3.1 Multiple Case Study

Multiple case study was considered most appropriate for the study. Harling (2002) argues that to understand a phenomenon involving humans thoroughly requires holistic deeper probing of many variables and a full description of the influences associated with the variables. "A case study is a holistic inquiry that investigates a contemporary phenomenon within its natural

setting” (Harling, 2002: p.1). To Creswell (2013), a case study explores real-life, contemporary context (a case) or different contexts (cases) over time through detailed, in-depth data collection from single or multiple sources. It is observed by Yin (2003) that case study either encompasses a single study or a multiple of studies. In drawing the dichotomy between case study and multiple case study, Baxter and Jack (2008) assert that case study involves the study of a single case, whereas more than a case allows a researcher to compare and draw out similarities and differences studied in multiple case study.

According to Wells (2004), a good case study is sequenced such that an event transitions into another. Evidence obtained from a multiple case study is stronger and more reliable (Baxter and Jack, 2008). According to Vohra (2014), case studies integrate data collection methods such as interviews, questionnaires, observation and archives. Yin (1994) emphasizes that multiple case study strengthens results by making results more valid and reliable.

This study was undertaken in public and a private Junior High Secondary (JHS) to obtain a rich understanding of the lived experiences of teachers and pupils in the teaching and learning of the Visual Art component of Basic Design and Technology (BDT) curriculum. The multiple case study was preferred for the study to create a unique holistic understanding of the similarities and differences in teachers’ self-efficacy in Visual Art implementation. The study was also intended to create an insight into the different learning contexts and their repercussions on pupils’ academic performance. With cognizance to the study of teacher efficacy, teaching and learning which are complex sociological phenomena, multiple case study assumes more veracity to yielding plausible data for better understanding of the issues to be studied.

3.3.2 Descriptive Research

Descriptive research dominantly relies on a textual explanation of the various facets of a phenomenon under study. Tawiah (2006) posits that descriptive research is a qualitative method which describes data with words. According to Dulock (1993), descriptive research describes facts and characteristics of a population of interest systematically and accurately.

The descriptive research method was adopted to elicit data for analysis. The method was specifically utilized to describe, record, analyse, interpret, and draw similarities, contradictions, summary and conclusions about the different occurrences in the different contexts of the study. These analytic processes are conducted mindful of the accumulative effect of teacher self-efficacy on the implementation of the Visual Art component of BDT and the role of the teacher in pupils’ academic performance. According to Zikmund (2000), descriptive research defines

the phenomenon under study. The application of descriptive research to this study basically aims at describing the self-efficacy of BDT Visual Art component teachers and the academic performance of the pupils in the selected schools.

3.4 Population for the Study

The population for the study consisted of all the JHS headteachers, teachers and pupils in the Greater Accra Region in Ghana who are pursuing Visual Art component of BDT curriculum. Population, according to Ghauri and Grounhaug (2005), is the entirety of the unit from which the sample for the study is determined. The population in this context connotes the group to whom research findings can be generalized. Bryman and Bell (2011) state that the population is “the first” to consider in the determining sampling method for a particular group of interest.

3.4.1 Target Population

Target population is a group of research participants with specific characteristics of interest and relevance to a study (Bartlett, Kotrlik, and Higgins, 2001). Likewise, Asiamah, Mensah and Oteng-Abayie (2017) articulate that the target population is more refined than the general population and is devoid of controversial characteristics to the research assumptions, contexts and goals. The target population for the study constituted headteachers, teachers and pupils from public and private JHS in Accra Metropolitan area where the Visual Art component of BDT curriculum is studied. The target population was restricted to Form Two pupils with the reason that they had gained much experience in the Visual Art component of BDT curriculum compared to their peers in JHS 1. Also, the JHS 3 pupils were preparing for Basic Education Certificate Examination (BECE) at the time of the research and the probability of not accessing authentic data from them was very high so the study excluded them from data collection.

3.4.2 Accessible Population

The accessible population according to Asiamah et al. (2017) is the cohort from which the study sample is drawn and data for the study collected. In precise, Bartlett et al. (2001) equate accessible population to the sampling frame of the research. The accessible population consisted of two JHSs, one public and one private. The selection of the schools was premised on the status of the schools in terms of the human and material resources and the prestige and privileges accorded to the schools in the research setting. The accessible population for the study was 57, consisting of 2 head teachers, 2 Visual Art teachers and 53 pupils as represented in Table 3.1.

Table 3.1: Distribution of Accessible Population

SCHOOLS	NO. OF CLASSES	PUPILS' ENROLMENT	NO. OF TEACHERS	NO. OF HEAD TEACHERS
School A (Public)	1	36	1	1
School B (Private)	1	17	1	1
TOTAL	2	53	2	2

Source: *Author's fieldwork, 2019.*

3.5 Sampling Technique

The study employed purposive and quota sampling techniques to select participants for the study. Purposive sampling according to Cresswell and Clark (2011), is a deliberate selection of individuals or groups that has the knowledge and experience of interest about a phenomenon. The adoption of the purposive sampling technique was significant in the selection of only public and private JHS headteachers, Visual Art teachers and pupils for the study. Again, the emphasis laid on the JHS 2 teachers and pupils due to their appreciable experience in the Visual Art component of BDT curriculum coupled with the researcher's assumption that they stand a better chance of producing more sincere data since they are not pressed by BECE duress. Also, due to the fewer number of headteachers and teachers accessed for the study, all the four teachers were automatically roped into the study.

Quota sampling is defined by Malhotra (2004) as the selection of participants of a study which is proportionate to the subject of interest. Maison (2002) asserts that quota sampling entails the determination of the fixed number of people, cases and settings required in a study. The quota sampling, on the other hand, was utilized as a complement to the purposive sampling to determine the proportion of pupils to draw from each school to constitute the sample for the study. The quota sampling was rationalized to achieve a subset reflective of the Form 2 classes from both schools.

3.6 Sample Size Determination

It is suggested by Leedy and Ormrod (2005) that research is quality with acceptable results when thirty per cent of the population is fairly represented in the study. To obtain a representative sample of the population studied, the sample size determination formula $n = \frac{N}{1 + N(e)^2}$ put forward by Yamane (1967) as cited in Glenn (2009) was used. Glenn (2009) explains that;

n = sample size

N = total population of pupils (53)

e = margin of error which is 5% (0.05).

Substitution of the variables in the formula to find sample size;

$$n = \frac{53}{1 + 53(0.05)^2}$$

$$n = 53 / 1 + 1325$$

$$n = 53 / 1.1325$$

$$n = 46.79$$

$$n = 47$$

Using the sample determination formula proposed by Yamane (1967) as cited in Gleen (2009), for the population of 53 pupils, a sample size of 47 pupils was arrived at for the accessible population excluding the headteachers and the teachers who are automatic subjects for the study.

Calculating the Percentage of Pupils' Enrolment for each School

Enrolment / Total Population $\times$ 100

School 'A': $36 / 53 \times 100$
 $= 67.9 \%$

Approximately **68%**

School 'B'; $17 / 53 \times 100$
 $= 32.0\%$
 $= \mathbf{32\%}$

Calculating the Percentage Sample Size for each School

Enrolment Percentage / 100 $\times$ Sample Size

School 'A': $68/100 \times 47$
 $= 0.68 \times 47$
 $= \mathbf{31.96}$
 $= \mathbf{32}$

School 'B': $32 / 100 \times 47$
 $= 0.32 \times 100$
 $= \mathbf{15.4}$
 $= \mathbf{15}$

Table 3.2: Schools' Percentage and Sample Size Distribution

School	School Enrolment Percentage	School Sample Size	No of Teachers	No of Head Teachers
School 'A'	68	32	1	1
School 'B'	32	15	1	1
Total	100	47	2	2

Source: *Author's fieldwork, 2019.*

3.7 Sources of Data

3.7.1 Primary Data

The fundamental data the study depended on was from primary sources. Hollensen (2007) posits that primary data are first-hand tailored information generated by research to answer research questions. The primary data synthesized for the study were sourced by the researcher mainly from the participants of the study through questionnaire, interview and observations. The analysis and conclusions drawn about the study were predominantly informed by the findings from the primary data gathered on Visual Art component in BDT implementation, teacher self-efficacy and the role of teacher self-efficacy in pupils' academic achievement.

3.7.2 Secondary Data

A substantial amount of secondary data were employed in the literature review and the discussion of the major findings of the study. The secondary data accessed from journals, libraries, textbooks, internet, published and unpublished books and dissertations served as the textual empirical, theoretical and conceptual foundations that guided the study.

3.8 Data Collection Instruments

In relation to the research design, and for the purposes of data triangulation, the researcher employed open-ended questionnaire, interviews and observation to source first-hand data from the respondents. In the application of these instruments for data collection, a frantic effort was made to provide an amiable trustworthy relationship between the researcher and the respondents to thwart respondents from 'faking attitudes'.

3.8.1 Questionnaire: A questionnaire (see Appendix C) was prepared by the researcher based on the research objectives and administered to JHS 2 pupils. The utilization of the questionnaire

in the study was informed by the number of pupils involved in the study. Again, considering the low literacy level of the pupils, the open-ended questionnaire would not yield explicit genuine data for the study. It is, however, supported by Abawi (2013) and Mcleod (2018) that questionnaires are tools for collecting qualitative data from a large sampled population. The questionnaire was used to gather data on demography, Visual Art theory and practical teaching and learning, time allocation, availability of resources, pupils' interest, academic performance, and teachers' attitude to Visual Art component of BDT curriculum lessons.

According to Tschannen-Moran and Hoy (2001), teachers' sense of efficacy correlates positively with learners' performance. Hence, teacher efficacy data on Visual Art implementation, pupils' interest and achievement in the subject were sourced from the pupils through questionnaire. The questionnaire explicitly required the respondents to express their opinions about Visual Art option selection, learning processes, logistics and their perceptions about the Visual teacher.

3.8.2 Interview: Interview was considered more appropriate for the teachers and the headteachers because they were fewer in number. Brinkmann (2008) asserts that an interview is an interactive conversation between an interviewer and interviewee or a group to find definite information. Similarly, Silverman (1993) cited in Leedy and Ormrod (2005) argues that the interview provides very significant research information. In addition, Gill et al. (2008) opine that semi-structured interview questions define and explore a phenomenon extensively by allowing the interviewee and the interviewer to diverge and pursue the phenomenon. Hence, the researcher prepared an interview guide (see Appendixes A and B) and had a number of face-to-face interview sessions with the teachers and the headteachers. The interview was intended to solicit self-efficacy information about teacher preparation and qualification, instructional resources, teacher performance, Pupils' attitude and the role of teacher self-efficacy in pupils' academic achievement in Visual Art component of BDT curriculum.

The interview session with the headteachers was intended to seek their opinions about the efficacy of the Visual Art teachers in the implementation of the Visual Art component of the BDT curriculum and their corresponding role in pupils' attainment. Also, the interview was to probe for insights about the supports provided by the school to Visual Art and the challenges the school faces in the implementation of the subject.

3.8.3 Observation: According to Leedy and Ormrod (2005), observation is field related retrieval of data by the researcher about a phenomenon under investigation through the senses; sight, hearing, smelling, listening and feeling. Observation guarantees researchers access to

firsthand information about the phenomenon. It functions as an authenticating instrument to other sources of data provided by other instruments about the phenomenon.

The type of observation adopted for the study was participant observation. The researcher critically observed the efficacy of the Visual Art component of BDT curriculum teacher with an emphasis on content mastery, methodology, class control, motivation, evaluation and the role of teacher efficacy in the academic performance of the pupils. Also, the researcher observed the availability and utilization of logistics and financial supports essential for the teaching and learning of the subject. Observation check list was prepared to guide the data collection process (see Appendix D).

The preference for questionnaire, interviews and observation in the data collection process was to triangulate the data for sound analysis and discussion. Johansson (2003) explains triangulation as the use of multiple research method across multiple periods of time. As part of data triangulation process supported by Woodside (2010), teachers' and pupils' attitude towards planning, organization and execution of teaching and learning activities in Visual Art were considered. Similarly, Siaw-Marfo (2011) observes that teacher efficacy study could be enhanced by the inclusion of classroom observation, interviews and pupils' achievement scores.

3.9 Instrument Validity and Reliability

Research instruments were validated to examine the appropriateness of the instruments. According to Leedy and Ormrod (2005), validity indicates the degree to which an instrument measures what it is designed for. To Ghauri and Gronhaug (2005), validity is how well the collected data covers the exact area of inquiry. In order to ensure the accuracy of the questionnaire, interviews guides and observation checklist, the instruments were proofread by the researcher with corrections effected and certified by experts prior to the administration of the instruments to the research participants. To a large extent, the presence of the researcher in the field promoted clarity and high cooperation from the subjects of the study. This contributed to the high return rate of the questionnaire.

Again, calculated effort was made to produce instruments that would yield reliable results. Reliability according to Carmines and Zeller (1979), is the extent to which measurement of a phenomenon provides a stable and consistent result. Reliability deals with the repeatability of instruments' results under similar conditions (Taherdoost, 2016). To ensure the reliability of the instruments, the questionnaire, interview guides and the observation checklist (see Appendix D) was piloted by the researcher in two JHSs at Kasoa in the Central Region of

Ghana. The instruments were tried on headteachers, Visual Art teachers and pupils to assess the strengths and weaknesses of the instruments. Relevant modifications were effected to eliminate ambiguities in the instruments, after which they were administered to the research participants.

3.10 Procedure for Data Collection

The participants of the study were contacted in their various schools by the researcher. The research instruments; questionnaire, interviews and observation were used to collect data mainly from the headteachers, Visual Art teachers and pupils about a range of variables about Visual Art component of BDT curriculum implementation. After this a 20 – item questionnaire with open-ended questions or items was administered to pupils to solicit data on demography, selection of Visual Art options, learning resources, teaching and learning and the interest in Visual Art.

Semi-structured interviews were administered to the Visual Art teachers and headteachers to gather data about these study respondents' demography, Visual Art component of BDT curriculum implementation, teacher self-efficacy, school support for Visual Art and the role of teacher self-efficacy in pupils' academic achievement. The data accessed from these respondents through interview were further verified through observation.

The study utilized non-participant observation technique to validate the credibility of the data accessed through questionnaire and interview about teacher self-efficacy, Visual Art implementation and the role of teacher self-efficacy on pupils' achievement in the contexts under study. In addition, the observation was enormously used to assemble data about teaching and learning, classroom milieu, teacher efficacy and the role of efficacy on pupils' academic achievement in the Visual Art component of BDT curriculum at the JHS level of the Ghanaian educational system.

3.11 Data Analysis Plan

Data analysis according to Weiss (1998), aims at converting a mass of raw data into a coherent account and it involves the task of sorting, arranging, and processing data to make sense of their configuration. The purpose of data analysis is to produce an account that is accurate and meaningful of the raw data or a blend of them (Weiss, 1998). The author further states the strategies for data analysis to include; describing, counting, factoring, clustering, comparing, finding commonalities, examining deviant cases, finding rival explanations and narrative.

Due diligence was observed in following standard procedures in the process of data analysis. The data accessed from the field were reviewed, verified, coded, transcribed and analysed thematically. Again, empirical and inferential assumptions were made based on the data obtained. The data analysis results were presented textually with the accompanying percentage values where possible. Also, illustrations such as tables, pie chart, bar graphs and photographs were used to present the summary of the analysis.

3.12 Ethical Considerations

The participants of the study, which consisted mainly of Visual Art teachers and JHS 2 pupils were voluntarily selected. A conscious effort was made to get the cooperation of the headteachers for the study. Courtesy was extended to them by first seeking formal permission from the gatekeepers (municipal educational directors and headteachers) who have oversight responsibility over the schools with an introduction letter from the Department of Educational Innovations in Science and Technology – KNUST (see Appendix E). This was followed by meeting the individual headteachers, Visual art teachers and their pupils to seek their consent and draw a schedule for the study. It was reiterated to the participants that the study was solely for academic purpose and nothing else to allay any possible fears.

3.13 Summary of Methodology

The study adopted a qualitative research methodology with specific reference to multiple case study and descriptive research. The rationale for the research methodology choice was to obtain in-depth knowledge about Visual Art implementation, Visual Art teacher self-efficacy and ascertain the role of teacher efficacy in pupils' academic achievement.

The chapter concludes with research philosophy. The research philosophy consistent with the researcher's believe about how knowledge must be constructed is interpretivism. Interpretivism research philosophy is based on the ideology that knowledge is socially constructed through the explanation of the reason for peoples' actions and behaviours in specific social settings. It is the conviction of the researcher that the methodology adopted for the study will produce a plausible knowledge about the construct under study. The philosophy of the study sought to create knowledge by exploring the settings and the activities constituting the implementation of the Visual Art component of Basic Design and curriculum in the Junior High School JHS level in the Ghanaian system of education.

The participants utilized in the study consisted of 47 JHS 2 pupils, 2 Visual Art teachers and 2 headteachers. The subjects of the study were purposively and simple randomly selected from a public and a private JHS(s) in the Greater Accra Region of Ghana where the Visual Art Component of BDT was taught.

The data required for the study were elicited from primary and secondary sources. The secondary data were obtained from literature while the primary data were sourced with the questionnaire, interview and observation. The application of the questionnaire in qualitative data collection was necessitated by the large sampled size the study had to deal with. The aforementioned research instruments were scrutinized to safeguard their validity and reliability for data collection. With full compliance of research ethical considerations, the instruments were administered to the research participants in the schools and the data thereafter obtained were transcribed, reviewed and analysed thematically. The data yielded via the methodology of the study are presented and discussed in the ensuing chapter of the study.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter presents the discussion and analysis of the findings gathered from the field. The analysis covers responses accessed from 47 pupils, 2 teachers and 2 head teachers from selected public and private JHS in the Greater Accra Region. The findings are presented illustratively and textually using tables, frequencies, percentages, pie charts and photographs. The analysis is followed by a discussion of the major findings from the study. The outline of the chapter includes respondents' demographic data, Implementation of the Visual Art component in BDT, the role of teacher self-efficacy in pupils' achievement in Visual Art component of BDT and the discussion of the findings.

4.2 Pupils' Demographic Data

The term demographic data according to Salkind (2010) refers to a particular characteristics of a population which include age, gender, status, qualification, race and ethnicity. Demographic data in this study was purposed to elicit age and gender variations among pupils and the Visual Art options offered by pupils in the two sampled schools. Table 4.1 shows the demographic data of pupils. The participants of the study consisted of males and females drawn from one public and one private JHS. Out of the 47 pupils selected for the study, a total of 32 (68.0%) pupils were selected from public school (School 'A') and 15 (31.9%) pupils were taken from a private school (School 'B'). The numerical disparity among the schools echoes the fact that Visual Art has higher patronage in public schools at the JHS level than private schools.

In relation to the gender of respondents, 25 (53.1%) pupils were males and 22 (46.8%) pupils were females. The gender imbalance among the respondents indicates lesser proportion of girls in JHS level offering Visual Art in relation to the boys.

The age range of the pupils is between 12 and 18 years. Out of this, 6 (12.8%) aged below 12 years, 37 (78.8%) aged between 12 to 15 years and 4 (8.5%) aged between 15 to 18 years. This point out the fact that majority of the form 2 Visual Art pupils were within the age range between 12 and 15 years. None of the pupils was above 18 years.

Regarding the Visual Art option offered, all the (32 (68.0%) pupils in School 'A' study all the Visual Art options (Weaving and Stitching; Modelling, Carving and Casting; Construction and Assemblage; and Fabric and Leather Decoration). The remaining 15 (31.9%) pupils from

School 'B' offers only Modelling, Carving and Casting. It was realized that the pupils who offered all the Visual Art options had broadened knowledge and a better appreciation of Visual Art.

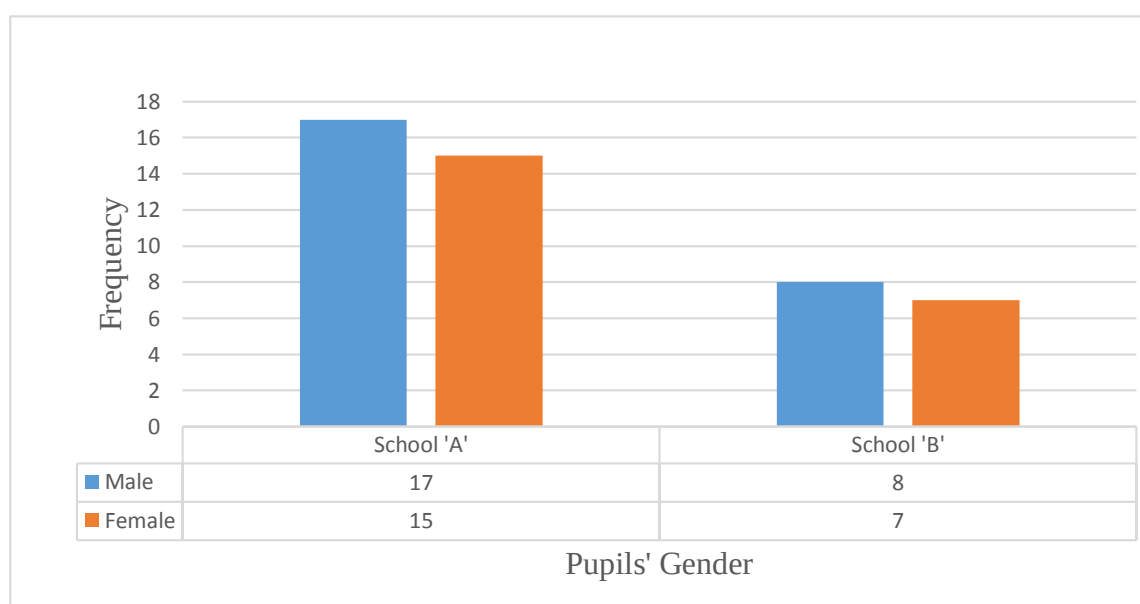
Table 4.1: Pupils' demographic data

Variables	Characteristics	Frequency	Percentage %
School Category	School 'A' - Public	32	68.0
	School 'B' – Private	15	31.9
Gender	Male	25	53.1
	Female	22	46.8
Ages of Pupils	Less than 12 years	6	12.8
	12 – 15 years	37	78.8
	15 – 18 years	4	8.4
	Above 18 years	0	0
Visual Art Option offered	All options	32	68.0
	Modelling, Carving and Casting	15	31.9

Source: *Author's fieldwork, 2019.*

Figure 4.1, illustrates the gender distribution of the pupils selected from the schools. Out of the total number of 32 respondents for School 'A', 17 (53%) pupils were males and 15 (46.9%) pupils were females. For School 'B', out of 15 respondents, 8 (53.3%) pupils were males and 7 (46.7%) pupils were females.

Figure 4.1: Pupils' gender distribution for School 'A' and 'B'



Source: *Author's fieldwork, 2019.*

4.3 Teachers' Demographic Data

Demographic data gathered from teachers on category of school taught, teacher qualification, status, sex, teaching experience, Visual Art option taught and class enrolment are presented in Table 4.2. School 'A' has a female professional teacher with a Bachelor Degree in Art Education. The teacher has 20 years of teaching experience with a total class enrolment of 36 pupils. The teacher taught all the Visual Art options. When asked why she taught all the options, the teacher's response was "to broaden pupils' horizon about Visual Art". The holistic implementation of Visual Art provided pupils with general experience about Visual Art to help them make informed academic and vocational decisions based on their capabilities and preferences.

School 'B' has a male teacher who is non-professional with a Diploma in Ceramics. The teacher has 30 years of teaching experience with a class enrolment of 17 pupils. The teacher taught the pupils Modelling, Carving and Casting option of Visual Art. On why the teacher taught one option, the teacher responded that 'it was the requirement of the subject'.

Table 4.2: Teachers' demographic data

Variables	School 'A'	School 'B'
Category of School	Public	Private
Qualification	Bachelor Degree in Art Education	Diploma in Ceramics
Status	Professional	Non – Professional
Sex	Female	Male
Teaching Experience	20 years	30 years
Option Taught	All options	Modelling, Carving and Casting
Class Enrolment	36	17

Source: *Author's fieldwork, 2019.*

4.4 Headteachers' Demographic Data

The study elicited from the headteachers demographic data on school category, age, sex, qualification, status, teaching experience, administrative experience and the Visual Art option pupils offered in Basic School Certificate Examination (BECE). The demographic data about the headteachers are represented in Table 4.3. The headteacher of School 'A' is a professional teacher with a Master's Degree in Administration. The headteacher has thirty (30) years of teaching experience and has occupied an administrative position for less than ten (10) years. The headteacher confirmed that the pupils study all the Visual Art options but sit for Weaving and Stitching in BECE. The headteacher of School 'A' is relatively younger, more poised and effectual in the discharge of leadership responsibilities.

The headteacher of School ‘B’ is a retired professional educationist whose highest educational qualification is Diploma Degree in Guidance and Counselling. The headteacher has forty (40) years of teaching experience and has performed school administrative functions for twenty (20) years. The headteacher affirmed that the Visual Art option studied in the school was Modelling, Carving and Casting. School B’s headteacher is older, feeble and a bit lethargic in the pursuit of administrative leadership responsibilities.

Table 4.3: Headteachers’ demographic data

Variables	School ‘A’	School ‘B’
School Category	Public	Private
Age	50	61
Sex	Male	Male
Qualification	Bachelor Degree in Basic Education	Diploma in Guidance and Counselling
Status	Professional	Retired Professional
Teaching Experience	30 - years	40 years
Administrative Experience	10 years	20 years
Visual Art option Offered in the School	All options but sit for Weaving and Stitching in BECE.	Modelling, Carving and Casting

Source: *Author’s fieldwork, 2019.*

4.5 Implementation of the Visual Art component in BDT

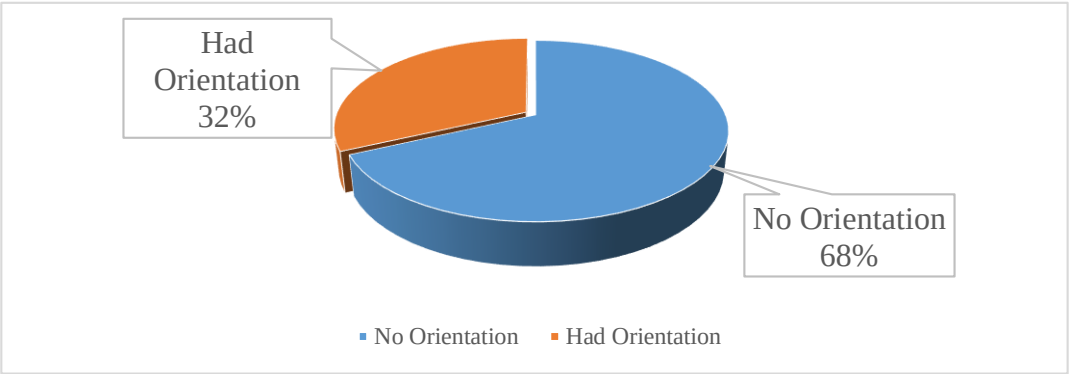
The findings on the implementation of the Visual Art component of BDT in the two selected schools were categorized and discussed under the following themes; selection of Visual Art Option, satisfaction with option, period allocation, judicious use of instructional time, completion of the term’s work, resources, teaching proficiency, learning attitude and interest of pupils towards Visual Art component of BDT.

4.5.1 Selection of Visual Art Option

The teachers and pupils from School ‘A’ unanimously stated that the selection of the Visual Art option was done at the beginning of the third term in Form One. All the 32 (68%) pupils in School ‘A’ stated that they chose Visual Art option themselves without any prior orientation. Conversely, all the 15 (32%) pupils in School ‘B’ said they chose the Visual Art option at the beginning of Form Two first term. The pupils confessed that they received orientation from

their teacher with the consent of parents before choosing the Visual Art option. This data is illustrated in Figure 4.2.

Figure 4.2: Orientation for pupils prior to Visual Art selection

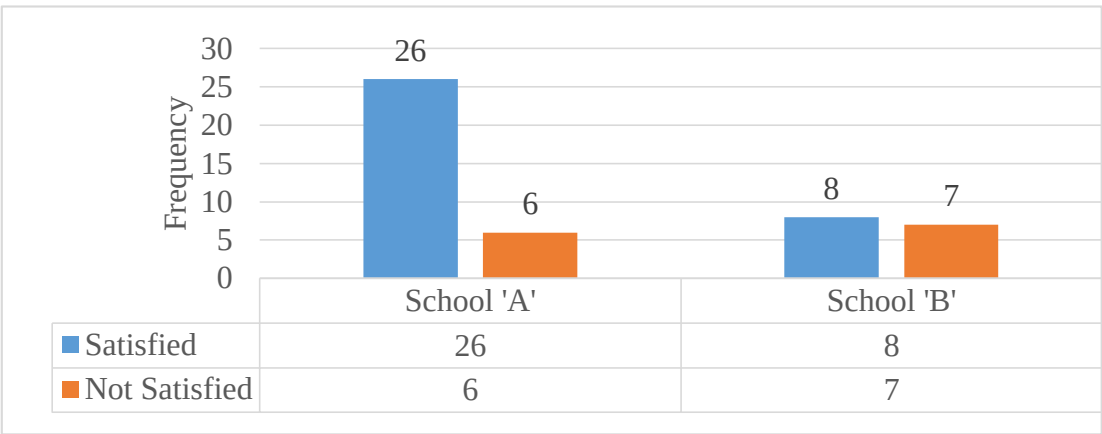


Source: *Author’s fieldwork, 2019.*

4.5.2 Satisfaction with Visual Art Option

On pupils’ satisfaction with the Visual Art option offered, 26 (81.2%) pupils in School ‘A’ expressed satisfaction with the option they offered whereas 6 (18.7%) pupils indicated that they would have loved to offer a different option in BECE. In school ‘B’, 7 (46.7%) pupils expressed that they wished there were other available options apart from Modelling, Carving and Casting, and 8 (53.3%) pupils expressed satisfaction with the Visual Art option offered. The data on pupils’ satisfaction with Visual Art option is presented in Figure 4.3.

Figure 4.3: Pupils satisfaction with the Visual Art Option offered



Source: *Author’s fieldwork, 2019.*

On why only one Visual Art option was offered, the headteacher of School ‘B’ attributed the cause to inadequate infrastructure and scarce human and material resources. On the part of school ‘A’, the headteacher stated that the school offers Home Economics, Pre-Technical Skills and Visual Art options under BDT to pupils. About the sub-options under Visual Art, the headteacher reiterated that the pupils are taken through all the Visual Art options but write examination on Weaving and Stitching during Basic Education Certificate Examination (BECE).

4.5.3 Period Allocation

Table 4.5, shows period allocation to Visual Art in the different schools. In School ‘A’, Visual Art was allocated 7 periods per week with 35 minutes duration for a period. The Visual Art Teacher in School ‘A’ expressed dissatisfaction with the period allocated to Visual Art stating that the periods were often inadequate for the class to accomplish practical lessons within the specified time. Hence, practical lessons were held in the last two periods on Thursdays, which often travelled beyond closing. Partly, the plight of the teacher in School ‘A’ was self-induced in that if the school had allowed pupils to select and pursue one Visual Art option, they would have gotten ample time for practical lessons.

Nonetheless, the Visual Art teacher of School ‘B’ expressed satisfaction with the periods allocated to Visual Art. Visual Art was allocated 6 periods per week with a period duration of one hour. Although the period allocation was relatively lesser than that of School ‘A’ and CRDD (2007) recommended periods for the subject. Critical analysis of the period utilization by the two teachers revealed that School ‘B’ teacher was comfortable with the period allocation because the teacher taught only one Visual Art option and rarely organized practical lessons for the pupils.

Table 4.4: Period allocation to Visual Art per week

Variable	School ‘A’	School ‘B’	CRDD 2007 Recommended Periods
No. of Periods per Week	7	6	7
Duration per period	35 minutes	1 hour	Not Specified

Source: Author’s fieldwork, 2019 and CRDD, 2007.

4.5.4 Judicious Use of Instructional Time

The headteacher of School 'A' stated that the Visual Art teacher was punctual and regular in class. The Visual Art teacher's punctuality and regularity were confirmed by all the pupils that the teacher came to class always and on time and checked pupils' absenteeism and lateness to class. It was also observed by the researcher that the teacher prudently and profitably utilized instructional time to pupils' advantage. Similarly, in School 'B', the headteacher indicated that the Visual Art teacher sometimes absented himself from school. Twelve (80%) pupils responded that the Visual Art teacher was not always regular and punctual to class while 3 (20%) pupils indicated that the teacher was regular and punctual to class. The researcher observed that the Visual Art teacher made effective use of instructional time, however, instructions were predominantly theoretical.

4.5.5 Completion of Term's Work

Concerning the timely completion of the teachers' scheme of work, data gathered from teachers through the interview revealed that both teachers completed their termly scheme of work with pupils before the inception of the end of term examination. Probing further into the authenticity of the teachers claim, the headteacher of School 'A' revealed that he inspected teachers output of work through pupils' exercises, projects and assignments prior to the start of end of term examination against the scheme presented at the outset of the term and emphasized that the Visual Art teacher was diligent. The headteacher for School 'B' explicitly stated that he could not vouch for the Visual Art teacher on whether he accomplishes the term's works or not, but ensured that every teacher set and organized end of term examination for the pupils.

4.5.6 Instructional Resources

The teaching of a practically oriented subject such as Visual Art requires the provision of basic resources to enhance effective teaching and learning. In School 'A', the Visual Art teacher and the pupils unanimously responded that they did not have a studio for practical lessons. The teacher stated that practical lessons were organized either in the classroom or on the veranda depending on the nature of the practical task. Concerning whether the school had the intention to secure Visual Art studio, the headteacher stated that he had written letters to the education office, in a request for studio and expressed the optimism that the school would get one in due time.

Similarly, School 'B' Visual Art teacher also reported lack of Visual Art studio. The teacher categorically stated that practical lessons were organized under a tree behind the classroom

block. Enquiring into whether the school had the intention to secure Visual Art studio, the headteacher indicated that studio was one of the priority areas of the school, however, the weak financial state of the school was a major drawback for immediate provision of Visual Art studio provision.

Probing further into the acute challenges in the implementation of Visual Art in the schools, the headteacher of School 'A' delayed disbursement of capitation grant from the government to the school. The School B headmaster mentioned lack of Visual Art teachers as a challenge to the implementation of Visual Art. Indicating that aside the unavailability of fundamental instructional resources such as studio, teacher's guide, textbooks, Visual Art tools and materials; the subject was also faced with human and financial challenges.

4.5.7 Teaching Proficiency

The inquiry into the teaching proficiency of the Visual Art teacher in an effort to implement the Visual Art component of BDT focused on teachers' content knowledge, pedagogy choice and pupils' participation in lessons, motivation and class control, the frequency of practical lessons and the evaluation of learning.

Teachers' Content Knowledge

Concerning teachers' knowledge and mastery of Visual Art, both teachers expressed high confidence in their in-depth understanding and mastery over Visual Art. School 'A' teacher indicated that she had consistently studied Visual Art in secondary school, post-secondary up to the university and had a firm grasp of Visual Art content knowledge. Similarly, the teacher in School 'B' also studied Visual Art at the secondary school, Ultimate School of Art Shieashie - Accra and at Opportunity Industrialization Centre (OIC) Mamprobi – Accra where he obtained Diploma Certificate in Art. Observational findings on content knowledge possession by teachers accentuated the fact that both teachers possessed appreciable Visual Art content knowledge.

Pedagogy Choice and Pupils' Participation in Lesson

About the appropriate utilization of teaching methods to influence pupils' engagement and learning, School 'A' teacher indicated a preference for child-centred pedagogy that emphasized active learner participation in class. From observation, School 'B' teacher secured the active participation of pupils in lessons through class discussions, question and answer and demonstration of skills and concepts. In School 'B' although the teacher admitted a preference for learner-centred approaches, the teacher predominantly used the lecture method in lesson

delivery. The teacher, however, interspersed the lessons with a few questions which minimized learner involvement in lessons. It was evident from the lessons observed that the teacher was not well-versed in pedagogical knowledge, skills and application.

Responses gathered from School 'A' about pupils' participation in lessons revealed that the Visual Art teacher used a variety of strategies to engage pupils in lessons. Twenty-five (78.1%) pupils said that they answered questions in class, contribute to class discussions and perform demonstrations. Seven (21.9%) pupils indicated that they do class demonstrations and answer questions. In School 'B' however, 8 (53.3%) pupils responded that they sometimes answer questions in class, 3 (20%) pupils remarked that they do demonstrations in class and 5 (33.3%) responded that they were often passive in class. This data imply that School 'A' Visual Art teacher engages pupils much better in lessons than the School 'B' teacher.

Motivation and Class Control

The capacity of teachers to effectively motivate and manage the class to promote discipline is key to teaching and learning. In School 'A', it was observed that the teacher used praise effusively to inspire the learners in the class. The classroom tone engendered pupils to explore and freely express themselves introducing "life" into the classroom. The majority of the pupils indicated that their teacher motivated them with verbal praise. Regarding discipline, all the pupils admitted that the teacher caned them when they contravened class rules. For School 'B', the teacher seldom used praise in class and was too strict on the pupils. The strict demeanour of the teacher constricted pupils' curiosity and expressive freedom. All the pupils said that the teacher did not cane them, but referred disobedient pupils to the head teacher for counselling. Further probing into pupils' discipline revealed that caning by teachers was prohibited and only the school head teacher could cane a pupil for any wrongdoing in the school. It was noted that School 'A' classroom was more lively and conducive for learning than school 'B' classroom. The implication of the data is that motivation and discipline in School 'A' was higher and more effective than in School 'B'. However caning as a form of corrective measure is obsolete and inhuman.

The Frequency of Practical Lessons

About the number and how frequent Visual Art practical lessons were organized in a term, the responses gathered from School 'A', portrayed 28 (87.5%) majority of the pupils stating that they had Visual Art practical lessons above seven (7) times in a term, and 4 (12.5%) minority of the pupils specified that they had practical lessons 5 to 7 times in a term. In the case of School 'B', 13 (86.7%) pupils indicated that they had practical lessons less than three (3) times in a

term and 2 (13.3%) pupils said they cannot remember. The connotation of the data is that the School 'A' teacher performed more practical lessons with the pupils in a term than the School 'B' teacher.

Assessment of Learning

Effective knowledge and application of a variety of evaluation techniques to promote learning. Data gathered from pupils in School 'A' indicated that 25 (78.1%) pupils expressed that the Visual Art teacher used varieties of class assessment techniques and provided immediate feedback to them. Seven (21.9%) minority of the pupils indicated that the teacher preferred the use of tests and individual projects which were marked immediately after completion. In the case of School 'B', 4 (26.6%) pupils acknowledged that their teacher used a variety of assessment techniques and provided immediate feedback, whereas 11 (73.3%) majority of the pupils indicated that the teacher preferred the use of tests to assess learning and made feedback available to learners' right after marking.

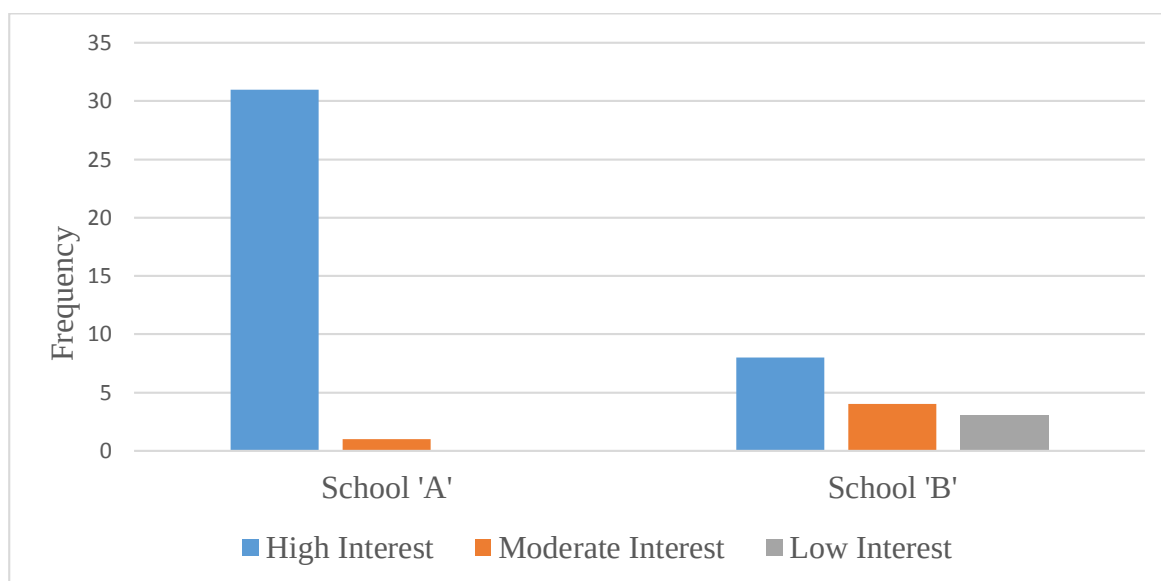
The culture of School 'B' imposed an obligation on the Visual Art teacher to organize weekly tests for the pupils. Both teachers also indicated that they usually asked oral questions in the course of lesson delivery to ascertain the level of pupils' comprehension of the lesson. It is noticeable that the teachers provided immediate feedback to the learners. Nonetheless, if the test is overemphasized, it generates anxiety and encourages rote learning.

Pupils Attitude and Enjoyment of Visual Art Lessons

The data collected from the Visual Art teacher in School 'A' and 'B' rated the attitude and response of pupils to Visual Art as warm, encouraging and very good. The teachers indicated that pupils were highly receptive to Visual Art. Also, the observational findings by the researcher generally confirms positive attitude of pupils to Visual Art.

The majority of the respondent from School 'A' and 'B' admitted that they enjoyed Visual Art lessons. In School 'A', 31 (96.9%) majority of the pupils exhibited high interest in Visual Art lessons and 1 (3.1%) pupil showed moderate interest in Visual Art. Similarly, in School 'B', 8 (53.3%) pupils showed high interest in Visual Art; 4 (26.7%) pupils exhibited moderate interest and 3 (20%) pupils portrayed low interest in Visual Art. Although pupils' responses and receptiveness to Visual Art is generally high, the 20% low interest is attributable to the inability of School 'B' Visual Art teacher to reach the unmotivated pupils in the class. The above data is represented in figure 4.4.

Figure 4.4: Pupils’ interest in Visual Art lessons in School ‘A’ and School ‘B’



Source: *Author’s fieldwork, 2019.*

4.6 Teacher Self-efficacy in the Implementation of the Visual Art component in BDT curriculum

The seven parameters outlined by Bandura (1997) comprises efficacy to influence school decision making, efficacy to influence school resources, instructional self-efficacy, disciplinary self-efficacy, efficacy to involve parents, efficacy to involve the community and the efficacy to create a positive school climate. The above-mentioned efficacy variables were infused with effective teaching, motivation, class control and perseverance from Tschannen-Moran et.al (1998) teacher efficacy variables were utilized to evaluate the efficacy of the Visual Art teacher. The exhibition of credible competences by a teacher in these efficacy domains enhances the effectiveness of the teacher. Hence the study inquired into the efficacy of the Visual Art teacher in the aforementioned domains with regard to the implementation of the Visual Art component of BDT.

4.6.1 Decision Making Efficacy

Frequent decision making is an integral part of the teachers’ function in the school system. About teachers’ efficacy to influence school decision making in relation to Visual Art, the School ‘A’ teacher said that *“I influenced school decisions a lot”*. The School ‘B’ teacher said *“My influence was to an extent and heaved a sigh of relief”*. Probing further into whether

administration appreciated the views the teachers expressed about issues, School ‘A’ teacher said “Yes” and added that “I am virtually consulted on all the issues relating to Visual Art in the School”. But the School ‘B’ teacher said *“Not Always” and quickly added that “sometimes my views are not taken and at other times I am not consulted on matters relating to Visual Art”*. The responses from the teacher give credence to the value placed on the Visual Art teachers in both schools. The sigh of relieving heaved by School ‘B’ indicates dissatisfaction with the school leadership. The data are presented in Table 4.5.

Table 4.5: Teachers’ efficacy to influence school decisions on Visual Art

Variable	School ‘A’	School ‘B’
Influence over school decision on Visual Art	A lot	To an extent
Administration appreciates contribution	Yes	Not always

Source: Author’s fieldwork, 2019.

In an interview, the headteacher of School ‘A’ confirmed that *“the Visual Art teacher was consulted about all the issues relating to Visual Art and most often decisions reached were implemented by the administration or referred to the appropriate quarters for redress”*. For School ‘B’ the headteacher said that *“the Visual Art teacher was influential in the school’s decision making processes”*. On why the Visual Art teacher’s views were sometimes unsolicited and rejected, the headteacher confessed that *“sometimes the Visual Art teacher’s views were outrageous and inconsiderate to the financial stance of the school, and in such instances, the views tabled by the teacher were not given attention”*. This implies that the actions and inactions of the school administration either augment or depreciate the decision making the efficacy of the Visual Art teacher.

4.6.2 Efficacy to Influence School Resources

A practical oriented subject, such as Visual Art heavily relies on teaching and learning resources for its effective implementation. It is against this backdrop that the study investigated the efficacy of Visual Art teachers to influence school resources for the effective implementation of the Visual Art component of BDT.

In an interview with the Visual Art teachers of School ‘A’ and ‘B’, it was revealed that essential instructional resources such as teachers’ guides, textbooks, art tools and materials, and studio were unavailable in both schools. On whether the teachers liaised directly with parents, community, philanthropist and NGO(s) to acquire art instructional resources, School ‘A’ teacher said “No”, but added *“I sometimes provided the items with my own money and often relied on parents of pupils and the school capitation grant”*. School ‘B’ teacher responded

“Yes, I liaised directly with parents through PTA and philanthropists for the provision of art instructional resources”. The teacher revealed that he was able to get clay, POP and poster colours from benevolent individuals. From the responses, the researcher noticed that the efficacy of both teachers to solicit Visual Art instructional resources from corporate bodies were lacking.

A majority of the pupils from School ‘A’ acknowledged that their parents and the school purchased art resources for them. The scenario was however different in School ‘B’ where the majority of the pupils indicated that their parents provided Visual Art practical resources for them.

The headteacher of School ‘A’ confirmed through an interview that *“the school intermittently disbursed money from the capitation grant to the Visual Art teacher to purchase art teaching”*. In a similar interview with the headteacher of School ‘B’, the headteacher made it categorically clear that *“it was the responsibility of the parents to provide basic art resources for the education of their wards. Hence, he consistently reminded parents at gatherings not to renege on their responsibilities in providing Visual Art tools and materials pupils required to promote effective studies”*. It is noticeable that School ‘A’ which is a public school does a proportion of Visual Art procurement from the capitation grant which was unavailable in School ‘B’ which is privately owned.

The responses from the headteachers revealed that parents with their wards in private JHSs bear the full cost of Visual Art education while the government subsidizes the cost of Visual Art education in the public JHSs.

4.6.3 Disciplinary Efficacy

Discipline on the part of teachers and pupils complements effective academic work. About the disciplinary efficacy of the Visual Art teacher, the study inquired into the rules the teacher led the class to set. Out of the 32(100%) pupils in School ‘A’, 18 (56.2%) majority of the pupils mentioned *“rule against not doing correction, not complying to school bell and not sweeping classroom after school”*. 8 (25%) pupils said *“rule against insulting, stealing and fighting”*, and 5 (15.6%) stated *“rule against noise making and eating in class”*. On how the Visual Art teacher treated pupils when they flouted class rules, the pupils unanimously said *“they were caned”*. In School ‘B’, all the pupils 15 (100%) admitted that they followed class rules the teacher guided them to set. Concerning the kind of rules followed in School ‘B’, 7 (46.7%) pupils indicated, *“rule against not doing exercises, homework and corrections”*. 5 (33.3%) pupils stated *“rule against noise making in class”* and 3 (20%) pupils wrote *“rule against vernacular speaking in class”*. About how they were treated when they broke class rules, the pupils said *“they were*

referred to the headteacher for punishment”. It is instructive to note that in School ‘A’ the entirety of class discipline was within the remit of the Visual Art teacher while in School ‘B’, discipline was outside the remit of the Visual Art teacher.

About whether the teacher was capable of controlling disruptive pupils’ behaviours to create a conducive learning environment, both teachers responded in affirmation. With regards to maintaining mutual respect, positive rapport and the effusive use of praise on pupils, the teacher from School ‘A’ rated herself “*very good*” while the teacher from School ‘B’ rated himself “*Excellent*”. However, the classroom observations about this variable place the Visual Art teacher from school ‘A’ ahead of the School ‘B’ teacher in terms of teacher-pupil rapport.

It was observed that School ‘A’ teacher exhibited flexibility and effectiveness in class discipline and management. Conversely, School ‘B’ Visual Art teacher was often strict and less tolerant in his class management and discipline approach.

The headteachers of both schools rated the class management and discipline efficacy of both teachers as “commendable”. Concerning who administered disciplinary sanctions to pupils to curb disruptive tendencies, the headteacher of School ‘A’ said “*it was a collective staff mandate*”. However the School ‘B’ headteacher disclosed that “*based on lessons of the past, teachers are forbidden from the canning of the pupils*”.

4.6.4 Efficacy to Involve Parents

Education ought to be viewed as a shared responsibility between teacher, learner and parent or guardian. If each party discharges their obligations assiduously, the process of teaching and learning becomes less laborious but more effective. The study delved into Visual Art teachers’ efficacy to involve parents in the education of pupils. On whether parents were involved in pupils’ learning, both teachers responded in affirmation. Digging further into how the teachers involved parents in pupils’ learning, both Visual Art teachers indicated that “they asked parents to buy learning materials and supervise pupils’ learning at home”.

From the perspective of pupils about the role played by parents in their education, 27 (84.4%) pupils in School ‘A’ stated that “their parents purchased art resources for them”, whereas 5 (15.6%) pupils indicated that “they took money from their parents to buy the materials themselves”. For School ‘B’, 11 (80%) pupils specified that “their parents purchased art resources for them” and 4 (20%) pupils stated that “their parents gave them money to buy art materials”.

About the views expressed by headteachers about parents’ involvement in pupils’ learning, the headteacher of School ‘A’ indicated that “*the home significantly contributed to the success of the child’s education*”. The head said he always admonished parents to take a key interest in

the studies of their wards at home and provide them with the relevant resources. The head further indicated that it was pathetic that some parents did not see the value of education compelling him to sometimes provide school bags, books, pens and pencils to some of the pupils”. For School ‘B’, the headteacher indicated that “*parents cooperated well with the school in the provision of learning materials for their children*”.

4.6.5 Efficacy to Involve Community

The tremendous benefits derived from school are ploughed back into the community for development. It is therefore prudent that the community invest graciously into the development of its future generation. Hence the study examined the efficacy of Visual Art teachers to involve the community in pupils’ learning. About whether the schools sought assistance from philanthropist, business, NGO(s) and corporate bodies, the response from School ‘A’ Visual Art teacher were “No”. Nonetheless, School ‘B’ Visual Art teacher indicated that “he sought assistance from philanthropists and added that sometimes the request was treated with urgency but at other times it was treated with contempt”.

Concerning support received by the school from artisans in the community, both teachers from school ‘A’ and ‘B’ acknowledged that “they patronized art resources from Visual Art vendors in the vicinity and also used their shops as cites for study trips”.

About whether Visual Art resource persons from the community were engaged to demonstrate the practical concept and talked about their trade to motivate pupils, the responses from both teachers were “*negative*”. However, School ‘A’ Visual Art teacher explained that “the invitation of resource persons came at a cost”. Similarly. Although ridiculous, the Visual Art teacher of School ‘B’ indicated that “*inviting another person to teach would be an indictment on his reputation and so had not contemplated about it*”.

On whether the Visual Art teacher liaised with Colleges and Universities in the community to support Visual Art with interns, service personnel, books, resources and technical support, both teachers’ responses were “*negative*”.

The headteacher of School ‘A’ indicated that “the polarization of the country had eroded the moral fibre of the citizenry so much that the affluent in society perceived the provision of education in the public schools as the sole responsibility of government. The headteacher stated that he had not tried to seek any form of assistance from the community for the school”. Likewise, the headteacher of School ‘B’ expressed that “*it was unusual for the community to support privately-owned entity such as a school and so resisted the attempt to solicit support from the community*”.

4.6.6 Efficacy to Create Positive School Climate

Quality teaching and learning thrives in conducive school climate. The study examined Visual Art teachers' efficacy to contribute to the creation of positive school tone to enhance effective teaching and learning. About the ability to check lateness, absenteeism and inspire pupils to believe that they can achieve more in Visual Art, the teacher in School 'A' "it was her obligation so she does it well". It was observed that the passion and zeal of the School 'A' teacher to inspire pupils led to her formation of the Penguin Girls Club in the school with the vision to motivate girls to succeed academically. For School 'B', the Visual Art teacher acknowledged that he "*checks pupils' lateness, absenteeism and motivated pupils through talks to achieve more in Visual Art*". It was observed however that the School 'B' teacher did not show much interest in the co-curricular activities of the school.

Concerning effective cooperation with staff, School 'A' Visual Art teacher responded "*warm and cordial*". The teacher indicated that she cooperated with the staff effectively to keep and maintain a healthy image of the school. On the other hand, the School 'B' Visual Art teacher responded that "the staff cooperation with him was inconsistent". It was observed however that the Visual Art teacher was sentimental about the lack of staff cooperation for Visual Art and expressed the intention to quit from teaching.

On the efficacy of the Visual Art's teacher to create a positive school image, the headteacher of the school 'A' described the Visual Art teacher as affable and a team player who was dedicated to her responsibilities. Additionally, the headteacher remarked that Visual Art had made school popular through the regular participation and enviable performance of the school in municipal and regional cultural festival exhibitions. This singular act attracts media attention and coverage of the school. For School 'B', the headteacher remarked that the Visual Art teacher was hardworking but too reserved. The headteacher emphasized that the Visual Art teacher had not engaged in any activity intended to project or glorify the image of the school. It is explicit that the outstanding performance of School 'A' in municipal and regional cultural exhibitions was responsible for the relative support the school offered to Visual Art which was missing in School 'B'.

4.6.7 Instructional Efficacy

The requirement for a teacher's effectiveness in the educational process is dependent on the instructional efficacy of the teacher. Instructional efficacy in the context of the study considers elements which integrate to enhance the performance of the Visual Art teacher for the achievement of educational outcomes. The study, therefore, probed into teachers' qualification,

specialization connection with option taught, content knowledge and experience, pedagogical knowledge and skills, lesson planning and preparation, lesson presentation and lesson evaluation.

4.6.7.1 Teacher Qualification, Specialization and Option Taught

From Table 4.6; both teachers studied Ceramics and General Knowledge in Art at the Senior Secondary School level. Besides, the School ‘A’ Visual Art teacher added Textiles but School ‘B’ Visual Art teacher studied Graphic Design. Afterwards, both teachers pursued further studies. The school ‘A’ teacher pursued post-secondary education and majored in Visual Art but the School ‘B’ teacher entered Opportunity Industrialization Center and graduated with a Diploma in Ceramics. Again, the School ‘A’ teacher further upgraded her professional qualification by reading Bachelor Degree in Textiles and Ceramics at the university whereas School ‘B’ teacher underwent on the job training at Nyamekye Pottery and Ceramics near Madina.

The School ‘A’ Visual Art teacher taught all the Visual Art options, but the pupils write examination on Weaving and Stitching in BECE. Conversely, the School ‘B’ teacher taught only Modelling, Carving and Casting which the pupils wrote in BECE. It was evident that there was a close link between the specialization of School ‘A’ teacher and the option taught than the specialization of school ‘B’ Visual Art teacher and the option he taught.

Table 4.6: Teachers’ qualification, specialization and Visual Art Option taught

Variables	School ‘A’	School ‘B’
SSS Electives	Textiles, Ceramics and GKA	Ceramics, Graphic Design and GKA
Professional Training 1	Post-secondary Education; Visual Art	OIC; Ceramics
Professional Training 2	B.Ed.; Textiles and Ceramics	On Job Training – Ceramics
Option taught	Weaving and Stitching	Modelling, Carving and Casting

Source: *Author’s fieldwork, 2019.*

4.6.7.2 Visual Art Teachers Content Knowledge and Experience

Teachers acquire content knowledge, usually through academic, professional, capacity building programmes and experience. Table 4.7 spells out Visual Art teachers’ content knowledge perception and experience. About the academic knowledge of teachers, both teachers possessed Senior Secondary School Certificate qualification in Visual Art. Relating to teachers’ professional knowledge, School ‘A’ teacher held a Bachelor’s Degree in Art education, whereas the School ‘B’ teacher possessed a diploma in Ceramics.

About the teaching experience of the respondents, School ‘A’ teacher indicated that she had fifteen (15) years teaching experience while School ‘B’ teacher stated that he had twenty-five (25) years teaching experience. Concerning the attendance of capacity building programmes, School ‘A’ Visual Art teacher indicated that she once attended Visual Art teachers' workshop organized by GNAT but the facilitator did not turn up making the programme unsuccessful. Ironically, the School ‘B’ teacher indicated that he had never heard about Visual Art capacity building programme organized for basic school teachers throughout his teaching career. About the connect between teachers’ content knowledge and Visual Art option taught, School ‘A’ Visual Art teacher studied all the aspects of Visual Art at the post-secondary level and was better composed to handle all the Visual Art options. However, the specialty of School ‘B’ teacher was Ceramics but had to teach sculpture (Modelling, Carving and Casting) which were at variance.

It is evident from the data gathered that the Visual Art teacher in the School ‘A’ possessed higher professional qualification than the School ‘B’ teacher, suggesting higher accumulation content knowledge. However, School ‘B’ Visual Art teacher had more teaching experience than the School ‘A’ Visual Art teacher but taught a Visual Art option outside his specialization.

Table 4.7: Visual Art teachers’ content knowledge and experience

Variable	School ‘A’	School ‘B’
Academic Qualification	SSSCE	SSSCE
Professional Qualification	B.Ed. Textiles and Ceramics	Diploma in Ceramics
Teaching Experience	15 years	25 years
Capacity Building Programme	GNAT Visual Art Workshop	No
Relevance of Content	Within Specialization	Outside Specialization

Source: *Author’s fieldwork, 2019.*

4.6.7.3 Visual Art Teacher’s Pedagogical Knowledge and Skills

The mastery and competence of a teacher over a variety of teaching methods and a demonstrable fluidity in the versatile application of pedagogies in the classroom are essential to teaching and learning. The study, therefore, examined the pedagogical knowledge and skills of the Visual Art teachers and the data obtained are presented in Table 4.8.

About in-depth pedagogical knowledge, the School ‘A’ teacher indicated that she possessed a very rich pedagogy knowledge for the subject. Similarly, the School ‘B’ teacher remarked that he had a lot of pedagogy skills in the subject. Regarding the quality and influence of teachers’ professional pedagogical training in teaching, the School ‘A’ teacher responded “Very much and at length” to Micro teaching, Team teaching, Teaching practice and Mentorship. Conversely, the School ‘B’ Visual Art teacher said that he “Had no experience” to Micro teaching, Team teaching, Teaching practice and Mentorship. Concerning preference for pedagogical choice, both teachers admitted preference for the use of learner-centred teaching methods. The Visual Art teacher in School ‘A’ said she employed varied methods of teaching in lessons when considered expedient, whereas the School ‘B’ teacher indicated that his methodological choice(s) were in consideration to the topic under-study.

Empirical data gathered from lesson observation revealed that the School ‘A’ Visual Art teacher preferred to facilitate the learning of the pupils while the teacher from School ‘B’ sometimes acted as a sage on the stage and at other times as a guide on the side. From the data in table 4.8, it is apparent that the Visual Art teacher in School ‘A’ had extensively developed pedagogical knowledge and skills through Micro-teaching, Team teaching, Teaching practice and Mentorship which the School ‘B’ teacher had not experienced.

Table 4.8: Visual Art teachers’ pedagogical knowledge and skills

Variables	School ‘A’	School ‘B’
Pedagogical Knowledge	Very rich	A lot
Pedagogy Skills Development		
1, Micro-Teaching	Very much and at length	Had no experience
2, Team Teaching	Very much and at length	Had no experience
3, Teaching Practice	Very much and at length	Had no experience
4, Mentorship	Very much and at length	Had no experience
Pedagogy Preference	Learner-centred	Learner-centred
Vary Teaching Methods	When expedient	Considerate to the topic under consideration.
Mastery Over Pedagogy	Very well.	To an extent.

Source: *Author’s Fieldwork, 2019.*

4.6.7.4 Lesson Planning and Preparation

The study delved into how Visual Art teachers planned and prepared for lessons. The data obtained are summarized in Table 4.9 below. About the writing of scheme of work and lesson notes, the Visual Art teacher of School ‘A’ stated that she prepared a scheme of work and lesson notes which were vetted by the headteacher of the school and assembled the relevant resources for lessons in advance to make lessons meaningful to learners. The teacher in School ‘B’

prepared teaching notes, organized resources for lessons, and considered pupils characteristics and the learning context when teaching.

Concerning teachers' planning and preparation for the lessons, the headteacher of School 'A' confirmed that the teacher planned and submitted her lesson notes for vetting every Monday. School 'B' headteacher, on the other hand, stated categorically that the Visual Art teacher did not prepare a scheme of work nor lesson notes and attributed the attitude to the school's default in supplying the teachers with lesson notebooks.

Observational data gathered by the researcher revealed that the School 'A' Visual Art teacher was often seen with the lesson notebook and teaching resources in class. In contrast, the School 'B' teacher regularly used teaching notes and sometimes entered the classroom with few learning materials. The teacher had a preference for sketchy chalkboard illustrations to realia or pictures.

Table 4.9: Teacher's lesson planning and preparation

Variables	School 'A'	School 'B'
Scheme of work and lesson note preparation	Prepares scheme and lesson notes.	Uses teaching notes.
Gathers relevant resources	Uses TLM(s) in lessons.	Sometimes use TLM(s) in lessons.
Lesson notes vetted	Yes	No
Considers learner and context in lesson planning	Always	Yes
Meticulous planning	Uses pictures and realia.	Uses sketchy chalkboard illustrations.

Source: *Author's fieldwork, 2019.*

4.6.7.5 Lesson Presentation

The crux of teachers' professional task in the classroom is lesson presentation. Teaching task is incomplete until the lesson is effectively presented and the objectives attained. An enquiry was made into Visual Art teachers' lesson presentation perception which is summarized in Table 4.10. On whether the teacher relates content to pupils' previous knowledge, the School 'A' Visual Art teacher responded that 'this always formed the introduction of her lessons'. The teacher added that she developed her lessons with pupils from the known to the unknown. Similarly, School 'B' Visual Art teacher said "*very often adding that he reviewed previous lessons with pupils and connected it to new lessons*". The researcher observed that both teachers introduced lessons either by quizzing pupils or drawing on their experiences.

About coherence in lesson communication, School 'A' Visual Art teacher through observation, presented lessons systematically with simple diction and sometimes interspersed her

presentations with vernacular to enhance pupils' understanding. The teacher always dated her lessons, partitioned the chalkboard and wrote on the board clearly. The teachers' voice was audible. On whether lessons were understood, all the pupils acclaimed that "they understood the lessons well". About coherence in communication, it was observed that the Visual Art teacher in School 'B' sometimes communicated coherently. The voice of the teacher was a bit hoarse but audible with legible handwriting. The teacher managed the chalkboard well with legible handwriting. Majority of the pupils also professed that "they understood the lessons presented by the teacher".

About teachers' enthusiasm during lesson presentation, School 'A' Visual Art teacher demonstrated an exceptional flair, passion and confidence with pupil-inspiring character in class during lesson presentation. The School 'B' teacher, on the other hand, did not show substantial interest and exuberance in teaching activities due to the teachers' introvert personality.

About pupils' participation in lessons, School 'A' teacher applied questioning, demonstration and discussion often to engage pupils in lessons. School 'B' teacher on the other hand, sometimes utilized questioning, but seldom used demonstration and discussion to elicit pupils' participation in class.

Regarding the teacher's motivation of pupils in lessons, it was observed that school 'A' Visual Art teacher praised learners effusively in class. The tone created by the teacher in class engendered the pupils to explore and freely express themselves, inducing "life" into the classroom. Majority of the pupils indicated that the School 'A' teacher motivated them with techniques such as 'clapping and verbal praise'. Also, the Visual Art teacher employed icebreakers as a tool to psyche the pupils up. All the pupils unanimously admitted that the teacher disciplined them by caning when they contravened rules in class. For School 'B', the teacher seldom praised the pupils. It was observed that the teacher was too strict on the pupils and that constricted pupils' curiosity and expressive freedom. The teacher never applied humour in teaching. All the pupils admitted that the teacher did not cane them. Probing further into this issue of discipline, the teacher indicated that caning was prohibited in the school but could apply other sanctions. The teacher said that only the headteacher could punish a pupil by caning.

Concerning teacher support and persistence with struggling pupils, it was observed that School 'A' Visual Art teacher was more patient, supportive and persisted with the weaker pupils in class even at the expense of her break time. The teacher insisted that pupils' get corrections

right and achieve satisfactory academic gains. On the part of School ‘B’ teacher, the teacher exhibited tolerance for weak pupils to an extent and abandoned them to concentrate on the class. Regarding the increase of pupils’ memory, the School ‘A’ Visual Art teacher articulated that she regularly assigned pupils to self-discovery projects and always reviewed previous lessons in class. School ‘B’ Visual Art teacher, on the other hand, indicated that he regularly reviewed lessons and conducted class exercises and tests to increase pupils’ memory. The strategies used by both teachers to an extent motivated pupils to cultivate the habit of studying, recalling and contributing in class.

Table 4.10: Visual Art teachers’ lesson presentation perception

Variables	School ‘A’	School ‘B’
Relates Content to RPK	Developed lessons from known to unknown.	Revised RPK.
Coherence of Lesson	Gradual and logical infused with vernacular	Sometimes logical.
Enthusiasm in Lesson Presentation	Highly enthusiastic in class.	Shows less exuberance.
Pupils Participation in Lessons	Uses questioning, discussion and demonstration to engage pupils.	Uses questioning more and discussion and demonstrations less in class.
Pupils Motivation	Praise pupils effusively and uses icebreakers in class.	Seldom use of praise and does not apply humour.
Support for Weak Pupils	Highly supportive of weak pupils.	Support weak pupils to an extent.
Increase Pupils Memory	Apply lesson review and project work	Apply lesson review, exercises and tests.

Source: *Author’s Fieldwork, 2019.*

4.6.7.6 Lesson Evaluation

Lesson evaluation is a way of determining whether the objectives of the lesson have been achieved or not to inform decision making. The data gathered about the Visual Art teachers’ ability to evaluate lessons is presented in Table 4.11. In terms of whether the teacher possessed nitty-gritty knowledge about evaluation, both teachers responded in affirmation. The classroom observations of evaluation application for both teachers attest to the fact that the teachers possessed in-depth evaluation knowledge.

Concerning the use of different evaluation techniques in class, it was observed that School ‘A’ teacher asked pupils evaluation questions which largely cut across the Blooms taxonomy of learning. Similarly, the School ‘B’ Visual Art teacher utilized evaluation questions which frequently hovered around knowledge, comprehension with just a little fraction on application analysis, synthesis and evaluation.

In terms of the ability to provide immediate evaluation feedback to pupils, it was observed that School 'A' teacher marked exercises and returned the books to the pupils. For practical work, the pupils displayed their work in class after which teacher together with the pupils appraised the works after which the teacher assigned marks and returned the works to the pupils. From observation, the exercises and tests conducted by School 'B' teacher were marked in class and the books were returned to the pupils. With reference to practical work executed by pupils, the teacher did the evaluation single-handedly after which the pupils collected the work and sent them home.

About the teacher's insistence that pupils do correction of mistakes, it was evident from the exercise books of the pupils from both schools that the teachers insisted that pupils did the corrections of their errors.

Table 4.11: Visual Art teachers' ability to evaluate lessons

Variables	School 'A'	School 'B'
Knowledge of Evaluation	In-depth.	Substantial.
Coverage of Class Evaluation	Varied and covers Blooms Cognitive taxonomy.	Varied but covers some aspects of Bloom's taxonomy.
Provide immediate Evaluation Feedback	Immediate feedback to the pupil. Teacher and pupils appraise practical works.	Immediate feedback to pupils. Teacher marks practical alone.
Insistence on Correction	Insistent on correction.	Insistent on the correction.

Source: *Author's Fieldwork, 2019.*

4.7 The Role of Teacher Self-efficacy in Pupils' Achievement in Visual Art component of BDT curriculum

4.7.1 School 'A'

The quality of educational outcome achieved by pupils reflects teachers' sense of efficacy in the implementation of the curriculum. The study, therefore, carried out an investigation into the self-efficacy of Visual Art teachers in relation to the quality of work executed by pupils and their interest in Visual Art. The researcher examined the quality of work executed by the pupils in the two schools which are presumed as the manifestation of the impact of the Visual Art teacher on pupils' achievement. School 'A' pupils executed projects, including Pyrography, portraiture, macrame, ceramics, sculpture and painting.



Plate 4.1 and 4.2: Pupil executing pyrography work.

Source: *Author's fieldwork, School 'A', 2019.*

Plates 4.1 and 4.2; show a pupil executing pyrography project during break time. The pupil stated that the teacher tasked them after a lesson on scotching to use the technique to produce fish. It is evident that the passion and virtuoso precision demonstrated by the pupil in the execution of the work attest to the fact that the lesson was well assimilated by the pupils.

Plate 4.3; represents a charcoal portrait of a woman executed by another pupil. About what motivated the pupil to do such high quality work, the pupil said the class was taught shading and figure drawing. After the lesson, the teacher assigned the class to draw and shade any member of their family and he decided to execute the picture of his mother. Concerning how the work was done, the boy indicated that he took his mother's picture and scaled it to the size he wanted and afterwards added the tones with a charcoal stick. The boy confirmed that the Visual Art teacher guided him to frame the work. The artwork exudes organic semblance.



Plate 4.3: Charcoal portrait by a pupil

Source: *Author's fieldwork, School 'A', 2019.*

Plate 4.4; is a macramé pot hanger executed by a group of pupils. It was observed that after a practical demonstration lesson on macramé the pupils were grouped and asked to use the macramé technique to produce an article. The group members contributed to procure the materials and the teacher assisted them to execute the work.



Plate 4.4: Group 3 pupils' Macramé Work.

Source: *Author's fieldwork, School 'A', 2019.*

Plate 4.5 and 4.6; show carving and pottery objects created by the pupils. The major materials used in the execution of the works were clay, a cake of soap and colour. The pupils executed the works individually after they were taught modelling and carving. The teacher improvised a kiln with a barrel and assisted the pupils to use sawdust to open fire the pottery wares produced by the pupils after which they were painted.



Plates 4.5 and 4.6: Pupils' carved and modelled works

Source: *Author's fieldwork, School 'A', 2019.*

Plate 4.7; depicts a landscape painting created by a pupil. The painting was executed by the pupil after a lesson in painting. The pupil acknowledged receiving assistance from the teacher during the execution of the work. The painting skills exhibited by the pupil in the work signifies great achievement.



Plate 4.7: Landscape painting by pupils

Source: *Author's fieldwork, School 'A', 2019.*

On what motivated School 'A' Visual Art teacher to assign such magnitude of projects to pupils, the teacher disclosed that once the individual is taught properly and consistently challenged, the person develops his/her potential and put up a marvellous performance. Concerning pupils reaction when engaged with assignments, the teacher responded that the lazy ones murmur, yet they execute the works in class under her supervision.

4.7.2 School 'B'

Similarly, School 'B' pupils also executed sketches, posters and modelling. Plates 8 and 9; show a sketch and a drawing of some modelling, carving and casting tools produced by a pupil on a manila card. The pupil said the teacher asked them to draw and identify the tools with names. However, since the work was produced by a Visual Art pupil, the teacher could have impressed it upon the pupil to shade or colour the work to achieve an illusion of three-dimensional effect but the work remained at the sketch level.

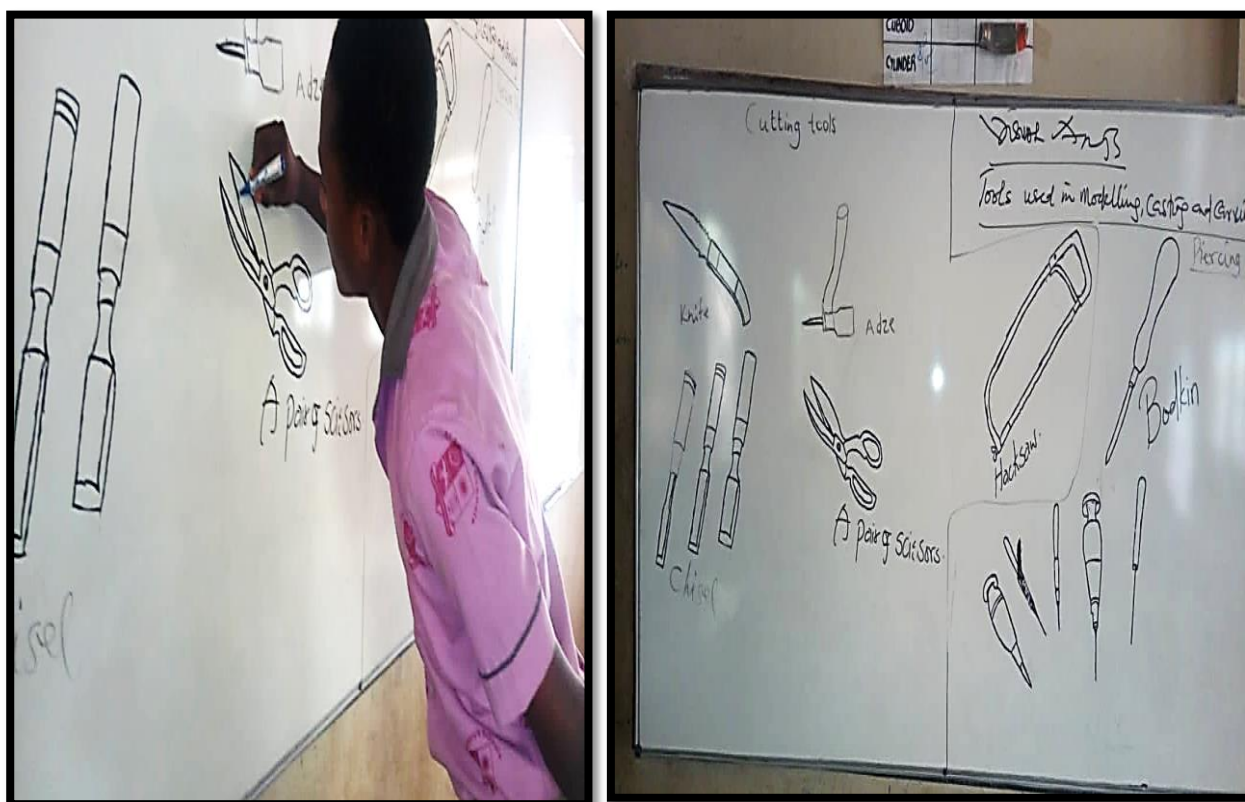
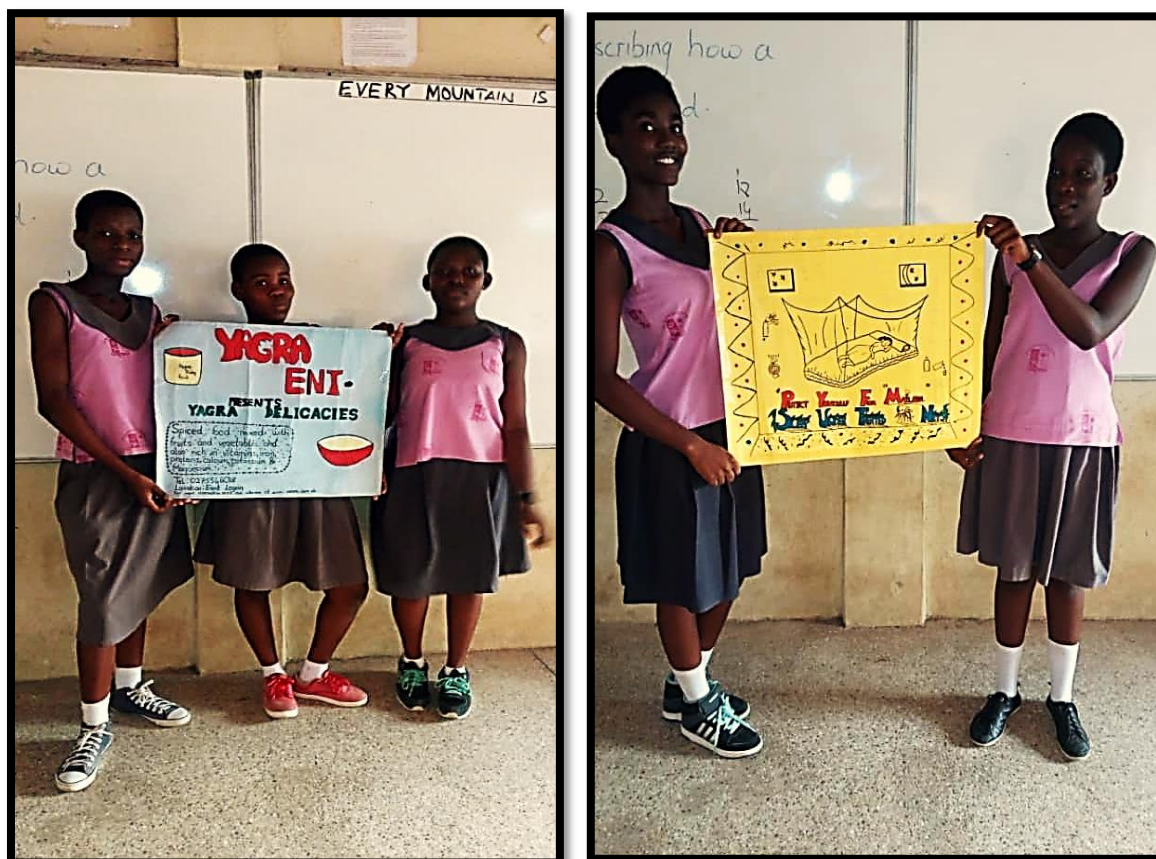


Plate 4. 8 and 4. 9: Pupils' drawing of Art tools

Source: Author's fieldwork, School 'B', 2019.

Plates 4.10 and 4.11 represent posters executed by pupils during Visual Communication lesson. The general quality of the posters is poor due to the fact that the teacher did not show the pupils colourful quality poster samples during the lesson on poster making. More so, the posters were executed by the pupils at home without the supervision and guidance of the teacher. On why the poster assignments were carried out by pupils at home, the teacher noted that the pupils had been taught how to design a poster and alluded to the fact that he normally occupied the pupils at home with such assignments during weekends.



Plates 4. 10 and 4. 11: Posters executed by the pupils.

Source: Author's fieldwork, School 'B', 2019.

Plate 4.12; represents papier mache` bowl executed by pupils. The teacher taught the class how to prepare and model with papier mache`. After the lesson, the class was assigned to individually use the method to produce bowl. The project was executed by pupils in school under the control and supervision of the teacher. Concerning why the assignment was not made open to allow alternatives, the teacher responded that “*you would be surprised at the disgusting things these pupils will do.*”



Plate 4.12: Pupils show bowls executed with papier Mache'

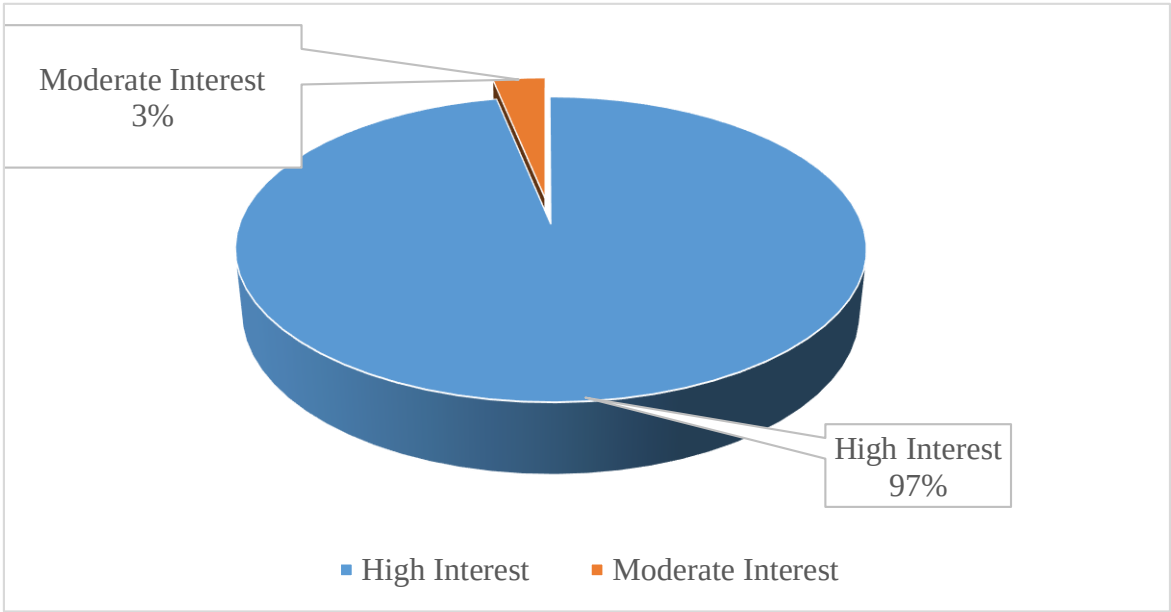
Source: *Author's fieldwork, School 'B', 2019.*

The wide disparity in the quality of pupils' project from Schools 'A' and 'B' explicitly sums up the implications of the strength and role of School 'A' and 'B' teachers' self-efficacy in pupils achievement in Visual Art. Nonetheless, the papier-mache` work from School 'B' was excellently executed by the pupils. The implication of the fluctuations in the academic performance of the pupils is attributable to the inconsistent effort from the School 'B' teacher.

4.7.3 The Role of Teacher Self-efficacy on Pupils' Interest in Visual Art component of BDT Curriculum

The study further inquired into the role of Visual Art teacher's self-efficacy on pupils' interest in studying Visual Art. In terms of pupils' affinity to Visual Art, it was discovered in School 'A' that 31 (96.9%) majority of pupils showed high interest in Visual Art while 1 (3.1%) pupils exhibited moderate interest in Visual Art. This data are shown in Figure 4.5.

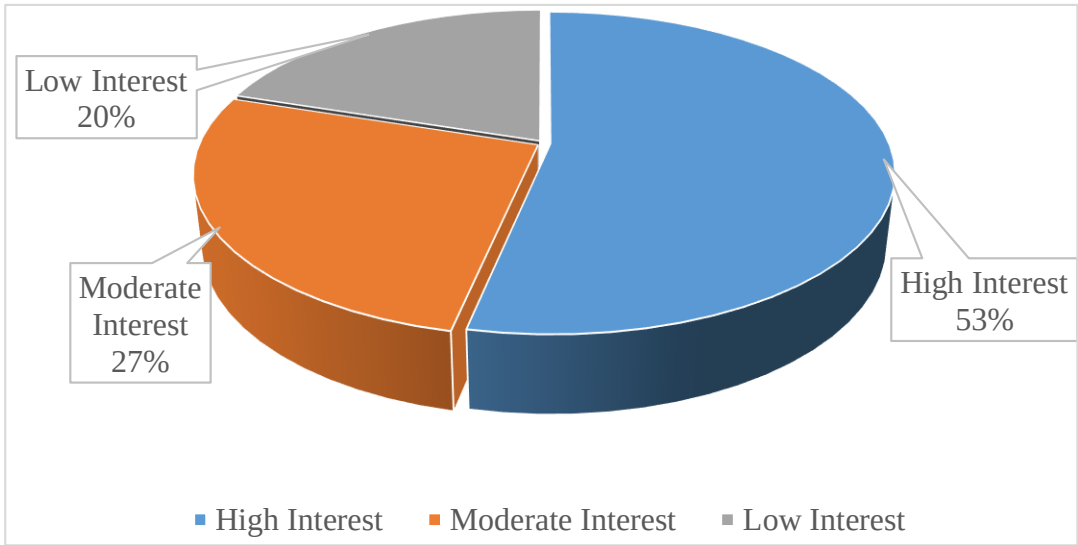
Figure 4.5: School ‘A’ pupils’ interest in Visual Art



Source: *Author’s Fieldwork, 2019.*

It was also noticed from School ‘B’ that 8 (53.3%) pupils showed high interest in Visual Art, 4 (26.7%) pupils exhibited moderate interest and 3 (20%) pupils displayed low interest in Visual Art. The data are presented in Figure 4.6.

Figure 4.6: School ‘B’ pupils’ interest in Visual Art



Source: *Author’s Fieldwork, 2019.*

Table 4.12; shows how the teachers rated pupils' responses, attitudes and performance in Visual Art. School 'A' Visual Art teacher said pupils' responses and attitudes to Visual Art lessons were very encouraging, nonetheless, their performance required more improvement. For School 'B', the Visual Art teacher expressed that the response and attitude of the pupils to Visual Art lesson were very good with their performance as satisfactory.

Table 4.12: Teachers' ratings of pupils attitude to Visual Art

Variables	School 'A'	School 'B'
Response to lessons	Very Encouraging	Very Good
Attitude to lessons	Very Encouraging	Very Good
Performance in lessons	Requires more improvement.	Satisfactory

Source: *Author's Fieldwork, 2019.*

It is candid that the affinity pupils demonstrate in a subject is determined by the actions and inactions of the subject teacher. This observation is predicated on the quality of projects from both schools in correspondence to response, attitude and performance. It is, therefore, philosophized that, teacher's self-efficacy influences learners' passion, interest and persistence in the learning of a particular subject.

4.8 Discussion of Major Findings for Objective 1

4.8.1 Implementation of the Visual Art component in BDT

The structure prescribed by CRDD (2007) for the implementation of the Visual Art component of BDT is not followed in the schools as recommended. The structure demands that Part 1 of the syllabus thus Core Skills are covered in the first two terms of JHS year One. It is then followed by pupils' selection of one Visual Art option out of the four alternatives based on pupils' interest and capabilities in addition to Visual Communication which is compulsory to all Visual Art pupils. It was observed that both schools flouted the structural requirement of Visual Art implementation and imposed options on the pupils. In School 'B', the whole of the year one was spent on the Core skills under the premise that the Core Skills were demanding. Although School 'A' introduced pupils to all the Visual Art options with the mindset to broaden pupils' horizon about Visual Art which is commendable, the restriction of pupils to write examination on Weaving and Stitching in BECE is at variance with the structure proposed by (CRDD, 2007). Also, the pursuance of all the four Visual Art options comes with financial, emotional and time constraints on teachers, pupils and parents.

4.8.2 Period Allocation and Completion of Term's Work

According to Schunk (2012), the time allowed for learning as well as the time the learner is willing to spend on learning affect the quality of learning. This implies that there should not be any compromise on time adequacy for learning. The researcher noted that both schools allocated adequate time to Visual Art and teachers and pupils were able to accomplish activities earmarked for the term. However, School 'A' Visual Art teacher complained about the inadequate time duration for practical lessons. The researcher realized that the problem was self-inflicted in that taking pupils through all the Visual Art options will definitely require more time.

4.8.3 Availability of Teaching and Learning Resources in the Schools

The implementation of a skill-oriented subject, such as Visual Art requires the provision of essential resources. It was discovered by the researcher that resources such as textbooks, teachers' guide, studio, clay, paper, colours, books and basic tools were not available in the schools. The unavailability of Visual Art studios in the schools had compelled the teachers to organize practical lessons in the classroom, on the veranda and under trees. The cost of practical lessons was borne by parents and teachers. It was also noted that the delayed release of the capitation grant to public schools affected the implementation of Visual Art because part of the money served as intermittent subsidy for the procurement of art materials. However, the administration of School 'B' provided no financial assistance to Visual Art.

4.8.4 Teaching Proficiency in Visual Art Implementation

The effective implementation of Visual Art is incumbent on the teacher's commitment and level of professionalism exhibited in the teaching and learning of the subject. The variables considered under teacher proficiency include; Teacher's Content and Pedagogical Knowledge, Pupils Participating in Lesson and Lesson Evaluation.

Teacher Qualification, Specialization and Visual Art Option Taught: The researcher found that Visual Art teachers possessed common academic qualification but different professional qualifications. It is advanced by Yeboah-Appiagyei et al. (2014) and Darling-Hammond et al. (2001) that teachers with extensive preparation in a subject assigned, teach better than those with little or no preparation in the subject. It was realized that teachers with higher qualification and specialization in the Visual Art Option taught made a greater impact on pupils in teaching than did their peers whose qualification and specialization was outside the option taught. In confirmation Ross et al. (1999) opine that teachers who taught outside their field of

specialization were found to have lower efficacy compared to those teaching within their specialized subject. It is, however, recognized that not all qualified teachers are effective. Hence the National Teaching Council (NTC) is legally mandated to license teachers into the teaching profession.

Teacher's Content and Pedagogical Knowledge: The researcher discovered that Visual Art teachers possessed varying degrees of content knowledge. Indeed teachers' content knowledge commensurate with their qualification. Gudmundsottir (1991) states that content knowledge is crucial for teachers who perceive themselves as a subject specialist in the disciplines which they either majored or minored in during their pre-service training. Both teachers demonstrated substantial subject matter mastery in teaching. However, the pedagogical knowledge exhibited by School "B" Visual Art teacher was inadequate. Visual Art teachers who was not professionally trained teacher displayed weak pedagogical knowledge in class which affected the quality of classroom discourse they engaged in with the pupils. In the opinion of Aggarwal (2004), teachers must be well grounded in a variety of teaching methods to exhibit adequate competence in several disciplines. The non-professional Visual Art teachers have an inclination for the use of teaching methods which favoured them than the pupils.

Pupil's Participation: It was discovered that pupils, participation in lessons was influenced by the expertise of the teacher. Visual Art teachers utilized varied techniques ranging from learner-centred teaching methods, motivation, differentiated teaching, teaching resources, flexibility and dynamism in class control to encourage and engage pupils in lessons. Pritchard (2009) postulates that effective learning requires learners to undertake actions and mental activities which centre on fact, concepts and skills. Minimal involvement of pupils in lessons resulted in pupils assuming a passive posture, apprehension and boredom in class. The researcher discovered that Visual Art teachers who did not extensively involve pupils in lessons stifle pupils' curiosity, understanding and academic achievement. It was noted that pupils taught by a teacher who encourage pupils' participation in the class was more socially responsible and attained higher academic achievement.

Motivation and Class Control: It was evident through the study that teachers' approach to motivation and class control impacted on pupils' achievement in Visual Art. It was found that Visual Art teachers who highly motivated pupils, exhibited flexibility and dynamism in class control to create a conducive classroom environment that engenders learning. According to

Murdock and Miller (2003) and Gardener (1985), if pupils see teachers as supportive and caring, pupils value and set higher educational goals for themselves. On the contrary, Visual Art teachers who motivate pupils less and are too strict impair the academic achievement of pupils.

Lesson Evaluation: The researcher realized that Visual Art teachers possessed adequate knowledge of lesson evaluation. The teachers applied different evaluation techniques to verify and ascertain the attainment of pupils in relation to lesson objectives in both theory and practical lessons. It was noted that the teachers provided immediate feedback to learners on evaluation and insisted that pupils correct their errors. Schweinle et al. (2006) maintain that the provision of substantive feedback about pupils' competence in Visual Art increases creativity, interest, persistence and increased intrinsic motivation. It was noted that there was a lack of uniformity in the criteria used by Visual Art teachers to evaluate the competence of pupils, especially in the assessment of practical works executed by pupils. It also emerged that when teachers and pupils jointly appraise practical work executed by pupils as part of the evaluation process, pupils gain the opportunity to learn and improve upon their creativity.

Pupils Learning Achievement: The researcher discovered that pupils learning achievement varies from school to school. This variation was influenced by the competency level of the teachers who taught the pupils. Yack and Shaw (2007) posit that teachers tremendously influence the academic achievement of pupils. The learning of skill-oriented subject must provide a meaningful opportunity for learners to practice (Kochhar, 2004). The performance of pupils from both schools varied. The pupils demonstrated a relative degree of theoretical and practical competence through the quality of projects executed. The level of dexterity exhibited by pupils in the execution of the works was suggestive of the mastery over Visual Art skills by the pupils.

Conversely, the quality of works produced by pupils in School 'B' was lower in quality compared with the works produced by pupils from School 'A'. Pritchard (2009) points out that Piaget's developmental stages and the characteristics serve as a proximate guide on the level of task complexity for learners. The Visual Art practical acumen exhibited by pupils in one of the schools connotes abysmal level achievement.

Pupils' Attitude and Enjoyment of Visual Art Lessons: The interview responses from the two teachers coupled classroom observation of pupils revealed that pupils' interest, response, attitude and excitement in Visual Art in both schools were very encouraging most especially to practical Visual Art lessons.

4.9 Discussion of Major Findings for Objective 2

4.9.1 Teacher Self-efficacy in the Implementation of the Visual Art component of BDT

Curriculum

Teacher self-efficacy is defined as an individual teacher's belief in his or her ability to plan, organize and carry out activities that are required to attain educational goal (Skaalvik and Skaalvik, 2010). The seven teacher efficacy assessment guidelines suggested by Bandura (1997) and Tschannen-Moran et al. (1998) efficacy assessment variables were adapted to evaluate Visual Art teacher's self-efficacy in the teaching of the Visual Art component of BDT curriculum.

4.9.2 Efficacy to Influence School Decision Making

It was discovered that Visual Art teachers with high self-efficacy were influential in the decision making processes of the school and offered constructive suggestions that were upheld by the staff and implemented. The teachers initiated classroom measures and interventions that contributed positively to pupils' attainment. Visual Art teachers with low self-efficacy were dormant and exclusively preoccupied with teaching and had little to do with the school decision making. The contributions from such teachers were usually perceived as outrageous and did not receive attention. Such Visual Art teachers only existed in the classroom, but not in the other affairs of the school.

4.9.3 Efficacy to Influence School Resources

School resources encompass the different components of the school, including facilities, personnel and materials that are organized to ensure the proper functioning of the school. Omane-Akuamoah et al. (2004) describe teaching and learning logistics as facilities that promote effective teaching and learning. These resources in Visual Art include teachers' guide, textbook, tools, paper, colour, clay, a studio just to name but a few. The researcher found that Visual Art teachers' self-efficacy to influence school resources in favour of Visual Art was relatively low. Although Visual Art teachers got some form of financial and material support from the administration, and donors, they could have pushed administration further to get Visual Art studio in the schools. Also, the Visual Art teachers could have used their influence to lure the school administration to provide basic tools and materials for Visual Art practical lessons but this does not happen in the schools. According to Hofman-Kingston (2017), contextual factors affect the teacher's self-efficacy. Therefore, the inability of Visual Art teachers to get

the school administration to provide studio and other Visual Art necessities, negate their self-efficacy to influence school resources.

4.9.4 Disciplinary Efficacy

Kounin (1983) indicates that the resolution of a teacher to free the classroom of disruptive behaviour creates an environment that promotes effective learning. According to Croaker (1991), class management involves the setting up of emotional control boundaries. The researcher has realized that School “A” Visual Art teacher has high disciplinary efficacy and School “B” teacher has low disciplinary efficacy. Visual Art teachers with high disciplinary self-efficacy prevent disruptive learning behaviours and exhibit flexibility in class management. Woolfolk et al. (1990) opine that high self-efficacy teachers exhibit flexibility and dynamism in class control. These teachers develop a healthy rapport with pupils which promote learning. However, Visual Art teacher with low disciplinary efficacy are overly strict on pupils, intimidating and hinders pupils’ curiosity to explore and talk in class. Crocker (1991) cautions that teacher strictness in class affects classroom climate and impedes learners’ achievement. According to Ashton (1984), incompetent and low self-efficacy teachers focus on rule enforcement and behaviour management. The researcher also noticed that caning was used to control disruptive behaviours in class. However, Printchard (2009) counsels that punishment conditions maladaptive behaviours such as anger, frustration, aggression and other negative emotional responses in learners. It is imperative for teachers to adopt more plausible and tactful ways to avert disruptive behaviours in learners.

4.9.5 Efficacy to Involve Parents

It came to light from the study that Visual Art teachers possessed high self-efficacy in parents’ involvement in pupils’ learning. Visual Art teachers roped parents in the education of pupils by asking them to often provide Visual Art tools and materials for practical lessons, supervise pupils’ learning at home and encourage them to study hard. This act exhibited by Visual Art teachers is highly commendable because, without parents’ contributions to the provision of art tools and materials, the implementation of Visual Art would have been impossible.

4.9.6 Efficacy to Involve Community

The researcher discovered that the efficacy of Visual Art teachers to involve the community in the implementation of Visual Art was low. The efficacy of the Visual Art teacher to influence school and community relationship was at its lowest ebb. The study revealed that Visual Art teachers did not request assistance from NGO(s), corporate bodies, philanthropist, institutions

and churches in the community to provide resources for Visual Art. It is imperative that Visual Art teachers establish links with local and international bodies to support the provision of basic art supplies for the schools. Also, the issue of cost and indicting one's reputation did not allow teachers to use visual artisans in the community as resource persons. The involvement of artisans in the community as resource persons would have eliminated the frequent monotonous interaction between teacher and pupils. Again, it was discovered that no relationship existed between basic schools offering Visual Art and the higher institutions in the community pursuing a similar programme. It is important that Visual Art teachers strive to develop a bond with these tertiary institutions in order to obtain technical support from them.

4.9.7 Efficacy to Create Positive School Climate

The researcher discovered that School "A" Visual Art teachers possess higher self-efficacy and School "B" teacher has lower self-efficacy in the creation of a positive school climate. Visual Art teacher with high efficacy in creating positive school climate contribute to the cleaning up of the school, maintains discipline, cooperate with staff, enjoy maximum staff cooperation, perform creditably in teaching, and feel satisfied with the general performance of the school. The teacher creates opportunities to impact positively on the lives of pupils by engaging in co-curricular activities that contribute to the academic performance of pupils. Conversely, teacher with lower self-efficacy to create positive school climate exhibit irregular attitude towards general school activities. The teacher with low efficacy in maintaining positive school climate may or may not participate in school cleaning-up, maintenance of discipline or cooperation with staff. It was realized from the study that lower self-efficacy teacher is usually an introvert who hardly mingle with the staff and therefore do not receive needed cooperation from the staff. According to Bandura (1995), low self-efficacy teachers slacken in their effort and give up easily when they encounter difficulty. Hence, due to the lack of staff support, school 'B' Visual Art teacher feels acrimonious and is on the verge of quitting teaching.

4.9.8 Instructional Efficacy

Instructional efficacy relates to teachers' effectiveness in lesson delivery. Teacher's instructional efficacy according to Yack and Shaw (2007) is the judgment of the teacher's competence to teach and engage learners; including learners who may be difficult or unmotivated to attain the desired learning outcome. The variables the study considered in relation to Visual Art teachers' instructional efficacy were period allocation and the completion of the term's work, teachers qualification, specialization and Visual Art option taught, lesson

planning and preparation, teachers' content and pedagogical knowledge, lesson presentation, Pupil participation in lessons, Motivation and class control and lesson evaluation.

Teacher Qualification, Specialization and Visual Art Option Taught: The researcher discovered that teacher qualification and specialization influenced teacher efficacy in Visual Art Option taught. It was found that Visual Art teachers who taught Visual Art option within their field of qualification and specialization demonstrated high efficacy in the teaching of the subject. Ross et al. (1999) state that teachers have high efficacy in teaching the subject they felt academically competent and prepared in. Teachers teaching Visual Art option within their area of qualification and specialization exhibit high enthusiasm, content mastery and practical dexterity in the subject. According to Yeboah-Appiagyei et al. (2014) and Darling Hammond et al. (2001), teachers with extensive preparation in the assigned subject, teach the subject better than those with little or no preparation. The authors' further state that teacher qualification positively correlates with pupils' performance. The researcher found that pupils taught by teachers with higher qualification and teaching Visual Art option within their field of specialization exhibited higher academic performance

Also, the researcher discovered that Visual Art teachers who taught Visual Art option outside their field of qualification and specialization possessed low efficacy in the teaching of the subject and in the exhibition of enthusiasm, content mastery and practical dexterity in the subject. It is affirmed by Ross et al. (1999) that teachers who teach outside their field of specialization are found to have lower efficacy than those teaching within their area of specialization. It was realized that the academic achievement of pupils taught by teachers who taught outside their field of qualification was relatively lower compared with their peers (who were) taught by teachers teaching within their field of specialization.

Teachers' Content and Pedagogical Knowledge and Skills: It has been discovered that Visual Art teachers have high content knowledge efficacy. High self-efficacy teachers demonstrate good subject matter knowledge (Riggs, 1995; Muijs and Reynolds, 2002). Content knowledge is crucial for teachers who perceive themselves as a subject specialist in the disciplines which they either majored or minored in during their pre-service training (Gudmundsdottir, 1991). The Visual Art teachers possess in-depth knowledge and mastery over the subject they teach. The rich content knowledge of the teachers is as a result of the extensive academic and professional training the teachers have received in Visual Art. Jurmu et al. (1992) state that knowledge is developed through teacher training and enhanced through capacity building programmes. The researcher found that capacity building programmes in Visual Art

teachers were not available for Visual Art teachers to develop and sharpen their competencies in the subject.

About teacher pedagogy knowledge, the researcher discovered that Visual Art teachers' self-efficacy was either high or low. Visual Art teachers with high pedagogical efficacy displayed sound classroom interaction with learners. Cousin and Walker (2000) indicate that teachers with high pedagogical efficacy are versatile in the use of teaching methods. Visual Art teachers with strong pedagogical efficacy select appropriate variety of learner-centred methods which satisfy the diverse learners' needs and maximize pupils' participation in lessons to promote learning. High efficacy teachers create an opportunity to meet the needs of all learners (Smylie, 1989). It was noted that extensive professional training of Visual Art teachers in terms of Microteaching, team teaching, teaching practice and mentorship contributed to teachers' sense of efficacy. Nonetheless, Abd-el-Khalicks and Boujaoude (1997) and Gregg (2001) as cited in Khan (2011) argue that some teachers find it difficult transforming content into appropriate pedagogy to promote learning. Visual Art teachers with low pedagogy efficacy display significant deficiencies in the choice and application of appropriate teaching methods with relevant resources to meet learner's needs. Pedagogic decisions made by low self-efficacy Visual Art teachers minimally encouraged pupils' active lesson participation. Low efficacy Visual Art teachers have higher inclination for teaching methods that are more favourable to them than to pupils. Farrant (1996) counsels that learners' active involvement in the teaching and learning process must assume preeminence over the factors the teacher consider in the choice of instructional method. It was realized that the pedagogy deficiencies displayed by low efficacy Visual Art teachers were attributable to the lack of teachers' practical pedagogical experience in Microteaching, team teaching, teaching practice and mentorship. According to Aggawal (2004), teachers must be well grounded in a variety of teaching methods to exhibit adequate competence in several disciplines. It was discovered that the low pedagogy efficacy of Visual Art teachers negatively affected pupils' interest and achievement in Visual Art.

Teachers' Planning and Preparation for Lessons: Questionnaire responses from headteachers and the observation made revealed that some Visual Art teachers thoroughly planned and prepared in advance for lessons. These teachers prepare schemes of work, write lesson notes and submit them to headteachers for vetting and organize the relevant resources to boost pupils' understanding of lessons taking into consideration pupils' experiences and capabilities. Teachers who prepare well for lessons exude high confidence and integrity in-class discourse with pupils. According to Allinder (1994) high self-efficacy teachers exhibit a high

level of planning, organization and enthusiasm in teaching. On the contrary, it was evident from the study that Visual Art teachers who failed to prepare schemes of work, write lesson notes, assemble and test relevant resources ahead of lessons; exhibit fugitive traits and content inconsistencies with a minimal level of confidence and enthusiasm in the conduct of teaching activities.

Pupils' Participation in Lesson: The study revealed that learners' participation in the lesson was significantly influenced by the teacher's pedagogical decisions and expertise in classroom discourse. Visual Art teachers with strong sense of efficacy used a wide variety of techniques ranging from learner attention captivation, use of learner-centred teaching approach, pupil motivation, use of relevant teaching and learning resources, healthy teacher-pupil rapport, flexible and dynamic use of discipline, sensitivity to pupils' academic and psychological needs, and the selection of low, proximal and challenging content activities for lesson. Gurney (2007) identifies that securing the attention and enthusiasm of learners during lessons makes learning effective. Effective learning requires learners to undertake actions and mental activities which centre on facts, concepts and skills under consideration (Pritchard, 2009). It was discovered that pupils taught by Visual Art teachers who had strong efficacy in pupils' participation in the class were more attentive, lively and cheerful, and attained higher academic and social goals. Conversely, Visual Art teachers with low efficacy to pupils' participation in class, employ fewer teaching strategies to elicit pupils' involvement in lessons. It was noted that teacher-pupil rapport, class interaction, pupils motivation, enthusiasm, learners' understanding and performance was very poor for pupils taught by Visual Art teachers with low efficacy to pupils' participation in lessons. In the class of a teacher with low efficacy to the pupils' participation, pupils were virtually reduced to passive listeners with signs of apprehension and boredom in class.

Motivation and Class Control: The researcher realized that Visual Art teachers possessed high and low motivation and class control efficacy. Visual Art teachers with high efficacy use praise effusively to motivate pupils to learn. Their actions and inactions increase the quality of learner's achievement in Visual Art. Teachers with high efficacy to motivate pupils maintain pupils on task, persist with weak pupils and perceive the provision of immediate feedback to pupils as a form of motivation. Murdock and Miller (2003), and Gardener (1985) postulate that if pupils see teachers as supportive and caring, they value and set higher educational goals for themselves. Similarly, Visual Art teachers with high-class control efficacy, create a conducive

learning environment in the class and check the disruptive learning behaviour in the classroom. The teachers in conjunction with their pupils set behavioural boundaries for the pupils to follow. According to Ryan and Patrick (2001), high efficacy teachers assist to construct classroom environment by creating norms with explicit regulations on behaviour and interactions. The researcher found that Visual Art teachers with strong class control efficacy exhibit flexibility in the discipline of pupils which fosters healthy teacher-pupils relation. Woolfolk et al. (1990) affirm that high self-efficacy teachers are flexible and dynamic in class control. However, the use of “caning” as punishment for checking disruptive learning behaviours according to Pritchard (2009) is counterproductive and conditions maladaptive behaviours in pupils. Teachers with low motivation efficacy show little concern about the emotional needs of the learner. These teachers rarely praise the effort exhibited by pupils. Likewise, Visual Art teacher with low-class control efficacy is overly strict and harsh on pupils. Pupils taught by Visual Art teachers with low-class control efficacy are timid, withdrawn, quiet and emotionally unstable in class with lower academic productivity.

Lesson Evaluation: The researcher has discovered that Visual Art teachers have a high sense of efficacy in lesson evaluation. Due to the theoretical and practical components of the subject, the teachers applied different assessment techniques which cut across the cognitive, affective and psychomotor domains of learning. It was found that Visual Art teachers provided immediate evaluation feedback to pupils and insisted that the pupil’s correct the errors. It is advanced by Schweinle et al. (2006) that feedback is most useful when it is immediate, relates success with effort and provides information about improvement and mastery. It was noted that the assessment of pupils’ practical works with pupils’ appraisal input provides a tremendous opportunity for pupils to learn and improve upon their creative skills. The provision of substantive feedback about pupil’s competence in Visual Art increases pupils’ creativity, interest and persistence and the intrinsic motivation to study (Schweinle et al., 2006). The study also discovered that no performance standard existed in Visual Art for teachers and pupils to serve as a universal grading target to which pupils and teachers measure their theory and practical competence.

4.10 Discussion of Major Findings for Objective 3

4.10.1 The Role of Teacher Self-efficacy in Pupils' Achievement in Visual Art component of BDT Curriculum

Teacher efficacy studies have established the truism that effective teachers are associated with high levels of pupils' achievement (Ashton et al., 1984; Tschannen-Moran et al., 1998). The achievements of learners taught by effective teachers are remarkable and the detriment on learners taught by ineffective teachers is equally damaging (Sanders and Horn, 1998). It is emphasized by Tschannen-Moran and Hoy (2001) that teachers' efficacy positively correlates with pupil's achievement. The study discovered that Visual Art teachers with strong efficacy were diligent versatile, enthusiastic, confident and inspired pupils to execute high quality works. Goddard et al. (2004) suggest that teacher's sense of efficacy significantly predicts the quality of teaching. Visual Art teachers with high efficacy perceive and teach Visual Art to pupils with a career-oriented motif. The teachers thrive and persist with pupils to produce valued works. Schunk (1991) espouses that high self- efficacy teachers inspire pupils to set and attain challenging but proximal goals. It was evident from the study that strong efficacy Visual Art teachers possess stronger Visual Art practical acumen. As a result, their par excellent approach to Visual Art teaching is evident in the theoretical and practical performance of their pupils. Pupils taught by strong efficacy Visual Art teachers produce extraordinary and impressive creative works which are usually above expectation. It is nonetheless explicit that while only the papier- mache` project out of the lot from School 'B' is beautifully crafted by the pupils, virtually all the projects from school are beautiful and skillfully crafted. This indicates the efficacy strength of the two teachers.

According to Gavora (2010), the impact teachers' efficacy has on learners may result in the production of high or low-quality works. Bandura (1995: p. 11) asserts that low self-efficacy teachers among other things shy away from difficult task domains, accept deficiencies and obstacles encountered as blockage instead of challenges to overcome, slacken on their effort and easily give up in the face of difficulties. It was discovered that low efficacy Visual Art teachers possessed weak instructional skills. They exhibited gross ineptitude in Visual Art lesson presentation by applying inappropriate content and pedagogy in teaching and assigning pupils substandard tasks which suppresses the creative potentials of pupils. Weak efficacy Visual Art teachers do not often engage pupils in practical activities and fail to provide pupils with the requisite motivation, guidance, supervision and corrections to ensure execution of quality works. These teachers provide limited opportunities in class for pupils to develop their

exploratory faculties in Visual Art. The researcher discovered that low self-efficacy Visual Art teachers fail to perceive the teaching of Visual Art as a skill-oriented subject which ought to be taught with a career perspective. The achievement of pupils taught by low efficacy Visual Art teacher is marginally lower than the quality of work expected from the grade level of the pupils. Muijs and Reynolds (2002) opine that pupils taught by high efficacy teachers perform better on achievement test than their peers who are taught by low efficacy teachers.

4.10.2 The Role of Teacher Self-efficacy on Pupils' Interest in Visual Art component of BDT Curriculum

The researcher discovered that Visual Art teachers' efficacy significantly contributed to the degree of interest pupils developed in Visual Art. According to Stipek et al. (1998) the teacher's enthusiasm for learning and sensitivity to students' treatment affect pupils' emotions to a subject. Similarly, Mojavezi (2012) opines that efficient teachers ensure learners' in-depth understanding through the use of different visual aids which make lessons more appealing and meaningful to pupils. The researcher discovered that the level of affinity pupils developed for Visual Art and its constituent topics, was influenced by the efficacy of the teachers. Pupils taught by high efficacy Visual Art teachers exhibited a high level of passion, interest, motivation and enthusiasm, persistence in Visual Art. Pupils are motivated to learn and achieve more when they perceive that their teachers care about them (Gardener, 1985).

Conversely, the researcher noted that pupils taught by low efficacy Visual Art teacher show a minimal level of passion, interest, motivation and enthusiasm, persistence in Visual Art. It is strongly argued by Wentzel (1998) that pupils consistently develop poor social goals and behaviours; and display low academic achievement compared to their peers when they perceive their teachers as harsh or cold. It is therefore philosophized that a Visual Art teacher's self-efficacy positively correlates with the degree of interest pupils developed in the subject.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

The outline of this chapter consists of a summary, conclusions and recommendations about the study.

5.2 Summary

The Visual Art component of BDT curriculum seeks to inculcate creative and entrepreneurial skills in pupils at the JSH Level. It is an undisputable fact that the contributions of Visual Art globally to the socio-economic development of countries is magnanimous. Hence, efficacious Visual Art teachers are required to implement the subject at the JHS level. Paradoxically, the poor attitude of Visual Art teachers at the JHS level toward the subject has resulted in pupils exhibiting negligible mastery in the core competencies of Visual Art they should have acquired in school. This, therefore, necessitates the need to evaluate the self-efficacy of the Visual Art teacher in Visual Art implementation and the role of Visual Art teachers' efficacy on pupils' achievement in the subject.

To gain an extensive understanding of the construct under study, empirical and theoretical literature review about teaching, learning, teacher self-efficacy, social cognitive theory and self-efficacy theory were done. This was followed with the development of a conceptual framework to serve as the rudder for the study.

The qualitative methodology was adopted as the nucleus of the study with specific reference to multiple case study and descriptive research. The subjects of the study were 51. It consisted of 2 head teachers, 2 Visual Art teachers and 47 pupils selected with purposive and quota sampling techniques from a public and a private JHS(s) in the Greater Accra Region of Ghana. The data required for the study were solicited through questionnaire, interviews and observation. The data ascertained were processed and presented in percentages, tables, frequencies, pie charts and photographs accompanied with textual descriptions. The interpretivism paradigm of knowledge creation was adopted as the framework to comprehend the multi-faceted dimensions of the phenomenon under study.

The study revealed enormous lapses in the implementation of the Visual Art component of BDT curriculum. It was evident that schools did not adhere to structured recommended procedure by CRDD (2007) for implementing the Visual Art component in BDT. In addition, it emerged that

the schools lacked instructional resources, financial support, and professionally trained JHS Visual Art Option teachers (Specialist), availability of JHS Visual Art teacher specific capacity building programmes and performance standards for Visual Art teacher and pupils.

The study utilized seven variables to evaluate the self-efficacy of the Visual Art teacher. The variables included decision making, influence over resources, discipline, instruction capacity, parent involvement, community involvement and the capacity to create positive school climate. Out of these variables, it became evident that the self-efficacy of the visual Art teacher to involve parents in the education of pupils was high. Conversely, the study discovered that the self-efficacy magnitude of the Visual Art teachers to influence school resources and engage community participation in teaching and learning were inadequate. However, there were remarkable variations in the self-efficacy strength of Visual Art teachers in decision making, discipline, instruction and the creation of positive school climate at the schools. It was realized that highly qualified teachers, teaching Visual Art options within their specialty displayed higher efficacy in the teaching of the subject. Conversely, low efficacy Visual Art teachers were less qualified, taught Visual Art options outside their specialty and showed minimal enthusiasm in the teaching of Visual Art.

Finally, the study brought to the fore that Visual Art teachers' sense of efficacy correlated positively with pupils' academic achievement. The study showed that pupils taught by high self-efficacy Visual Art teachers developed higher interest and enthusiasm in Visual Art which invariably translated into higher academic gains. In contrast, pupils taught by low efficacy Visual Art teachers showed minimal interest and enthusiasm in Visual Art which adversely resulted in low academic achievement by the pupils. It is therefore philosophized that Visual Art teachers' sense of efficacy coupled with the availability of relevant teaching and learning resources influence the quality of pupils' achievement in the implementation of the Visual Art component of BDT.

5.3 Conclusions

The following conclusions about the study were drawn based on the empirical results of the study.

1. The implementation of the Visual Art component of BDT curriculum was under-resourced, lacked performance uniformity, refresher courses and suffered implementation infidelity.

2. The self-efficacy of the Visual Art teachers to involve parents in pupils' education was higher but the efficacy to influence instructional resources and engage community participation in the education of pupils were minimal.
3. The Visual Art teachers' self-efficacy correlated positively with pupils' affinity and academic achievement in Visual Art.

5.4 Exceptional Observation

The early introduction of pupils to all the Visual Art options broadened their horizon and appreciation of Visual Art. It would encourage pupils to experience the varied aspects of Visual Art make informed academic advancement and vocational decisions in the field of Visual Art based on their interest and capabilities.

5.5 Recommendations

1. NaCCA, GES and GATA must provide schools with instructional resources, performance standards and organize periodic training sessions for teachers to address Visual Art component of BDT implementation infidelities.
2. Visual Art teachers must engage local and international corporate bodies such as JICA, USAID, DANIDA, UNICEF and World Vision International to support the provision of Visual Art instructional resources to the schools.
3. GES must motivate Visual Art teachers financially to advance teacher self-efficacy and increase pupils' academic achievement in Visual Art.

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APPENDICES

Appendix A: Interview Guide for Headteachers

TOPIC: Evaluation of Teacher Self-efficacy in the Implementation of the Visual Art component of BDT Curriculum

1. Please, are you a professional; teacher?
2. How long have you worked in the teaching profession?
3. May I know your age, please?
4. Please, how long have you occupied administrative position?
5. What is your field of specialization?
6. Please, what is your academic and professional qualifications?
Visual Art Teaching and Learn Learning
7. What are the qualifications of the Visual Art teacher?
8. What advanced preparations does the Visual Art teacher make for lessons?
9. What Visual Art instructional resources are available in the school?
10. Where are Visual Art practical lessons held?
11. How does the Visual Art teacher get instructional resources?
12. Does the school solicit for instructional resources from the community?
13. What assistance does the School provide for Visual Art?
Teacher Self-efficacy
14. How does the Visual Art teacher contribute to school decision making?
15. How does the Visual Art teacher control disruptive behaviour in class?
16. What contribution does the Visual Art teacher make to project the image of the school and contribute to a positive school climate?
17. What are the strengths and weaknesses of the Visual Art teacher?
18. What challenges does the school face in the implementation of the Visual Art Option?

Appendix B: Interview Guide for BDT Visual Art Teachers

Evaluation of Teacher Self-efficacy in the Implementation of the Visual Art component of BDT Curriculum

1. Please, what is your age?
2. How long have you been teaching?
3. What is your academic and professional qualification?
4. What is your Visual Art aspect of specialization?
5. What Visual Art option do you teach?
6. Does your Visual Art specialization links to the Visual Art option you teach?

Teaching and Learning

7. What duration of time is allocated to Visual Art per Week?
8. How do you prepare for lessons?
9. What instructional resources are available in the school for Visual Art?
10. How often do you organize Visual Art practical lessons?
11. How do you get instructional materials?
12. What teaching method do you prefer using and why?
13. How do you engage pupils in learning?
14. What professional pedagogy training influences your teaching career?
15. How do you motivate pupils in the class?
16. What classroom management and disciplinary techniques do apply in class?
17. How do you evaluate lessons?
18. What assistance does the school provide to Visual Art?
19. What techniques do you apply to increase pupils' memory?
20. What capacity building programmes in Visual Art have you ever attended?

Teacher Self-efficacy

21. How do you influence school decisions?
22. How do you involve parents in pupils education
23. In what way do you get the community supporting Visual Art?
24. How do you relate to the staff?
25. What contributions do you make to project the school and keep a positive image
26. What are the inherent challenges in the implementation of the Visual Art Component in BDT?

Appendix C: Questionnaire for Pupils

QUESTIONNAIRE DESIGNED FOR VISUAL ART COMPONENT OF BDT PUPILS

TOPIC: Evaluation of Teacher Self-efficacy in the Implementation of the Visual Art component of Basic Design and Technology

INTRODUCTION

This questionnaire is to obtain information from JHS Visual Art pupils from selected schools in the Greater Accra Region to evaluate teacher self-efficacy in the teaching and learning of the Visual Art component of BDT. The responses provided will be treated confidentially and used solely for academic purposes. Your assistance will mostly be appreciated. Thank you.

NAME OF RESEARCHER: Isaac Gafa

NAME OF SUPERVISOR: Dr. Eric Appau Asante

Please, select the appropriate answers or fill in the spaces or tick [✓], the applicable response.

Demographic Data

1. What is the name of your school?
2. Public [] Private [] Class enrolment:
3. Gender: Male [] Female []
4. Age: Less than 12years [] 12-15 years [] 15-18years [] 18 years and above []
5. What Visual Art option do you offer? Weaving and Stitching [] Modeling Carving and Casting [] Construction and Assemblage [] Fabric and Leather decorations []

Visual Art Option Selection

6. When did you select your option? At the beginning of form '1' first term []
At the beginning of form '1' third term [] At the beginning of form '2' first term []
At the beginning of form '2' third term [] others (specify).....
7. Were you given an orientation before you selected the option? Yes [] No []
8. Are you satisfied with the option you are given? Yes [] No []

Learning Process

9. Is the Visual Art teacher regular and punctual to class? Yes [] No []
10. How many times do you have Visual Art practicals in a term?
Less than 3 times [] 3 – 5 times [] 5 – 7 times [] 7 - 9 times []
others (specify).....
11. How does your teacher involve you in lessons? Through questioning [] Through discussion [] Through demonstration [] others, (specify)
12. How does your teacher motivate pupils in the class? uses verbal praise [] provides gifts [] awards marks [] uses clapping [] others (specify).....
13. Does the Visual Art teacher lead the class to set class rules? Yes [] No []
a. If Yes, list some of the class rules.....
14. How does your teacher treat you when you disobey class rule? Caning []
Walks you out of class [] Denies you of your rights [] others (specify).....
15. Is the Visual Art teacher patient with the weak pupils? Yes [] No []
a. If No, how does your teacher treat weak pupils? (Specify).....
16. Does the Visual Art teacher provide immediate feedback on your exercises and projects?
Yes [] No []
17. How do you contribute to the class? By answering questions [] By contributing to class discussions [] By performing demonstrations [] others, (specify).....
18. Is the Visual Art subject interesting? Yes [] No []
a. If Yes, how interesting do you find Visual Art lessons? Not interesting [] Fairly interesting [] Very interesting []

Instructional Resources

19. Where do you have Visual Art practical lessons? in the classroom [☐]
under a shed [☐] behind the school block [☐] on the veranda [☐] under a tree [☐]
others (Specify).....
20. How do you get tools and materials for your practical lessons? The school provides all [☐]
the school and pupils provide all [☐] Pupils provide all [☐] others (specify).....

Appendix D: Observation Check List

Evaluation of Teacher Self-efficacy in the Implementation of the Visual Art component of BDT

Observation check List on Teacher Self-efficacy

Qualities /Characteristics	Very Well Very Large	Fairly Well / Average	Poor	Not at all
1, Class size				
2, Lesson Presentation				
3, Teacher plans lessons thoroughly				
4, Teacher presents lessons with TLM(s)				
5, Teacher presents content logically and systematically				
6, Teacher adapts lessons to the needs of pupils.				
7, Teacher employs child-centred methods of teaching.				
8, Pupils' participation in lessons				
9, Teacher communicates clearly in lesson delivery				
10, Teacher motivates learners				
11, Teacher punishes disruptive behaviour in pupils				
Forms of punishment used by the teacher				
12, Teacher bears with slow learners				
13, Teacher shows high enthusiasm for teaching				
14, Resources Available to Teacher				
Textbook				
Teacher's TLM(s)				
Basic supplies for pupils (paper, colours etc.)				
Studio				
15, Innovativeness in organizing resources for lesson				

Effective Lesson Evaluation				
Provides immediate evaluation feedback.				
Practical				
Teacher's Knowledge				
16, Content mastery				
17, Practical mastery				
18, Class control / management				
19, Pupils Performance Evidence				
a. Exercise				
b. Homework				
c. Projects				
d. Verbal class contributions				
20, Teacher promotes pupils academic achievement				
Pupils' response to Visual Art lessons.				
Teacher Self-efficacy				
21, Efficacy to Influence Decision Making				
22, Efficacy to Influence School Resources				
23, Instructional Efficacy				
24, Discipline Efficacy				
25, Efficacy to Involve Parents				
26, Efficacy to Involve Community				
28, Efficacy to Create Positive School Climate				

APPENDIX E: Letter of Introduction

**DEPARTMENT OF EDUCATIONAL INNOVATIONS
IN SCIENCE AND TECHNOLOGY**
FACULTY OF ART, COLLEGE OF ART & BUILT ENVIRONMENT
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Ref: EIST/S/3

28th November, 2018

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

LETTER OF INTRODUCTION – GAFA ISAAC

Mr. Gafa Isaac is an MPhil. Art Education student in the above Department of KNUST, with a student number 20527954 and Exam No. PG 9039717.

He is conducting a research on “*Evaluation of Teacher Self-efficacy in the Implementation of the Visual and Technology Curriculum*”.

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

Yours faithfully,

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

Dr. (Mrs) Mavis Osei
Head of Department