

**VISUAL ART LESSONS FOR NON-VISUAL ART TEACHERS IN SENIOR  
HIGH SCHOOLS IN EJISU-JUABEN DISTRICT**

**By**

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## DECLARATION

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

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## ABSTRACT

The study looked at the perception of non-visual art teachers with regards to the study of visual art programme in SHS in Ejisu-Juaben district. In all, seventy –one (71) non-visual art teachers participated in the study.

The main instrument for the study was the questionnaire, which was designed by the researcher and validated by the supervisor. The data collected were analyzed. After analyzing the data, the researcher found out that majority of the respondents do appreciate visual art. Additionally, it came to the fore that they have fair knowledge about the Visual Art programme, however, when it came to the drawing aspect most of them were found wanting.

Based on the foregoing findings, it was recommended that the intake of students into Senior High Schools must be based on the interest of the students rather than as is usually the case upon directives of the other non-visual art teacher and headmasters. Also regular exhibitions must be organized by visual art teachers and their students inviting the general public to show case their capabilities. At the exhibition centre, opportunity should be taken to educate the public about the visual art programme, its prospects among others. In addition, the visual art departments should liaise with the College of Arts departments and other allied bodies to organize regular seminars or workshops to teach the visual art teachers new trends and ideas of doing things for them to become abreast with changing time.

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Finally, I wish to state that I fully take responsibility for any inaccuracies or mistakes that the work may contain.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Overview

This chapter of the research focuses on the background for the study, statement of the problem, the objectives of the study, significance of the study, hypothesis, delimitations, limitations, definition of terms and structure of report.

### 1.2 Background to the study

Visual Art as an aspect of Art has been part of Ghana's educational curriculum over the years. It has survived numerous changes and reforms that had occurred to the sector over the period.

Visual Art is a form of art that is enjoyed with the use of sense such as sight and touch. The visual art programme is very important especially now that the focus of the educational reform is on acquisition of skills. This is because the visual art programme's main aim is to equip the individual with the necessary skills that enables individual to be employable or self employed after the programme and thereby does not become a burden on the society.

For every nation to become industrialized and modern there is the need to have individuals who are creative thinkers to help to achieve that. The visual art programme therefore seeks to prepare individuals to become creative citizens needed to achieve this desire.

Again, the programme provides the individual with an opportunity to use the head, hands, and the heart. With visual art, an individual is made to think using the head, the hand is also used in manipulating objects and the heart is used to appreciate things in the environment. Using all these together helps to develop the totality of the individual.

The study of visual art programme helps in the transmission of cultural heritage from one generation onto the other. This is because a society's art is reflective of its culture.

In view of this and other reasons, Visual Art programme is being offered in 238 Senior High Schools in Ghana and still counting. This shows how important the Visual Art programme is, because it helps to produce creative citizens to help solve national problems. In effect, art is connected to human existence and thus enriches our lives when we actively appreciate it.

### **1.3 Statement of the problem**

Most well educated people especially, the non-visual art teachers in Senior High Schools look down upon the visual arts programme. This was evident over the years before the recent introduction of computerized student admission placement into the Senior High School System in 2006. In addition, comments made by some core subjects' teachers to visual art students during lessons are clear evidence of their perception about the programme. They have that notion of art as a soft playtime therapy or an interlude for the teacher. Though they do appreciate and enjoy works of art, little is known about the effort that goes into the production of these artifacts. To them, art does not on the whole, provoke any deep thoughts or contain any abiding truth. Again, students who study visual arts are those who cannot cope with 'more difficult subjects' such as mathematics,

sciences, medicine, or engineering just to mention but a few, which is sheer ignorance of what Art is and the mere misunderstanding of its social and technological roles. This is because little is known of the value of visual art, hence their perception about the programme as being less difficult.

This study is to test these non-visual art teachers with regards to their understanding of visual arts in their societies, their appreciation towards the programme and how well they can make simple sketches. In addition, upon going through few visual art lessons, it is believed that these non-visual art teachers will appreciate visual art and the difficulties associated with the programme, hence the need for this research.

#### **1.4 Purpose of the study**

1. To ascertain how much knowledge non-visual arts teachers have about the visual arts programme in Senior High Schools.
2. To find out the perception of non-visual art teachers about Visual Art.
3. To find out how well non-visual art teachers in Senior High Schools can understand and participate in simple Visual Art lessons.

#### **1.5 The importance of the study**

1. The study serves as a resource material that will benefit visual and non- visual art teachers in Senior High Schools, policy makers, and the general public.
2. The study serves as material for further research.

3. It creates awareness about the importance of Visual Art programme for non-visual art teachers in Senior High Schools.

### **1.6 Hypothesis**

Non-visual art teachers in Senior High Schools in Ejisu-Juaben district have little knowledge about Visual Art Programme and therefore look down upon the programme.

### **1.7 Delimitation**

The study covered all the Senior High Schools in Ejisu-Juaben district. In addition, the study concentrated on non-visual art teachers in these Senior High Schools to ascertain their perception on the Visual Art programme.

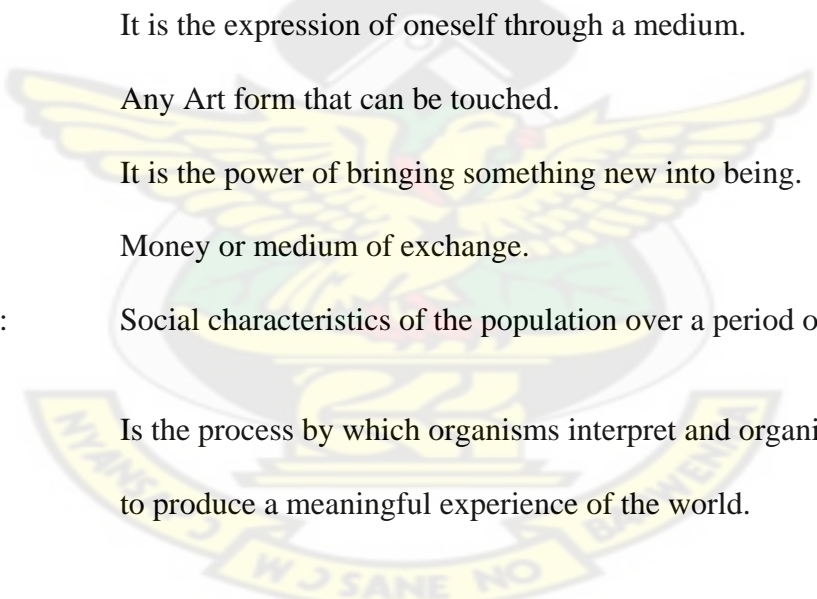
### **1.8 Limitations**

A time constraint was a problem. The research questionnaire were administered at the time the researcher was on teaching practice programme. This meant the researcher has to jostle from one school to the other within the school hours as a result the researcher could not have as much time to be with respondents on one on one bases as he would have wished. Respondents could not get opportunity to pose questions for furtherer clarification of some of the questions they were not clear with in the questionnaire. They

therefore responded according to their understanding, which affected the content of the data.

In addition, there was lack of interest. Most of these non-visual art teachers were not prepared to respond to the questionnaire let alone take part in the drawing lesson. This limited the researcher to fall on the few who were willing to respond to the questionnaire, who also did it hurriedly without thinking through properly. As a result, a data which lack in depth knowledge were gathered.

### **1.9 Definition of Terms**



|             |   |
|-------------|---|
| Art:        | It is the expression of oneself through a medium.   |
| Visual Art: | Any Art form that can be touched.   |
| Creativity: | It is the power of bringing something new into being.   |
| Currency:   | Money or medium of exchange.  |
| Demography: | Social characteristics of the population over a period of time.   |
| Perception: | Is the process by which organisms interpret and organize sensation to produce a meaningful experience of the world. |
| Reforms:    | Instance of change made in order to remove imperfections.   |

### **1.10 Structure of the Report**

The study is structured in five chapters. Following the present chapter, chapter two reviews literature that relates to the topic.

Chapter three focuses on the methodology, which involves research tools, methods, collating of data, and the data analysis plan.

Chapter four discusses and analyses the data gathered.

In chapter five, the research is summarized and conclusions drawn with relevant recommendations given.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Overview

The overview of the review of related literature covers areas such as definition and branches of art, the purpose or importance of art, the visual art programme in Senior High Schools in Ghana, the meaning of perceptions, how people perceive art and how they relate to the topic under discussion.

#### 2.2 Definition of Art

According to Adams (1999), Encarta (2006), Gilbert (1998), and Uzoagba (2000), Wigg et al (1997) defining art is very difficult. Definitions of art are always open to questions and debates. Art has so many branches as many as those specialized activities of human beings and also many divergent definitions depending on the style of art and the interpretations given by the authors. To the critics, these definitions lack the qualities long associated with art, such as beauty, skilled craftsmanship, and clear organization. Many objects we call “art” represent significant ideas, such as this, but others do not. There are several reasons for this. These days people are exposed, to different art forms and different methods or styles from different parts of the world and different times. In addition, with the emergence of both electronic and print media, people have now come

into contact with different types of art forms from different cultures. Some of these cultures come with their own prevailing standard of taste.

Although a firm definition of art may seem like a good idea, it is most important to remember that art is a subject with changing boundaries, not only in its general definition but also in its subdivisions. People not only make art, but also choose which objects should be called art. It has therefore become difficult to satisfy art with a single definition.

However, despite the difficulty in accepted definition, various authors have come out with their own definitions. Uzoagba defines art simply as a means of self-expression, which must create pleasing forms that satisfy our sense of beauty. Again, he believes that art is human idea made manifest by the skillful use of a medium. He went further to quote Dr. Johnson as defining art as 'the power of doing'.

Gilbert on her part enumerated certain guidelines that will help individuals make up their minds on what art is. 'That is what some people have considered art in different times and places and what some people consider to be art now'.

Owusu (1999) believes art is a discipline for the development of the intellect of a person. The development of the senses of sight, smell, taste, feeling, beauty, balance, appreciation, and many others, are essential for the promotion of learning, and is possible through artistic training.

According to both World Book Encyclopedia (1983) and (2001), art involves the use of human skills in making or doing or putting together something. It therefore brings about creativity, which is the basis of life.

Spore (1997) sees Art, as being a process, product, and experiences that educate us about certain areas of human living in different ways, which do not use words. Process here, involves the creative actions, thoughts, materials and techniques that are combined by the artist to create a product. Spore is of the opinion that human interactions and responses in the vision of the artist in the artwork, brings about experience.

Wigg et al. tried to enumerate a number of ideas put forward by different authors pertaining to their understanding of what art is. Dewey has been mentioned as saying art is the expression of human experience. The formal expression of a conceived image in terms of a given medium (Cheney) Listowel explains art as a diagram with a meaning that gives pleasures. That which gives pleasure apart from desire (Aquinas)

Art is very wide and covers different disciplines. It therefore has branches that try to satisfy these disciplines. According to World Book Encyclopedia (2001), art has three branches or groupings. These are verbal arts, non-verbal arts and mixed arts. Verbal art is literature, which involves poetry, fiction, and the essay. Non-verbal arts as a branch of art describes works of art such as musical compositions and visual design works consisting of lines, shapes, colours, and so on that result in sculpture, ceramics, graphic design among others. Mix arts deal with combinations of the basic arts such as the combination of storytelling and visual design, which is film.

Uzoagba on his part mentioned two branches of art, which are visual arts and dramatic or performing arts. Visual arts designate those arts addressed primarily to the sense of vision. The concepts or ideas expressed visual forms. Visual art is further grouped into fine and applied arts, examples of which are paintings, sculpture, graphic art, textile designs, industrial art, and photography, among others. Ironically, the visual arts programme in the school curriculum has been given a general name as art by the public as if art is restricted to only Visual Art. Dramatic or performing arts express their senses in drama, poetry, playwriting, music or dancing and mostly not materialistic.

From the above discussions, the word Art goes beyond the tangible products, but Art is a product of creative human activity. There are that aspect of art that can be referred to as Visual Arts, including painting, sculpture, architecture, photography, decorative arts, crafts, and other visual works that combine materials or forms. It also involves expression of the senses immaterially. Definition of art is tied to the cultural practices of a group of people. As the culture of the people changes, so will the definition of art also change with those people. With all these in mind, there are certain areas of art that will not change. These include the art of doing, appreciation and thinking, which are the ultimate aim of education.

### **2.3 Purposes or importance of Art**

Art serves not just to entertain but to enrich, inform, placate, unite, challenge, and generally to express the human experience. Great art has an historical value in the form of record, an instructive value, a social, and a political relevance. Throughout the ages, art

has played a crucial role in life. We experience it on a daily basis because art is everywhere and is universal. Over the years, art has recorded and continues to record history. Most art forms are created for a specific reason or purpose, it has a way of expressing ideas and beliefs, and it can record the experiences of all people.

Historically, the primary objective of art was to provide amusement and enjoyment for those taking part in it and for those being exposed to it. It is undoubtedly this element of art that has led many to feel that it is, as a subject, separate and inferior to the more 'serious' endeavors such as science. Apart from the entertainment aspect of art, great thinkers like Confucius (551-479 B.C.), believed that art had a role in the moral education of a man as well as the reformation of a society. Aristotle (384-322 B.C.) believed much the same. He acknowledged art's great power over the emotions. He understood how art, could act as a form of education that provided moral insight and fostered emotional growth.

It is important to consider the corrupting power of art in the context of the modern media, propaganda, advertising, and the industries, which are slaves to art. Art programs targeted toward very young children help to decrease negative behaviors and increases in attention span, commitment and tolerance. It helps to improve the attitudes, behavior, academic performance, and increased communication skills in delinquent children.

Closely connected to the idea that Art can be a means of education is the idea that Art can enrich a life. An appreciation of Art could lead a person towards perfection and become kinder, and those who reject Art tend to become continually crueler. Indeed, the enhancing power of Art, maybe easily seen when it's taken away or perverted. Art as

enrichment is close to the principle that Art can soothe and uplift a troubled soul; even heal an unhealthy body. Art is central to a civilized society. Kids who create don't destroy. Young people who are involved in making something beautiful today are less likely to turn to acts of violence and destruction tomorrow.

Artists seemed to compose work specifically for a set of society that would understand the work. Arts have a social purpose - in a social formation that remedies the injustices of capitalism. Art to challenge or give people better understanding of the world, either by defying artistic convention, or by highlighting social issues within the Art. There is no doubt that Art can be a forum for political expression. The art that is most effective in this way is Art that is inspired by a particular social point or conditions in that environment. It is clear how Art can fulfill an important political role, and also used as a social tool to affect people.

#### **2.4 The Visual Art Programme in the Senior High Schools**

Visual Art programme is one of the programmes in the new education reform of the Senior High Schools in Ghana. The rationale for this programme according to the syllabus is to help students acquire competent skills in art for individual and national development. The programme involves the process of visual thinking where the students is presented with problem-solving experiences in thinking, manipulating or acting and feeling creatively through the use of a variety of tools and materials. The programme

seeks to prepare students to become whole. That is developing the Head, Heart, and Hand.

The various disciplines or subjects which come under the Visual Art programme are Basketry, Ceramics, Graphic Design, Leatherwork, Picture making, Sculpture, Textiles and General Knowledge in Art. Apart from the General Knowledge in Art, which is compulsory for every visual art student, each student is expected to study any two subjects (elective) so as to gain enough exposure in variety of skills and career opportunities in future.

General Knowledge in Art: It is one of the Visual Art subjects that provides broad-based information in the history of art, creativity, and appreciation, and teaches basic elements and principles of art as well as skills in their application to various practical art processes. What it seeks to provide is the acquisition of knowledge, skills, competencies, and attitudes in visual arts for individual and national development.

Basketry: It is the art of making baskets and other articles such as mats, trays, etc; with materials such as cans, palm leaves, bamboo, raffia, rattan etc. by way of weaving, plaiting, knotting, coiling and looping.

Ceramics: Ceramics is concerned with objects made of clay such as tiles, vases, pots, which are made hard by firing at a very high temperature.

Graphic Design: It is one of the components of visual art that uses drawing, paintings, printmaking, and typographic designs as a means of visual communication. Examples of Graphic art products are poster, banner, billboard, label etc.

Leatherwork: It involves the art of turning animal skin into leather for the production of variety of products such as footwear, bags, belts, book covers among others. Leather comes in the form of natural and artificial ones known as Leatherette.

Picture making: Is the art of arranging images or elements of design on two dimensional surfaces for the purpose of having aesthetic value. It comes in the form of drawing, painting, collage, mosaic, montage and printmaking.

Sculpture: Is the art of creating forms in three dimension or relief. Sculpture has two basic techniques. These are modeling and carving. Sculpture can be divided into three major forms; intaglio, relief, and sculpture in the round.

Textiles: It is a general term for fibers, yarns and other materials that can be made into fabrics and for fabrics produced by interlacing or any method of decorating fabrics. (Amenuke, 1991)

## **2.5 Objectives of the Visual Art Programme**

The objectives of Visual Art Programme as suggested by Ministry of Education Visual Arts Syllabus for Senior Secondary Schools are as follows:

1. The main purpose of this programme is to foster and promote creativity by helping students to think, act, and feel creatively through a variety of art activities using tools and materials.
2. The programme demonstrates Art as an integral part of human living.

3. The programme inculcates in the students the need to appreciate the value of their own Arts so as to arouse pride, confidence, and patriotism.
4. The student will acquire knowledge and understanding of the meaning, significance, and role of Art in socio-economic development.
5. The student will acquire perceptual and analytical skills through Art experience as well as self-expression and communication skills through response to Art.
6. The programme provides cognitive, psychomotor, and affective mode of development as a result of the theoretical knowledge, practical skills, and visual thinking in Art.
7. The programme promotes skills in the development of indigenous Art technologies, aesthetics, beliefs, values, and attitude.
8. The programme provides competencies in Art and helps students to apply their skills to national development.

## **2.6 Challenges faced by the Visual Art programme**

The study of Visual Art in Senior High Schools in Ghana does not only provide opportunities but also challenges to the success of the programme. Many factors may have accounted for this.

One of these factors is the attitude of some parents. Most of them prefer their wards opting for programmes that in their view are more challenging and lucrative such as Law, Medicine, Engineering, among others, which to them, Visual Art does not provide. They

therefore do everything possible to discourage their wards from perusing career in visual arts.

Closely related to the above factor is the wrong notion that Visual Art is for the less intelligent students because of its practical nature. As a result, right from Junior High School level, students with high grades are made to choose the Sciences and those with low grades are also made to opt for Visual Arts, which they claim does not require the higher-order thinking required of the Sciences.

The attitude of some non-visual arts teachers especially those in the core subjects need mentioning. Some see the programme as non-academic suitable for only the unintelligent students so not much attention is given to them as compared to the Sciences. This attitude makes the visual arts students inferior that affect their academic progress and subsequently their future. Additionally, most visual art teachers do not pay enough attention to the students during practical lessons where teachers' expertise is very much needed. Others go about with certain utterances on students' works, which make them to loose interest when their efforts are not rewarded. (Darfour, 1995)

Lack of studios is another challenge faced by the programme in various schools. In most schools, the studios are not there, so classrooms are used as studios where the furniture is not suitable for practical artwork. Where the conditions are good, only few works are kept there leaving the rest to the mercy of the weather. Students seeing these are discourage from working hard to come out with quality works. Where students are even motivated to work, there is lack of tools and materials to work with.

## 2.7 Meaning of Perception

Perception according to Simple English Wikipedia is one of the oldest fields within scientific psychology, and there are correspondingly many theories about its underlying processes. It was the study of perception that gave rise to the Gestalt school of psychology, which placed much emphasis on holistic approaches to learning. The word perception comes from the Latin words *perception*, *percepio*, meaning "receiving, collecting, and action of taking possession, apprehension with the mind or senses." In psychology and the cognitive sciences, perception is the process of getting, interpreting, selecting, and organizing sensory information.

Microsoft Encarta (2006) explains Perception as mental organization and interpretation of sensory information. People organize and select from a large number of stimuli that are presented to them, with concentration particularly on what they see. Perception is influenced by a variety of factors, such as activities of the sense organs as effects of preceding stimulation; the person's past experience; attention factors such as readiness to respond to a stimulus; and motivation and emotional state of the person. The organization of forms is perceived according to their nearness to each other, their similarity, the tendency for the person to perceive complete figures, and the ability of the person to distinguish important figures from background. The person ignores all those things that are considered less important and instead focuses on limited number of things he is exposed to.

Perception is what our senses feed to our consciousness. That is knowledge of having had a sense of sight, sound, etc. What our senses feed us is determined by the logic or sense it

makes and also the attention we pay. However, sometimes our minds do not grasp everything our senses feed us, because we were not paying attention, or because we don't have enough prior knowledge to make sense of our perceptions. Therefore, there is no right or wrong perception, only right or wrong interpretations of what our five senses feed our minds.

Encarta further explains perception as a process by which organisms interpret and organize what the senses encounter to produce a meaningful experience of the world. These senses include the eyes, ears, nose, tongue, or skin. Perception, on the other hand, better describes one's ultimate experience of the world and typically involves further processing of sensory input. Our sense organs translate what is the environment into electrical impulses, which are processed by the brain to interpret them as objects, events, people, and situations. The inability to organize and interpret sensations would make the environment seem like a meaningless jumble of colors, shapes, and sounds. A person without any perceptual ability would not be able to recognize faces, understand language, or avoid threats.

Perception is what our senses experience of the world around us and involves both the recognition of environmental stimuli and actions we take in response to these stimuli. We gain information about properties and elements of the environment that are critical to our survival through the processes involved in perception. Perception not only creates our experience of the world around us; it allows us to act within our environment. About.com (2008)

Perception, on the other hand, according to Rookes and Willson (2000), is a process, which involves the recognition and interpretation of stimuli, which register on our senses.

Perception is the process of acquiring, organizing, and interpreting sensory information. It is a major field of study in psychology and science. Various approaches of study range from biological or physiological approaches to mental philosophy exist. Human perception depends on the five basic senses of Sight, Hearing, Smell, Taste, and Touch. A "sixth" sense which is not common is described as precognition (or foretelling) or sometimes telepathy (distance communications without aid other than the human brain).

Knowledgerush.com

From the above discussions and explanations giving by the various authors on perception, it is clear that to perceive, one need to have knowledge and understanding of an issue under consideration. This is achieve by way of proper organization of all the needed facts on the issue coupled with the experiences one might have gone through and the use of the sensory organs to give interpretations. Again, these facts must make sense and be relevant to the perceiver. There is therefore nothing like bad or good perception or neither negative nor positive perceptions. It is only the interpretations giving by the senses as to what is happening base on the experiences at their disposal.

In relating the above explanations to the topic for the research, it is appropriate for one to have enough knowledge and understanding of the visual art programme and its relevance to the socio-cultural and economic developments of the country. The understanding of the programme will give people the needed impetus to appreciate and perceive it in a manner that will be acceptable by all in the country.

## 2.8 How people organize and perceive

In organizing raw sensory stimuli into meaningful experiences, cognition, a set of mental activities that includes thinking, knowing, and remembering are very important. Again, knowledge and experience can never be done away within perception, because they help us make sense of the input to our sensory systems. The extent of a person's knowledge brings about understanding of the environment, because the human mind can only contemplate that which it has been exposed to. In the same vain, when objects are viewed without understanding, the mind will try to reach for something that it already recognizes, in order to process what it is viewing.

The processes of perception often changes what humans see. When we view with a preconceived idea, we are influenced by those preconceived ideas and therefore see these ideas whether they are there or not. This is because humans as we are, are not able to understand new information, without the influence of our previous knowledge.

So we perceive as a result of interplays between past experiences, one's culture and the interpretation of the perceived. If the percept has no grounding in a person's experience, the person may literally not perceive it. As we acquire new information, our percepts shift.

## 2.9 Category of perception

Perception comes in various categories or forms depending on the angle under consideration. These include visual perception, auditory perception, speech perception, language perception, music perception, and many others. In all these, the various senses are used to perceive. For example, visual perception uses the visual sensory organ (eye) to perceive. This category of perception is associated with the Arts especially visual arts.

Another category of perception includes internal perception (proprioception), which talks about what's going on in our bodies. For example, a sense of hunger, or tiredness, and so forth, and external or sensory perception (exteroception), which is about the world outside our bodies. Using our senses of sight, hearing, touch, smell, and taste, we discover colors, sounds, textures, etc. of the world at large. Again, perception may be in the form of conscious or unconscious perceptions.

From the above explanations given, perception occurs as a result of individual's experience over a period of time. Opinion is formed base on an issue as result of perception one has created. A perception of Visual Art programme as less difficult is as a result of experience an individual might have gone through over a

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This section of the methodology comprises of the following: research design, library research, population, sampling and sample, data collecting instruments, validation of instruments, administration of instruments, primary and secondary sources of data, data collecting procedures, and data analysis plan.

#### **3.2 Research design**

There are two main methods used in this research by the researcher. These are qualitative and quantitative research.

Qualitative research as explained by Leedy and Ormrod (2005) focuses on phenomena that occur in natural settings and its complexity. Patton, (1990), believes that qualitative research uses a naturalistic approach that seeks to understand the phenomena in the social setting. However, according to Strauss and Corbin, (1990), the findings in qualitative research are not arrived at as a result of statistical procedures.

In analyzing data, in qualitative research, more words other than statistics are used. It involves human participation in a study to understand certain social events or happenings or occurrences.

Unlike qualitative research, quantitative research according to Best (1981), deals with measurement and statistical analysis of numeric data to understand and explain social occurrences.

For quantitative research, data were analyzed by way of numbers. Before using the qualitative method of research, the researcher needs to plan carefully in advance in terms of variables, measures for those variables and statistics to be used to analyze the data.

Since the research was based on a case study, the researcher used qualitative method to explain the whole work in detail. Additionally, questionnaire were used to gather the data.

In addition, non-experimental research of quantitative method was used to identify the variables and find the relationship or correlation among them. The information gathered from questionnaire was used to measure the perceptions and opinions of the respondents.

### **3.3 Library Research**

In conducting this research, the researcher visited a number of libraries and Internet Cafes to search for information. The following are some of the libraries visited.

- Kwame Nkrumah University of Science and Technology Libraries Kumasi.
- University of Education, Winneba, Kumasi Campus Library.
- Wesley College of Education, Kumasi.

### **3.4 Population for the Study**

Population is a group of persons who share common traits or characteristics, which are of interest to the researcher. In this case, the population for this research is all those teachers in Senior High Schools in Ejisu Juaben district other than Visual Art teachers.

The target population for the research is all the teachers in various subjects' areas, other than Visual Arts. This include; the Sciences, Mathematics, English, the Businesses, General Arts, P.E., Social Studies and many others. In all, 150 respondents from Ejisuman Senior High School, Ejisu Secondary Technical, Bonwire Senior High School, Juaben Senior High School, and Achina Senior High School made up of the target population.

The accessible population for the research is 100 respondents. This is due to the fact that some of these teachers were not regular in school and others too did not show interest in the research.

### **3.5 Sampling and Sample**

Stratified and purposive sampling methods have been chosen for the research. Stratified because the population for the research is made up of different groups of subject's areas with their own different and unique characteristics. Leedy and Ormrod (2005), contend that stratified sampling has to do with distinctively different types of individuals. Stratified sampling again involves dividing the population into homogenous groups with each group having similar characteristics. Colen and Manion, (1985).

The purposive sampling has to do with selecting of people or units for a particular purpose or reason. Leedy and Ormord (2005). Purposive sampling has been chosen because of the nature of the topic. It is the researcher's belief that the chosen people or respondents can provide the relevant information needed to meet the demand of the researcher.

The researcher has therefore chosen a group of teachers who do not teach Visual Art to be given out questionnaire to answer in order to obtain the needed information for the research work.

### **3.6 Data Collecting Instruments**

The main instrument used for the research was questionnaire. Questionnaire, which is one of the instruments for collecting data, is a set of question forms prepared and distributed by a researcher to obtain responses. The questions were short, simple, clear and without ambiguity and easy to answer within a short time. In addition, the questions were consistent with the topic, attractive and professional looking.

The questionnaire is in three parts. The first part dealt with personal details or data as far as teaching is concerned. The second part was on the individuals understanding of Art especially Visual Art and last part had few exercises to test how well the respondents can do or answer Visual Arts related questions when they are given opportunity. A sample of the questionnaire can be seen at the Appendix.

### **3.7 Validation of Instrument**

Experts who have enough knowledge on the topic did the validation of the instrument and the supervisor also gave various suggestions to enhance the outcome of the result before the questionnaire were sent out.

### **3.8 Administration of Instrument**

In all 120 copies of the questionnaire were prepared for the non-visual art teachers.

The administering of the questionnaire to the various schools started on 1<sup>st</sup> December 2008. The researcher visited Ejisuman Senior High School and Ejisu Secondary Technical. 20 copies each were given to them. That same day the researcher again went to Achina Senior High School where 15 copies of the questionnaire were given out to the non-visual art teachers in the school.

The second day, which was 2<sup>nd</sup> December 2008, saw a visit to Bonwire Senior High School where 20 copies were distributed and continued to Juaben Senior High School. Here, 25 copies were distributed to the targeted teachers.

In retrieving the sent out questionnaire, out of 20 copies sent out to Ejisuman Senior High School, 11 copies were obtained. In the case of Ejisu Secondary Technical out of 20 copies, 15 were returned. Achina Senior High School returned 9 copies out of 15 copies. 18 out of 25 copies of the questionnaire were retrieved in Juaben Senior High School and 18 out of 20 copies from Bonwire Senior High School. The above information is summarized in a tabular form below:

**Table 1: The distribution of questionnaire**

| <b>Names of Schools</b> | <b>Questionnaire sent out</b> | <b>Questionnaire Returned</b> | <b>Percentage (%)</b> |
|-------------------------|-------------------------------|-------------------------------|-----------------------|
| Achina Senior High      | 15                            | 9                             | 60                    |
| Bonwire Senior High     | 20                            | 18                            | 90                    |
| Ejisuman Senior High    | 20                            | 11                            | 55                    |
| Ejisu Sec./Tech.        | 20                            | 15                            | 75                    |
| Juaben Senior High      | 25                            | 18                            | 72                    |
| <b>Total</b>            | <b>100</b>                    | <b>71</b>                     | <b>71</b>             |

### **3.9 Primary and Secondary Data**

The primary data for the research was obtained from questionnaire, which was sent out for non-visual art teachers to respond to about their perception of the Visual Art programme in Senior High Schools.

However, the secondary data were obtained from a number of books, the researcher read whiles looking for information related to the topic from various libraries and Internet sources.

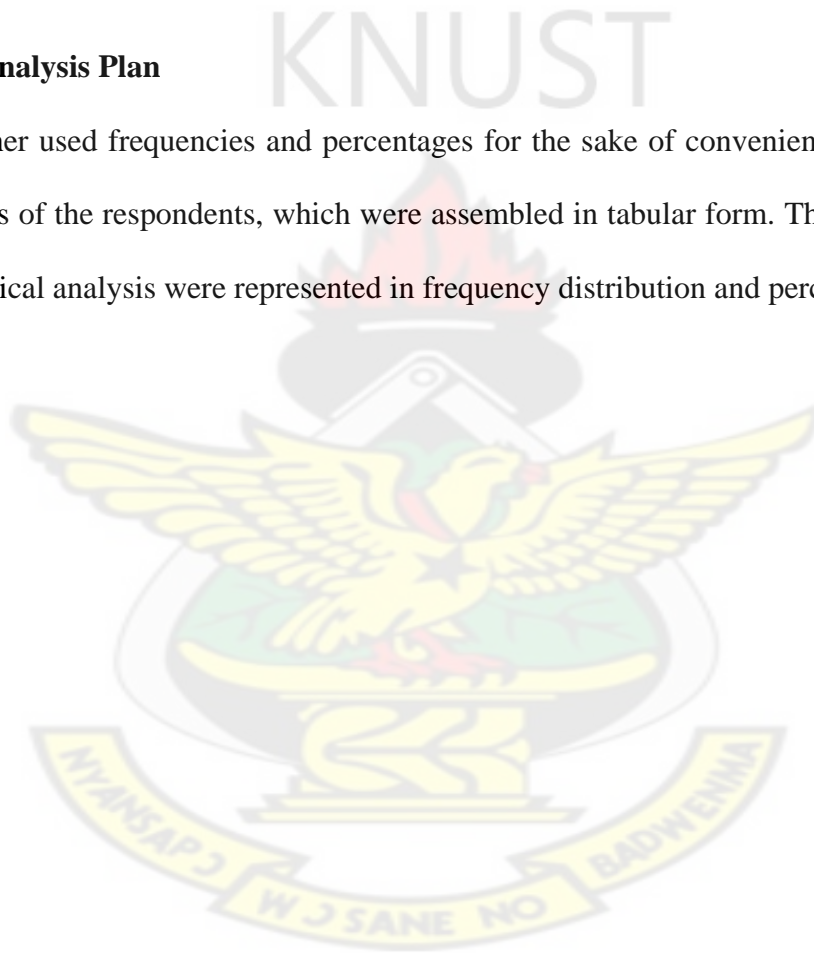
### **3.10 Data Collecting Procedures**

Introductory letters were signed and given to the researcher by the head of department of Art Education to be given to the Headmaster of the various schools. These heads in turn

directed the heads of the Visual Art departments in their schools to assist the researcher. The heads of department in the various schools took the researcher to the various staff common rooms where non-visual art teachers were identified and given the questionnaire for their responses.

### **3.11 Data Analysis Plan**

The researcher used frequencies and percentages for the sake of convenience to analyze the responses of the respondents, which were assembled in tabular form. This means that all the statistical analysis were represented in frequency distribution and percentages.



## **CHAPTER FOUR**

### **RESULTS AND DISCUSSION**

#### **4.1 Overview**

This chapter lays emphasis on the presentation of the data. The data is divided into three parts. The first part deals with gender of respondents, number of years of teaching, and the subject taught in the school. The second section focuses on the respondents' understanding of Visual Art as a course and the last section covers basic visual art lessons as to how best the respondents can answer basic visual art lesson questions.

#### **4.2 Personal Data**

##### 4.2.1 Gender Composition of Respondents

The gender composition of the respondents of the questionnaire indicates that the male respondents outnumbered that of their female counterparts. Out of the 71 copies of questionnaire returned to the researcher, 51 of them were males, which formed 72.2 percent, and the remaining 20 were females, which formed 27.7 percent.

##### 4.2.2 Subjects taught in the Schools

The researcher wanted to find out the subject being taught by the respondents. This is to make sure that the researcher is dealing with the right teachers (non-visual art teachers).

Table 4.2 below supplies the details.

**Table 2 Subjects taught in the School**

| <b>Departments</b> | <b>Frequency</b> | <b>Total Percentage (%)</b> |
|--------------------|------------------|-----------------------------|
| Languages          | 12               | 16.9                        |
| Sciences           | 16               | 22.5                        |
| Mathematics        | 9                | 12.7                        |
| Business           | 3                | 4.3                         |
| General Arts       | 19               | 26.8                        |
| Technical Studies  | 5                | 7.0                         |
| Physical Education | 1                | 1.4                         |
| Home Economics     | 5                | 7.0                         |
| Music              | 1                | 1.4                         |
| <b>TOTAL</b>       | <b>71</b>        | <b>100</b>                  |

Table2 shows that majority of the respondents were from the General Arts department with 26.8 percent, followed by the Sciences with 22.5 percent. The least respondents were from Physical Education and Music with 1.4 percentages each.

#### 4.2.3 Number of Years of Teaching by Respondents

This was to ascertain the number of years spent by the respondents in teaching service.

Respondents were to indicate the number of years they have been teaching.

**Table 3: Number of Years Spent in teaching by Respondents**

| No of Years  | Frequency | Total<br>Percentage(%) |
|--------------|-----------|------------------------|
| 1—5          | 18        | 25.3                   |
| 6—10         | 27        | 38.1                   |
| 11 and above | 26        | 36.6                   |
| <b>Total</b> | <b>71</b> | <b>100</b>             |

From the table3 majority of the respondents had spent between 6-10 years, forming 38.1% of the total percentage, 11years and above group forms 36.6% of the total percentage, with the remaining 25.3% representing 1-5 year group.

### **4.3 Understanding of Visual Art Programme**

#### **4.3.1The meaning of Art**

Respondents were to choose from various definitions the correct answer that best suits the meaning of Art. Majority of the respondents were able to choose the correct definition that best suits the meaning of Art forming 94.3% of the total percentage of respondents and the remaining 5.6% being those who did not know the meaning of Art.

#### 4.3.2 The study of Art

The researcher wanted to ascertain if the respondents have studied art before.

**Table 4: The study of Art**

| Views        | Frequency | Total Percentage (%) |
|--------------|-----------|----------------------|
| Yes          | 49        | 69.1                 |
| No           | 22        | 30.9                 |
| <b>Total</b> | <b>71</b> | <b>100</b>           |

Table 4.4 indicates that majority of the respondents have had some amount of study of art with 69.1% of the total percentage. The remaining 30.9% are those who have never had the opportunity to study art.

#### 4.3.3 The level respondents studied Art to

The respondents, who answered 'yes' to the above question, were to identify the level reached in studying art.

**Table 5: The level respondents studied Art to**

| Level              | Frequency | Percentage |
|--------------------|-----------|------------|
| Basic              | 15        | 30.6       |
| Senior High School | 30        | 61.2       |
| University         | 4         | 8.2        |
| <b>Total</b>       | <b>49</b> | <b>100</b> |

From Table 5 above, it is clear that majority of the respondents had studied art up to the Senior High School level representing 61.2% of the total percentage. The basic level followed with 30.6% of the total percentage with the remaining 8.2% representing University level.

#### 4.3.4 Why Art was not studied

The 30.9% that said that they have never studied Art before gave various reasons for their answers. These include: art was not taught or studied in the school they attended, lack of interest or preference for other subjects, not good in art or any creative work, lack of encouragement from both their parents and teachers, and non availability of qualified teachers to handle the programme in the schools. Others also thought that one needs to be talented.

#### 4.3.5 Appreciation of Art works

This was to find out if the respondents do appreciate art works. In answer to the question, all the respondents representing 100% said that they do appreciate art very much. Some even went ahead to say how they are fascinated whenever they see artefacts and wish that it could be used to decorate most public places.

#### 4.3.6 The Study of Art in Schools

The researcher wanted to know if it is worth studying art in the schools. All the respondents were of the view that art should be studied in the schools. They gave various reasons to support their answers. Below are some of the views of respondents to support their answers:

- The study of Art helps to develop and use the Head, Heart and Hand
- It enables students to unearth their hidden talents
- Helps both literates and illiterates to communicate
- It exposes individuals to other means of expressing their thoughts, emotions etc.
- The basic knowledge in art helps students in other subject areas especially the Sciences which study involves a lot of drawings
- Art leads to immediate self employment
- It helps students to develop their creativity and express their line of reasoning and thought
- The study of Art in schools helps people to learn to appreciate art work
- Art is part of life, because everything in the world is art
- It gives satisfaction to human emotion
- Art broadens individuals' mind
- Ghana's industrialization and modernization require people who are creative and art can enhance that aspect
- Artwork beautifies the environment and also serves as a source of income.

**Table 6: Categories of people who should study Visual Art**

| Categories                | Frequency | Total Percentage |
|---------------------------|-----------|------------------|
| Dull students             | 0         | 0                |
| Less intelligent students | 3         | 4.3              |
| High intelligent students | 6         | 11.2             |
| Anybody                   | 60        | 84.5             |
| <b>Total</b>              | <b>71</b> | <b>100</b>       |

The researcher wanted to find out the category of people who should study Visual Art.

Table 6 indicates the respondents' views on the category of people who should study visual art. 84.5% of the total percentages of respondents believe that anybody can study visual art, with 11.2% of respondents believing that art is for highly intelligent students. There wasn't however, any consideration giving to the categories who are dull students by the respondents.

#### 4.3.7 Economic Value of Visual Art in the country

The researcher wanted to ascertain the economic value of studying visual art. Respondents were asked if there is any economic value that the country is likely to gain by allowing its citizenry to study the visual art programme. All the respondents making up 100% of the total respondents were unanimous that the programme has economic value.

#### 4.3.8 Allowing children to study Visual Art

Since most of the respondents are parents, the researcher wanted to find out whether they would allow their children to study Visual Art. Respondents were therefore asked: ‘would you allow your child to study Visual Art programme art school? Every respondent was of the view that he/she would allow his/her child to study the programme.

KNUST

#### 4.3.9 Attitudes of Visual Art Teachers and Students in Senior High Schools.

The respondents were supposed to express their views on the attitude of Visual Art teachers and students. That is to say, their attitudes to work and life. Divergent responses were given as follows:

- Most of them are intelligent and creative.
- They are too passionate about their artworks.
- Hardworking, and always busy with their works.
- They are focused and resourceful.
- They are sociable, relate well with everybody, and also have the culture of initiating ideas.
- They have special interest in their chosen field.
- They normally concentrate on the practical aspects, which give them quick money more than the theoretical and core subjects do.
- They are disciplinarians and meticulous in their dealings.
- They are fortunate people who are blessed with what a lot of people desire to have.

However, few of the respondents gave suggestions by encouraging the art teachers and students to be resourceful and come out with works that are more creative. In addition, the teachers should motivate their students to be respectful and serious with the subject. Again, Visual Art teachers should improve upon their teaching and also the educational sector should provide more funds for the Visual Art department to promote its activities.

KNUST

#### **4.4 Basic Visual Art Lessons**

##### 4.4.1 An Art product in Ghana

The respondents were to mention one Visual Art product in Ghana. Various products ranging from sculpture, ceramics, textiles, graphic design, leather, calabash, basketry to paintings were mentioned, and these are scattered all around in the environment.

##### 4.4.2 The shape of human head

The researcher wanted to find out if the respondents can identify the shape of the human head. The respondents were able to give their views based on the options provided by the researcher.

**Table 7: The shape of the human head**

| Shape of the human head | Frequency | Total Percentage (%) |
|-------------------------|-----------|----------------------|
| Oval                    | 68        | 95.8                 |
| Circle                  | 3         | 4.2                  |
| <b>Total</b>            | <b>71</b> | <b>100</b>           |

Table 7 shows that most of the respondents knew the shape of the human head. 95.8% of respondents opted for oval shape as human head and the remaining 4.2% of the total percentage went in for circle as the shape of human head.

**Table 8: The number of heads that constitute the height of a person**

| Number of Heads | Frequency | Total Percentage (%) |
|-----------------|-----------|----------------------|
| 6               | 17        | 23.94                |
| 7½              | 38        | 53.52                |
| 9½              | 16        | 22.54                |
| <b>Total</b>    | <b>71</b> | <b>100</b>           |

Table 8 indicates that majority of the respondents know about the number of heads that makes up of the fully grown human being with 53.52% of the total percentage choosing 7½ heads. 23.94%, of total percentage opted for 6 heads making up the human body and the remaining 22.54% represents 9½ heads of fully-grown persons.

#### 4.4.3 Human head showing eyes, nose, mouth and ear.

The researcher wanted to assess how well the respondents could draw human head and appropriately fixing the eyes, nose, mouth, and ear. The respondents were giving a limited space to work with. Consideration was to be given to proper positioning of the features mentioned above and assessment was under, above average, average and below average. Table 9 below further explains them.

**Table 9 : Assessment of drawn heads by respondents**

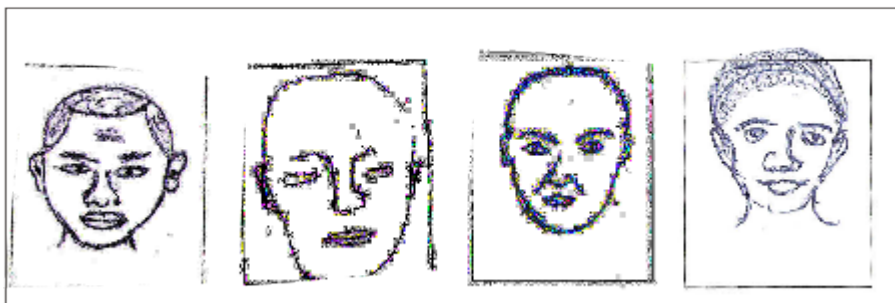
| Level         | Frequency | Total Percentage (%) |
|---------------|-----------|----------------------|
| Above average | 4         | 5.63                 |
| Average       | 13        | 18.31                |
| Below average | 54        | 76.06                |
| <b>Total</b>  | <b>71</b> | <b>100</b>           |

From Table 9 above, majority of the respondent's drawings of the human head were below average. This is because the drawings of the heads were not properly done and also the positioning of the various facial features such as the eye, nose, mouth, and ear were wrongly done. 76.06% of the total percentage of respondents fell below average level. Total respondents who fell within average bracket were 13 which forms 18.31% of the total percentage and the remaining who fell above average were 4(four) with the total percentage of 5.63%.

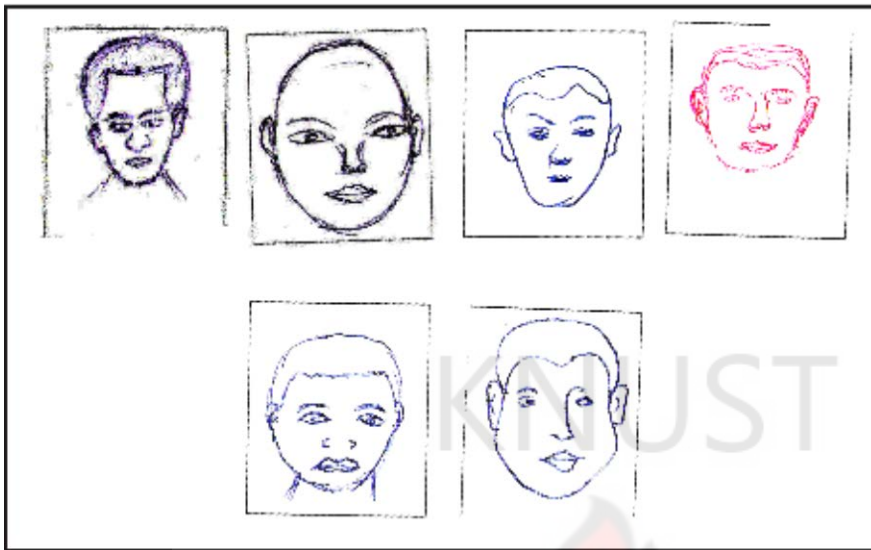
Below are some of the pictures drawn by the respondents:

Respondents Drawing of Human Head

**Fig.1 Above Average**



**Fig.2 Average**



**Fig.3 Below Average**



**Table 10: Drawing of eye from side view or profile head.**

| Level         | Frequency | Total Percentage (%) |
|---------------|-----------|----------------------|
| Above average | 4         | 5.6                  |
| Average       | 20        | 28.2                 |
| Below average | 47        | 66.2                 |
| <b>Total</b>  | <b>71</b> | <b>100</b>           |

The Table10 shows the performance of respondents in an attempt to show the human eye in a profile form. The drawings of the eye from side view were assessed under above average, average and below average. From the table, majority representing 66.2% of the total percentage of the respondents could not draw the eye in profile or side view properly. 28.2% of the respondents performed averagely with the remaining 5.6% of the total percentage performing above average.

Below are some examples of respondents' drawings of the human eye in a side view or profile form.

**Fig 4 Above Average**

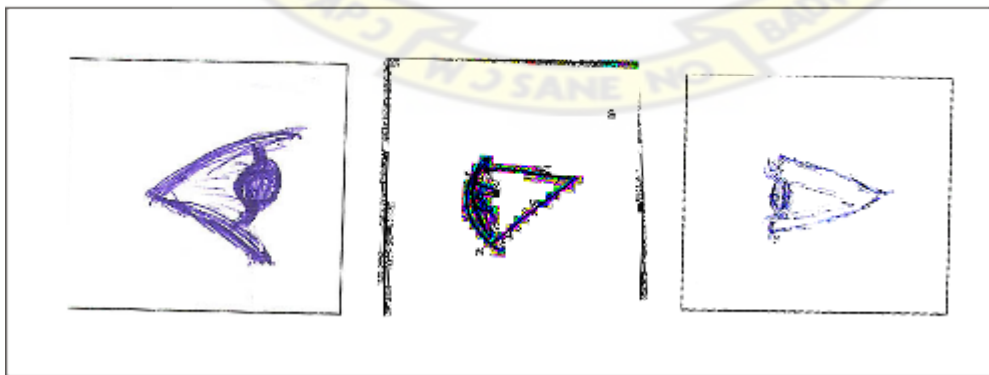


Fig.5 Average

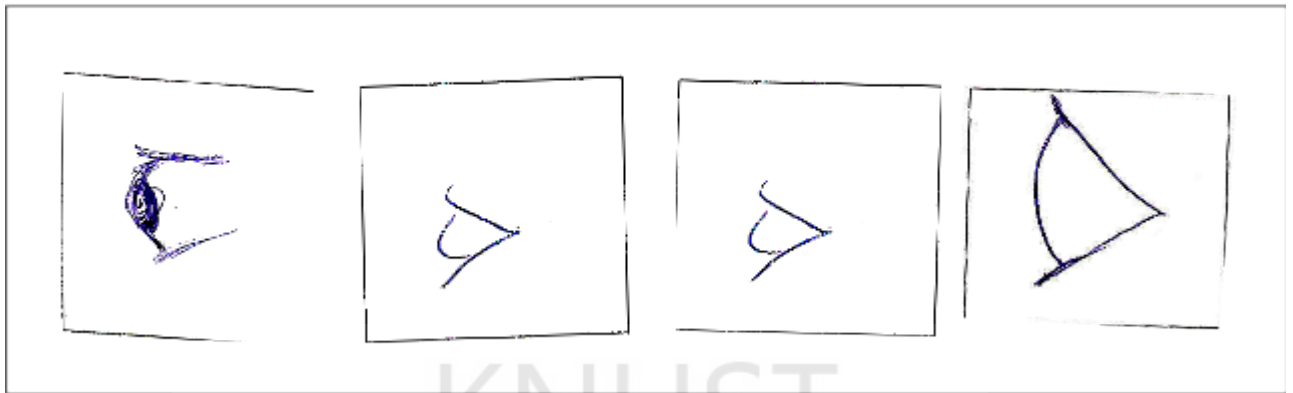
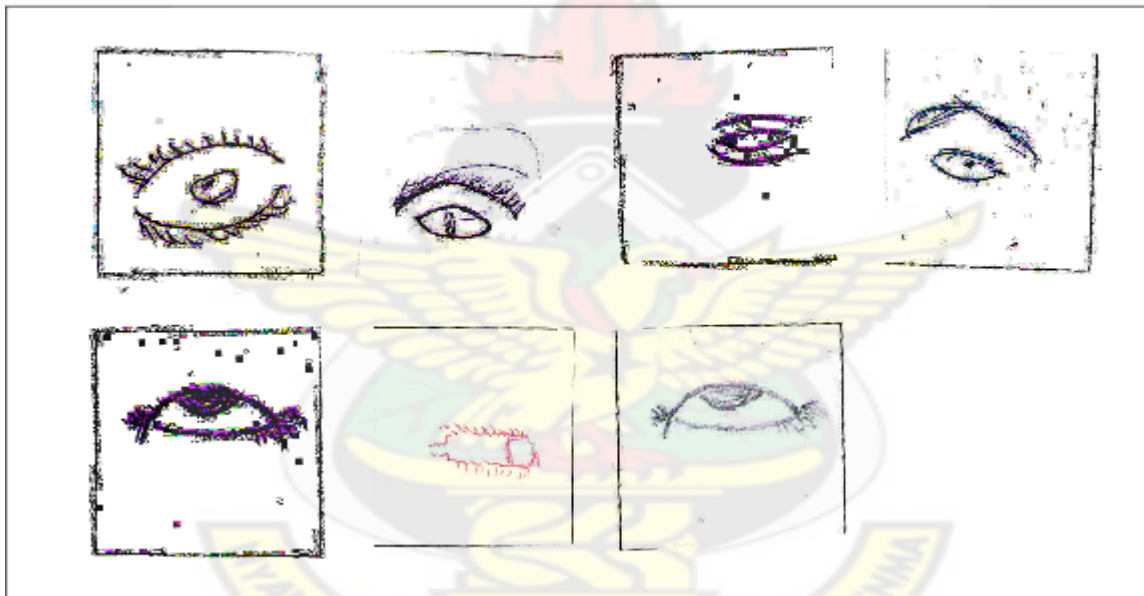


Fig.6 Below Average



#### 4.4.4 Symbolic meanings of rectangular and circular shapes in African art.

In African art, every shape or form symbolizes or represents an idea. The researcher therefore asked the respondents to identify the symbolic meanings of rectangles and circles. The symbols were assigned with letters 'A' and 'B'. Rectangle was assigned 'A' and Circle with 'B'. With shape 'A' 79.6% of the total respondents were able to identify the shape or symbol to symbolize masculine and the remaining 20.4% of the respondents

saying it symbolizes feminine. 79.6% of respondents identified shape 'B' to symbolize feminine while the rest 20.4 respondents said it is masculine.

**Table 11: Currency as an art product**

| Categories   | Frequency | Total Percentage (%) |
|--------------|-----------|----------------------|
| True         | 59        | 83.1                 |
| False        | 12        | 16.9                 |
| <b>Total</b> | <b>71</b> | <b>100</b>           |

The researcher wanted to test the respondents' knowledge on certain art products, which are commonly used such as currencies used in purchasing items. The respondents were to indicate whether it is true or false if a currency is a product of art. Table 11 indicates that 83.1% of the total respondents, which represent the majority of the respondents, were of the view that currency is a product of art while the remaining 16.9% had a contrary view that it is not an art product.

#### 4.4.5 A well known Ghanaian Artist

There are a lot of prominent Ghanaian artists around. The researcher wanted the respondents to mention one well-known Ghanaian artist. The respondents mentioned artist from their locality to prominent artists outside their environment such as Simple man, Dr. Ablade Glover, Theodosia Okoh, Dr. Adu Agyem, Dr. Amanuke, and Prof. Azi Akator just to mention but few.

**Table 12: Art in a healing process**

| Categories   | Frequency | Total Percentage (%) |
|--------------|-----------|----------------------|
| True         | 53        | 74.6                 |
| False        | 18        | 25.4                 |
| <b>Total</b> | <b>71</b> | <b>100</b>           |

The researcher wanted to find out if the respondents have any idea about the therapeutic aspect of art. Table12 shows that majority of the total respondents being 74.6% of total percentage were of the view that art has therapeutic powers. 25.4% of the reaming respondents did not agree to the therapeutic nature of art.

**Table 13: Colours that attract heat**

| Colours      | Frequency | Total Percentage (%) |
|--------------|-----------|----------------------|
| White        | 7         | 9.9                  |
| Black        | 61        | 85.9                 |
| Green        | 3         | 4.2                  |
| <b>Total</b> | <b>71</b> | <b>100</b>           |

The researcher tried to test the respondents' knowledge in colour. They were therefore given colours to choose from, the one that attracts heat most. Table13 suggests that 85.9% of total percentage of the respondents forming majority were of the view that the colour black attracts heat most. Those who said colour white was 9.9% of the total respondents with the remaining 4.2% of the total respondents choosing colour green.

#### 4.4.6 Composition Drawing

The respondents were made to do a composition drawing of simple objects with simple shapes such as a bottle, a book and a rectangular box, which were arranged together. Respondents were to draw to bring out the shapes of the objects, show the perspective and the proportion in the composition. Below are some of the respondents' composition drawings.



Figure 7: Composition of Respondent one (1)

The composition drawing above is the drawing of respondent one (1). Respondent one was of the view that she cannot draw. It therefore took a lot of persuasive words to convince her to draw. She contended that she did not know how to represent the arrangement of the composition on the paper.

Her drawing did not show any three dimensionality, correct proportion and distance perspective. In effect, there was not any form in the drawing.

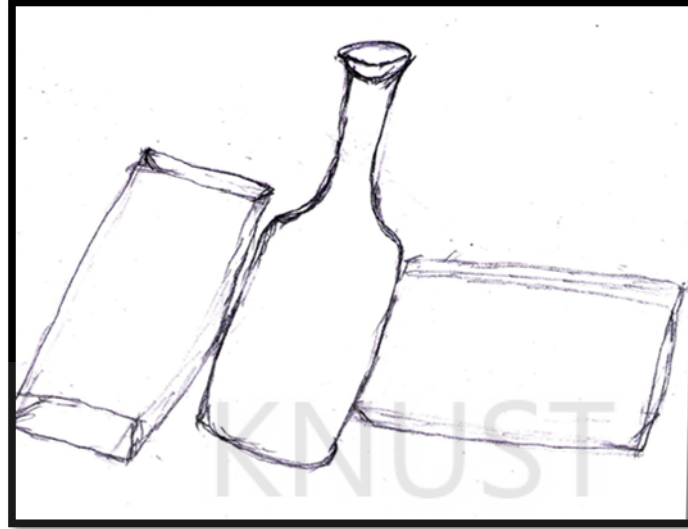


Fig 8: Composition of Respondent Two (2)

Figure 8 is a composition of respondent two (2). He also protested against the drawing.

He however, agreed and drew the objects.

He tried to show some amount of three dimensions and forms with the rectangular box and the book; however, he fell short of drawing to proportion and also aligning the objects well.

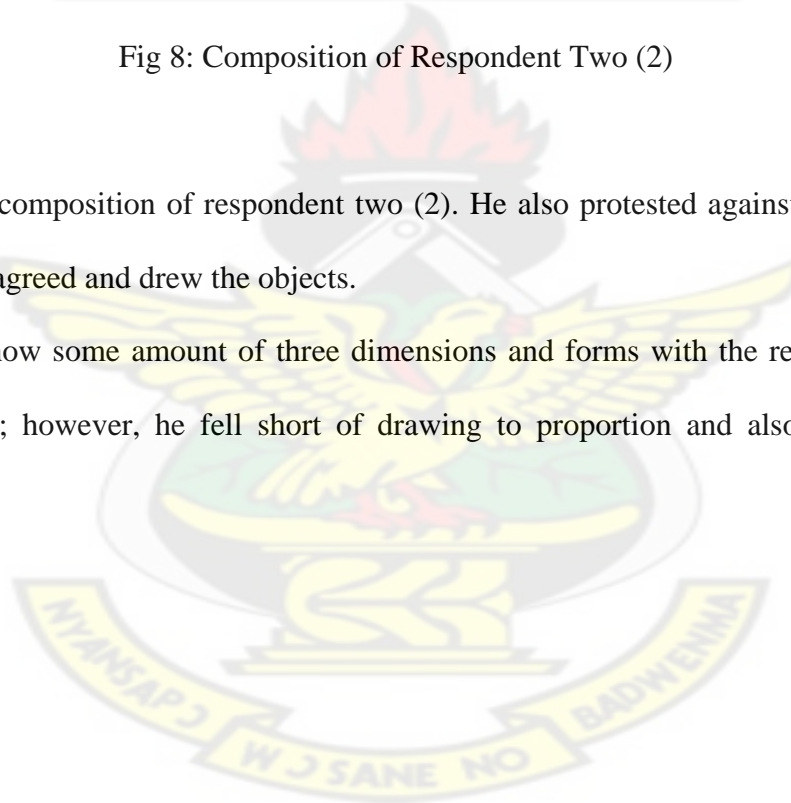




Fig. 9: Composition of Respondent Three (3)

Respondent three (3) was eager to draw but did not have any idea as to how to organize the objects in the composition as Figure 9 depicts. She was worried that she could not represent what she sees on the paper.

On her drawing, there was poor organization of the objects in the composition. Additionally, the rules governing proportion and perspective were not followed. The actual representation of shapes of the objects was not properly done.



Fig. 10 : Composition of Respondent Four (4)

Figure 10 represents the drawing of respondent four. Respondent four (4) told the researcher that she had had visual art education up to secondary level. This was evident in her drawing.

The bottle was neatly drawn; the three dimensions of the objects clearly shown, however, the proportion and perspective were absent.

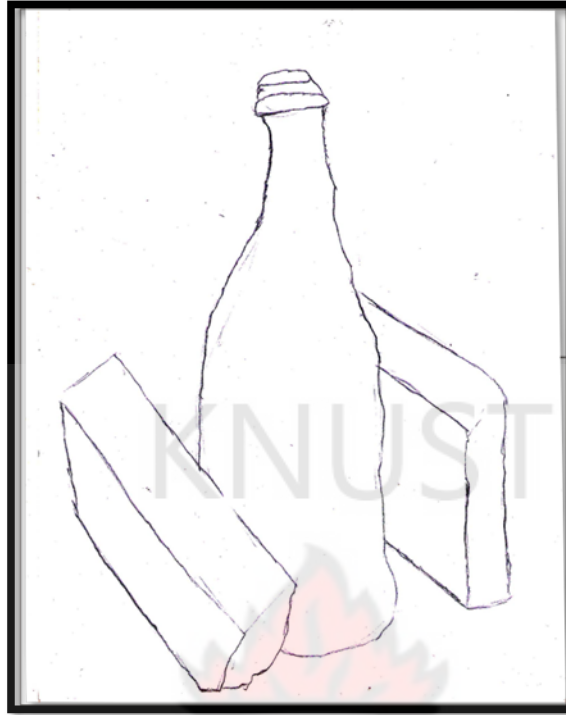


Fig 11: Composition of Respondent Five (5)

With regards to respondent five (5), the arrangement of the composition was very well done but the shapes, proportion, and perspective were not done properly. For instance, the neck of the bottle was not well drawn with one side sloping steeper than the other side

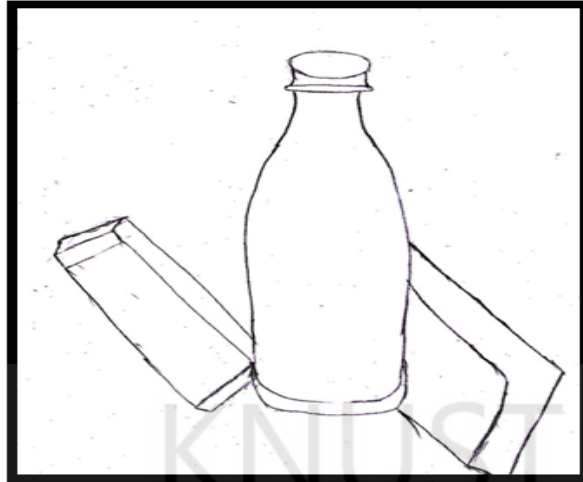


Fig. 12: Composition of Respondent Six (6)

The respondent's drawing in figure 12 was not properly organized; the shapes were not done well. There were not perspective and proportion shown in the composition. He is one of those respondents who complained about the difficulty they face in drawing.



Fig. 13: Composition of Respondent Seven (7)

Though the three dimensions was shown in Figure 13, the objects were not proportional. Perspective was non-existence in his drawing.

## **4.5 Major Research Findings**

### 4.5.1 Demographics of Respondents

The research revealed that the number of male teachers who answered the questionnaire out numbered that of their female counterparts with the exception of Ejisu Secondary Technical where the female out numbered the male teachers. This may be due to the head of art department being a female as compared to other schools where males dominated their departments. Additionally, it appears that male teachers' domination is as a result of large number of male teachers in the various secondary schools in the district.

The study again revealed that the subjects taught in the schools are many and grouped under various departments such as Sciences, Business, General Arts, just to mention but few. The study showed that General Arts teachers formed majority in all schools hence reflecting in the large number of such teachers forming 26.7 percent of total respondents with Music and Physical Education being the least with only 1.4 percent of the total respondents.

With the number of years spent by respondents in the schools, majority of them have spent six to ten years in the schools, which formed 38.1 percent. They therefore might have had opportunity of understudying and understanding the Visual Art programme.

#### 4.5.2 The Extent of Knowledge of Visual Art Programme.

The study revealed that the majority of respondents knew about the meaning of art as being expressing of oneself through a medium. This is because 94.3 percent of the total respondents were able to choose this definition with only 5.6 percent of the respondents not being able to give the definition of art. With regard to respondents being able to give definition or explanation to the term art, it means they do have a fair idea as to what art entails.

With regard to the study of art, it was realized that majority of the respondents have studied art before. They however stopped along the way due to various reasons, which they claim was beyond them at the various stages of their education. 61.2 percent of the respondents studying art up to the secondary school level with only 8.2 percent studying it up to the university level. On the other hand, 30.9 percent of the respondents did not get the opportunity of studying art. Various reasons were assigned to not studying art, with most of them attributing it to lack of interest in the subject and others harboring the thought that the subject is for few talented individuals.

The study also revealed that all the respondents appreciate artworks with most of them keeping one artifact or another in their homes or in their work places. According to the respondents artifacts are used to decorate their homes and the environment around them.

Additionally, all respondents were in agreement that Visual Art education should be part of the schools' curriculum. This is because it is one of the programmes in the schools that equips the individual with immediate employment and also helps in the creative process.

The programme therefore helps to put money in the individual's pocket thereby reducing poverty and preventing dependency attitude in the society.

Contrary to the fact that the programme is for those who cannot cope with the so called more difficult subjects such as mathematics, sciences, medicine, or engineering just to mention but a few, majority of respondents were of the conviction that anybody can study the programme. They were of a belief that one does not need special talent, but rather one needs interest to study the programme.

Furthermore, it came to the limelight that art has economic value for the country. The research revealed that the programme has the capacity of providing an individual with the opportunity to be self-employed. Again, income is obtained by selling of artifacts in and out of the country. As the country yearns to modernize and industrialize, people with creative abilities are required to achieve that and the programme provides such opportunity.

The research also brought to the fore how the respondents appreciate and hold high the art teachers in their schools. Most of the respondents wished that they also had that talent so that they can earn extra income as the art teachers have been doing. Visual Art teachers were seen to be very creative, resourceful, and hardworking. Additionally, Visual Art teachers were mostly sociable, critical, and passionate about their work to the extent that they always pre-occupied themselves with their artworks. The research

however, found out that though most of the teachers are disciplined, the same couldn't be said about their students.

#### 4.5.3: The Basic Visual Art Lesson

The study revealed that all the respondents know about one art product or the other and at least they keep an artifact in their various homes and work places. The product mentioned cut across all the sectors under visual art.

With regards to the shape of human head, the study revealed that the majority of the respondents of 95.7% of the total percentage knew about the shape of the head as being oval in shape with the remaining 4.2% having it wrong as a circle.

Again, a little over fifty percent of the total percentage of the respondents knew about the number of human heads that makes up the grown up person. This means that there are equally large chunks of people up there who do not have any idea as to the number of heads that makes up a grown up person.

Drawing of human head with the facial features such as the eyes, nose, mouth, and ears correctly positioned was not properly done. Assessing the respondents drawings under above average, average and below average, it was realized that majority of the respondents could not draw the head properly let alone place the features in their proper places. Again, 66.2% of the total percentage of the respondents who formed the majority was unable to portray the eye in a side view or profile position. This shows that when it comes to drawing, most respondents do not have the ability to draw.

When it came to African art with regards to their symbols and their significance, majority of the respondents were able to associate the given symbols with their symbolic meanings. It is clear that most respondents have a fair idea as far as African art symbols are concerned.

Then came the question as to whether currency is an art product or not and 83.1% of the respondents said yes by way of saying currency is an art product. This means majority of the respondents knew about currency as an art product.

With regards to well-known Ghanaian artists, many names were mentioned ranging from known to the unknown artists. Among the most prominent mentioned names included Dr. Amenuke, Professor Ablade Glover, Simpleman, just to mention but few. With this, it is clear that most respondents knew so much about most well known Ghanaian artists.

Art used in a healing process is not common especially in our part of the world, but the research revealed that most respondents knew so much about the healing ability of art. 74.6% of the total respondents forming majority said yes to the healing ability of art with the remaining 25.4 of the respondents not knowing anything about the healing ability of art.

Finally, when it came to the knowledge of respondents in colour, the response was amazing. Close to eighty six percent of the total respondents knew so much about colour with regards to when, how, where to use it to derived maximum benefit. This is reflective in choice of colours of clothing used by the general public.

#### 4.5.4: Test of Hypothesis

The researcher in conducting the study put forward a hypothesis that non-visual art teachers in Senior High Schools in Ejisu- Juaben district have little knowledge about Visual Art Programme, as a result they look down upon it.

In testing the hypothesis, the following observations were made. It was observed that most non-visual art teachers do appreciate the Visual Art programme very much and therefore wish to have such a talent. Again, they believe that it is one of the courses, which promote creativity that leads to national development. From the fore going, it could be deduced that the hypothesis is incorrect since the research has confirmed that visual art is very much appreciated to the extent that the non-visual art teachers some times envy the artist.

Again, the hypothesis was to test their knowledge about art. It was revealed that majority of these teachers have had some form of art lessons either at the basic or secondary level and therefore not entirely illiterate in art. However, most of them were very weak in drawing, which might have accounted for not studying Visual Art. This hypothesis is not entirely correct.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

This chapter focuses on the summary and conclusions of the study. Recommendations are based on the findings of the study. This research sought to examine how well non-visual art teachers in Senior High Schools appreciate art and their knowledge level as far as art is concerned.

#### 5.2 Summary

The primary purpose of the Visual Art programme in the Senior High Schools is to equip individuals with special skills that will enable them to be self sufficient and fit into the society after they have graduated. Again, the programme prepares the individuals with creative abilities that are needed in building a nation. This study sought to find out how non-visual art teachers in Senior High Schools in Ejisu-Juaben district appreciate art and the kind of perception they have for the Visual Art programme, draw conclusions and make recommendations for improvement in understanding the art programme.

In conducting the study, the researcher used qualitative and quantitative approaches of research. Questionnaire was the main research tool employed in the course of the research. The major findings of the research have been summarized.

It was observed that most non-visual art teachers have had basic knowledge in art at their basic level of education and therefore appreciate art very much. As a result, most of them keep at least an artifact in their homes or work places. They therefore appreciate the economic value and contribution of art to the development of the country.

The study revealed that most of these teachers wish that they had been blessed with artistic talent and since they are not, they will allow their wards to study Visual Art provided their wards have the talent and interest to pursue the Visual Art programme.

The study again brought to the fore the inability of most of these teachers to draw basic shapes properly. They are nevertheless knowledgeable in the theoretical aspect of the Visual Art that deals mostly with reading.

### **5.3 Conclusions**

The need to appreciate and sustain interest in the visual art programme in our Senior High Schools is a matter of necessity rather than of convenience. A holistic approach must be adopted by all stakeholders' especially visual art teachers and their students to promote the programme to the highest level by avoiding things that are likely to lower the standard of the Visual Art programme.

Visual Art must be studied to the highest level to give the individual citizens immediate employment thereby reducing the incidence of dependency among the citizenry especially these days that jobs are difficult to come by.

Furthermore, as a developing nation, which needs creative thinkers in building its nation, creative citizens, are needed in this regard. Visual art programme is appropriate in fulfilling this mission.

The study did not confirm the authorities' views in the literature review that most non-visual art teachers in Senior High Schools see the Visual Art programme as non-academic, which is suitable for only the unintelligent students. Rather, they envied the artist but had some reservation towards visual arts students on the basis of their seriousness towards other subjects.

#### **5.4 Recommendations**

The intake of students into various programmes at the Senior High School level, which hitherto was based on the academic performance at the basic level, must be based on the interest of the students rather than academic performance.

Most visual art departments in the schools do not make their capabilities known to the society. Regular exhibitions must be organized by visual art teachers and their students inviting the general public to the centre to observe what they are capable of doing. At the exhibition centre, opportunity should be taken to educate the public about the visual art programme, its prospects among others.

Taking into consideration, the finding that immediate self-employment is guaranteed, it is recommended that the programme be made compulsory from the basic to the Senior High level to reduce the unemployment situation in the society. Again, creative thinkers will be produced to help solve the numerous problems bedeviling our society.

Tools and materials as well as studios must be made available by the school authorities to enable students to undertake many practical activities as much as possible, since the programme is practical oriented.

In addition, the visual art departments should liaise with the College of Art departments and other allied bodies to organize regular seminars or workshops to teach the visual art teachers new trends and ideas of doing things for them to become abreast with changing time.

Teachers should also vary their teaching methods and make their class interesting in order to attract more students into the programme. Again, art should be demystified. It should be simplified so as to allow those who think that art is for special talented people to also take part in learning.

Finally, in an attempt to making the programme appreciated, the visual art departments must decorate their environments with some of their works. Artifacts must not be left to litter the environment with careless abundance, instead the artifacts should be arranged properly bringing to bear artistic elements to make it pleasant viewing.

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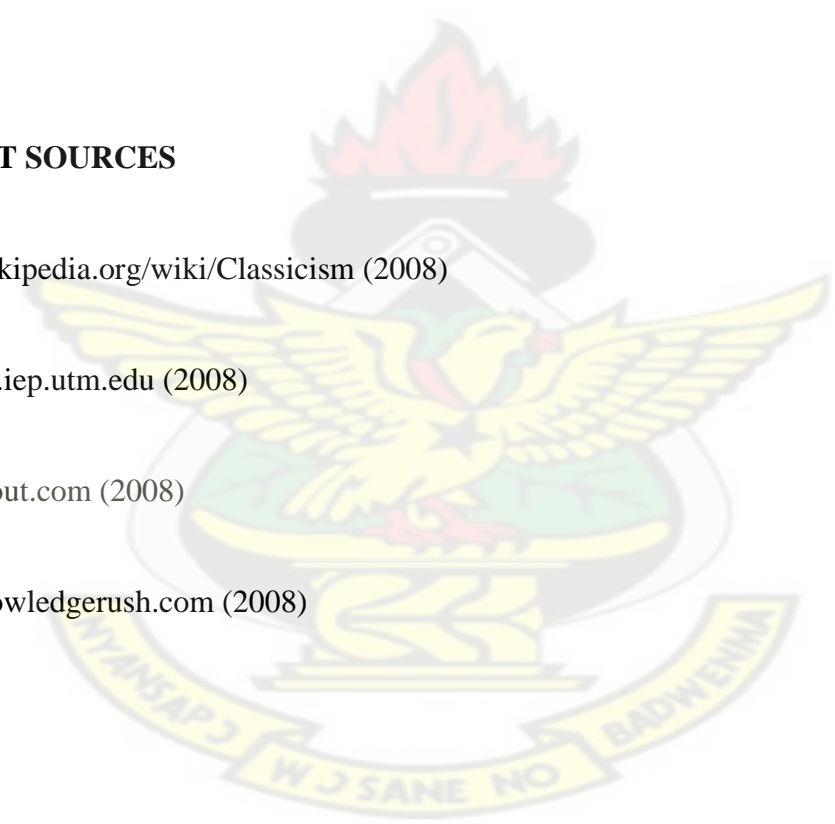
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## Appendix A

### QUESTIONNAIRE FOR NON-VISUAL ARTS TEACHERS.

Please, tick [ ] the appropriate answer or supply the relevant answer in the space provided. Any information you give will be used solely for academic purposes and will be treated with all the confidentiality it deserves.

#### SECTION A: Personal Data

1. Gender: Male [ ] Female [ ]
2. Subject taught in the school.....
3. Number of years of teaching:  
1-5 [ ] 6-10 [ ] 11and above [ ]

#### SECTION B: Understanding of Visual Art

1. What is Art?  
The art of drawing [ ]  
The art of painting [ ]  
Expressing oneself through a medium. [ ]
2. Have you studied art before? Yes [ ] No [ ]
3. If yes, what level did you reach?  
Basic; [ ]  
Secondary [ ]  
University [ ]

- 4 If no, why didn't you do art? .....
- 5 Do you appreciate art works? Yes [ ] No [ ]
- 6 Should it be studied in the schools? Yes [ ] No [ ]
- 7 If yes, why? .....
- 8 If no, why? .....
- 9 Which category of people should study art?
- Stupid students [ ]
- Less intelligent students [ ]
- Highly intelligent students [ ]
- Anybody [ ]
- 10 Does art have any economic value in the country? Yes [ ] No [ ]
- 11 Would you allow your child to study art at school? Yes [ ] No [ ]
- 12 What can you say about Visual Art teachers and students?  
.....

**SECTION C: Basic Visual Art lessons**

- 1 Mention one art product you know in Ghana .....
- 2 What is the shape of human head? Oval [ ]  
Circle. [ ]
- 3 How many human heads constitute the height of a fully grown person?

6 [ ]      7 ½ [ ]      9 1/2 [ ]

4 Draw a human head showing the following: **eyes, nose, mouth, and ear.**



5. How would an eye on a side view of a head look like?



6. In African art, these symbols below signify.

|                                    |   |                                    |
|------------------------------------|---|------------------------------------|
| <input type="checkbox"/> Masculine |  | <input type="checkbox"/> Masculine |
| <input type="checkbox"/> Feminine  |   | <input type="checkbox"/> Feminine  |
|                                    | <b>A</b>  | <b>B</b>                           |

7. Currencies used in buying items are examples of art products.

True [ ]      False [ ]

8. Mention **one** well known Ghanaian artist. ....

9. Art can be used in a healing process.                      True [ ]      False [ ]

10. Which of these colours attract heat most?

White [ ]      Black [ ]      Green [ ]