

**CHALLENGES FACING VISUAL ARTS EDUCATION IN THE
COLLEGES OF EDUCATION IN THE WESTERN REGION OF GHANA**

KNUST

By

Axadzi Elikplimi Festus Kwasi

B.Ed. Art Education

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

MASTER OF ARTS IN ART EDUCATION

Faculty of Art, College of Art and Built Environment

June 2014

© 2015, Department of General Arts Studies

DECLARATION

I hereby declare that this submission is my own work towards the M.A. 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.

AXADZI ELIKPLIMI FESTUS KWASI (PG4431110)
(Student's Name & ID) Signature Date

Certified by:

Nana Afia Opoku-Asare (Mrs.)
Supervisor's Name Signature Date

Certified by:

Dr. Steve Kquofi
Head of Department's Name Signature Date

KNUST

ABSTRACT

This study aimed at finding the causes and effects of the challenges facing Visual Arts education in Holy Child, Enchi and Wiawso Colleges of Education in the Western Region of Ghana. These challenges do not exist as a result of unavailability of tutors in the said colleges. There are qualified tutors in the Colleges of Education sampled in their respective areas of specialization. The major design for this research was the qualitative approach. The researcher employed the descriptive research method to collect and analyse primary data that were sourced through questionnaire and interview. This was supplemented by Library search for secondary data. The findings revealed that 64% of students who gain admission into the Colleges of Education have no background knowledge in any of the Visual Arts Related Subject. In addition, they perceive the subject to be difficult. The instructional time allocated to Visual Arts Related Subjects is woefully inadequate when matched against the scope of the content spelt out in the course outline. This compels only a few students to opt for Visual Arts Related Subjects as their elective in the second year. Tutors of Visual Arts Related Subjects are forced to hold additional lessons with students outside official contact periods just to ensure that they equip their students with the knowledge and skills required to pass their examinations and also for teaching when they leave College. One major recommendation to the Principals of the Colleges of Education is that they should influence their College Councils to support the Colleges to provide simple Visual Arts studios for the Colleges to enable the provision of better tuition and study of Visual Arts Related Subjects. The Teacher

Education Division of the Ghana Education Service should also set up a committee to review the Visual Arts course outline for the Colleges of Education. The Government of Ghana, Ministry of Education and Teacher Education Division should team up and provide the Colleges with the basic needed resources, thus tools, materials and equipments to facilitate proper teaching and learning of skills and knowledge in Visual Arts Related Subjects.

Finally, policy planners should formulate policies which will enable Visual Arts Related Subjects to be taught in the two semesters of the first year instead of the existing one semester tuition it receives. Principals of the Colleges of Education should allocate between 30% and 40% of vacancy for applicants who have some knowledge in any of the Visual Arts Related Subjects during the period of admission. Non Governmental Organizations should be consulted to assist by supplementing Government's efforts in providing funds or resources for the Colleges of Education.



ACKNOWLEDGEMENTS

To God be the glory forever for the guidance, protection and travelling mercies and good health granted me throughout the period of embarking on this research.

My sincere and profound gratitude goes to Nana Afia Opoku-Asare (Mrs.), my (Project Supervisor and Senior Lecturer in the Department of General Art Studies, KNUST, who assisted me in shaping this thesis topic for the project work. Her supervisory work and eagerness to help Post Graduate students with research problems brought this work to a successful completion.

I acknowledge with gratitude all the lecturers at the Department of Art Education, especially Dr. Patrick Osei Poku, Dr. Adu-Agyem and Dr. Mariama Ross for painstakingly taking us through Research Methodology which actually nurtured and enabled me to undertake this search.

I am most grateful to Visual Art Educators in the Colleges of Education more importantly, Mr. Divine Kudese, a tutor at Enchi College of Education and Mrs. Genevieve Gyamfi of the Holy Child College of Education, Sekondi for their tireless efforts, time and co-operation during the period of data collection at the Enchi and Holy Child Colleges of Education, respectively.

Special thanks go to Mrs. Georgina Lartey the Principal and the Vice, Mr. Philip Gyamena all of Wiawso College of Education who supported me during the entire period of the study at Kumasi.

I am also most grateful to Dr. J. B. K. Aidoo of the University of Education, Winneba for his immense assistance, guidance and directives. I say ‘thank you’ to all and sundry who have this study successful.

TABLE OF CONTENTS

Contents	Page
DECLARATION.....	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS	vi
LIST OF FIGURES... ..	vii
CHAPTER ONE: INTRODUCTION	1
1.1 Overview	1
1.2 Background of the Study	1
1.3 Statement of the Problem	4
1.4 Objectives of the Study	5
1.5 Research Questions	6
1.6 Delimitation	6
1.7 Limitation	7
1.8 Definition of Terms	7
1.9 Importance of the Study	8
1.10 Organization of the Rest of the Text	8
CHAPTER TWO: REVIEW OF RELATED LITERATURE	9
2.1 Overview	9

2.2	The meaning of Education	...	...	...	...	...	...	10
2.3	The concept of Teaching	...	...	...	...	...	...	12
2.4	Theories of Learning	...	...	...	...	...	...	13
2.5	Challenges Facing Education today	...	...	...	...	...	...	14
2.6	Importance of Teacher Education	...	...	...	...	...	...	16
2.7	Teacher Education in Ghana	...	...	...	...	...	...	17
2.8	Rationale for Visual Art Education	...	...	...	...	...	...	18
2.8.1	The Benefits of the Visual Arts to Children	...	...	...	...	...	...	19
CHAPTER THREE: METHODOLOGY								22
3.1	Overview	...	...	...	...	...	...	22
3.2	Research Design	...	...	...	...	...	...	22
3.2.1	Qualitative Research	...	...	...	...	...	...	23
3.2.2	Descriptive Research	...	...	...	...	...	...	24
3.3	Library Research	...	...	...	...	...	...	25
3.4	Population for the Study	...	...	...	...	...	...	25
3.5	Sample and Sampling	...	...	...	...	...	...	26
3.6	Data Collection Instruments	...	...	...	...	...	...	27
3.7	Data used for the study	...	...	...	...	...	...	27
3.7.1	Research Instruments	...	...	...	...	...	...	27
3.7.2	Questionnaire	...	...	...	...	...	...	28
3.7.3	Interview	...	...	...	...	...	...	30
3.8	Administration of the Research Instruments	...	...	...	...	...	...	31
3.9	Data Collection Procedures	...	...	...	...	...	...	33

3.10	Data Analysis Plan	...	...	...	...	...	...	...	...	35
CHAPTER FOUR: PRESENTATION AND DISCUSSION OF FINDINGS										36
4.1	Introduction	...	...	...	...	...	...	...	...	36
4.2	The Sampled Colleges of Education	...	...	...	...	...	...	...	...	36
4.3	Challenges of Art Teaching in the Sampled Colleges	...	...	...	...	...	...	...	...	39
4.4	Findings from the Students' Responses	...	...	...	...	...	...	...	...	53
4.5	Responses of Tutors in the Sampled Colleges of Education	...	...	...	...	...	...	...	...	56
4.6	Findings from the Study	...	...	...	...	...	...	...	...	68
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS										69
5.1	Overview of the Study	...	...	...	...	...	...	...	...	69
5.2	Summary	...	...	...	...	...	...	...	...	70
5.3	Conclusion	...	...	...	...	...	...	...	...	71
5.4	Recommendations	...	...	...	...	...	...	...	...	73
REFERENCES										77
APPENDICES										81
LIST OF FIGURES										
Figure 1	Student-Teachers who Studied Visual Art in Senior High School	...	...	...	...	...	...	...	...	39
Figure 2	Percentage of Students who studied at least One Visual Arts Subject...	...	...	...	...	...	...	...	...	40
Figure 3	Display and Storage Places of Artefacts in the Colleges	...	...	...	...	...	...	...	...	45
Figure 4	Responses on Students' Knowledge of Tutors' use of Teaching and Learning Materials	...	...	...	...	...	...	...	...	46

KNUST



CHAPTER ONE

INTRODUCTION

1.1 Overview

The chapter includes the statement of the problem, objectives of the study, delimitations, limitations, definition of terms, importance of the study and how the rest of the chapters are organised.

1.2 Background to the study

Teacher Training Colleges in Ghana have been renamed Colleges of Education. The institutions were established to train professional teachers to educate the Ghanaian in order to effect change in behaviour and thought. The Teaching Syllabus for Pre-Vocational Skills Art Related (2006) explains the fact that education of the individual must occur in the three domains of knowledge which focus on teacher trainees' acquisition of thinking skills (education of the head), psychomotor skills (education of the hand) and affective skills (education of the heart). The teacher training system has gone through series of reforms with the aim of producing well equipped teachers to perform effectively in order for education to meet the needs and aspirations of the society. According to Ayse (2005), every education system should meet certain criteria in order to establish quality in teaching and learning. These criteria are often provided as the aims and objectives of the school curriculum. Ghana's Ministry of Education (MOE, 1993) states its overall goal as to provide relevant and quality education for all Ghanaians especially the disadvantaged to enable them acquire skills which will make them functionally literate and productive to facilitate poverty alleviation and promote the rapid socio-economic growth of the country.

The mission of Ghana's Ministry of Education (1993) further outlines these:

1. Expanding access to education at all levels of education.
2. Providing and improving infrastructural facilities.
3. Raising the quality of teaching and learning for effective outcomes.
4. Making education more relevant to national goals and aspiration by focusing on Vocational and Technical education.
5. Making tertiary education more cost effective.

According to the Ministry of Education (MOE 1993), teacher education in Ghana aims at providing teachers with better knowledge and skills, together with better incentives to use their knowledge and skills for the benefit of children, through the creation of an accessible, integrated teacher education and training system which provides a structure for continuous professional development throughout their teaching careers. Ghana has 38 public Colleges of Education where teachers are trained for the Basic education institutions which comprise Primary and Junior High schools.

Visual Arts is one of the compulsory courses taught and studied in the Colleges of Education in Ghana. It is one of the two courses which make up the subject named Pre-Vocational Skills. The Colleges of Education began offering a Three-Year Diploma in Basic Education programme for Senior High School graduates to train as teachers from the beginning of the 2004/2005 academic year. According to Akyeampong (2010), education was placed at the centre of Ghana's economic and social development policies following its independence in 1957 and this was reaffirmed with the enactment of the 1961 Education Act. The belief was that education can have influence on

society positively when there are appropriate and adequate human and technological factors. It is therefore paramount for newly trained teachers to have knowledge and skills in the course named ‘Visual Arts Related Subjects’ to influence their teaching positively; based on the fact that Visual Arts trains the individual in all the three (3) domains. This psychologically prepares the teacher holistically to face the challenges associated with teaching and learning as well as for life in its totality. Inclusion of Visual Arts Related Subjects in the Colleges of Education curriculum is for this reason very appropriate.

Anamuah-Mensah (2007) has observed that the objective of teacher education in Ghana is the training and development of the right type of teacher who is competent, committed and dedicated. Such a teacher should be capable of the following:

- i. Applying, extending and synthesising various forms of knowledge,
- ii. Developing attitudes, values and dispositions that create a conducive environment for quality teaching and learning in schools,
- iii. Facilitating learning and motivating individual learners to fully realise their potential,
- iv. Adequately preparing the learner to participate fully in the national development effort.

Anamuah-Mensah (2002) recommends that Primary education, which covers six years and follows after kindergarten schooling is to consolidate the knowledge and skills acquired at the kindergarten level, lay the foundation for inquiry, creativity and innovation and inculcate good citizenship in children. Consequently, Creative arts which comprise Art and Craft, Music and Dance and Physical Education and ICT should be taught as practical and creative activities.

Should this be done well, the skilled workforce needed to meet the demands of the Ghanaian economy will improve. This reality can be experienced with the provision of the required resources for teaching and learning. Upon this background, this research is undertaken.

1.3. Statement of the Problem

Visual Arts Related subject is a core subject studied by student - teachers in the General programmes except those offering French (Pre – Vocational Skills Art Related Teaching Syllabus, 2006). It has however, been observed that since the take off of the upgrading of Teacher Training Colleges (TTCs) to tertiary education institutions and the change of the name to Colleges of Education, the teaching and learning of Visual Arts Related Subjects have faced some challenges which include non availability of relevant tools, materials and equipment.

Though this is not peculiar to all Colleges in Ghana, this difficulty persists in Wiawso and Enchi Colleges of Education in the Western Region. It is only Holy Child College of Education, Sekondi Takoradi which does not have this handicap because it receives additional regular financial support from the Catholic Church which established it to add to what the College gets from the Ministry of Education (MOE).

The challenges associated with the Visual Arts Related Subjects relates to non - availability of relevant tools, materials and equipment required for the effective teaching and learning of the subject in the Colleges. Basic tools and materials with which the tutors will teach and demonstrate relevant practical skills are not provided by the Colleges so the students have to provide what they need for the practical activities. Facilities such as Art studios with work tables, wash basins and troughs are not available in the Colleges. There are also no storage spaces to keep or display students' Artworks which make it difficult for them to appreciate their own works and practice the

mounting of class exhibitions which would enable them to show their discoveries, talents and skills to the public. Such challenges negatively affect the students' interest and performance in the subject as their works are usually kept in their dormitories. This leads to the stealing of attractive artefacts, some get spoiled by their colleagues who may unknowingly stain or crumple artefacts which are made with paper. Some of the unfired clay works also get broken.

Non - availability of Art studios affects the classroom setting. The teaching of practical lessons is always done in the classroom which has rows of desks which are not arranged to suit Art lessons. The students therefore have to sit in one position to work during practical lessons which does not help them. There is no prescribed reading material which outlines the procedure for doing things or offer explanations and guidelines that reflect the course outline so that students who did not study Art in Senior High School can gain insight into the subject in the first year of their studies in the Colleges of Education. Students therefore make use of any document they can lay hands on. Another challenge is that the subject is taught only in the first year as a core subject and as an elective in the first semester of the second year. This does not allow the student-teachers adequate time to learn enough skills to enable them teach Creative Arts in the Primary Schools when they graduate. This study, therefore, aimed at investigating the causes and effects of the problems facing teachers and students of the Visual Arts Related Subjects in Enchi and Wiawso Colleges of Education by finding out the scope and content of the Visual Arts in the Colleges, the methodologies and also the resources used for teaching and learning of the Visual Arts, how the first year work affects the student teachers, and recommends antidotes to forestall the challenges facing teaching and learning of the Visual Arts in the said Colleges of Education in Ghana.

1.4. Objectives

The objectives of the study were to finding out:

1. The scope and content of the Visual Arts Related Subject course outline for the Colleges of Education in Ghana.
2. To examine the resources and methodologies adopted for teaching and learning of the subject in the selected Colleges and to describe their strengths and weaknesses.
3. To ascertain how the first year work in the Fundamentals in Visual Art Related Subjects affects the academic performance of student teachers in the second year.
4. To suggest recommendations to mitigate the challenges facing teaching and learning of Visual Arts Related subjects in the three Colleges of Education in the Western Region of Ghana.

1.4. Research Questions

The researcher formulated some questions to guide the study in order for him not to digress from the course of study. They include the following:

1. What constitutes the content for Fundamentals in Visual Arts Related Subject in the Colleges of Education in Ghana?
2. How is the teaching and learning of Visual Arts done in the Colleges of Education and what with what resources?
3. How do the students perform in the subject at the end of the second year?
4. Can feasible recommendations be made to forestall the challenges facing teaching and learning of Visual Arts Related Subjects in the Colleges of Education?

1.6. Delimitation

The study is limited to Enchi, Holy Child and Wiawso Colleges of Education in the Western Region of Ghana.

- (a) It deals with challenges facing teaching and learning of Visual Arts Related Subjects in such Colleges.
- (b) It discusses content of the Visual Arts as one of the Pre – Vocational Subjects in the said Colleges.
- (c) It examines the methodologies employed in the teaching and learning of Visual Arts in the named Colleges and
- (d) Makes recommendations for mitigating the challenges envisaged in the teaching and learning of the Visual Arts Related Subjects in the above named Colleges.

1.7. Limitation

The study could have covered all the Colleges of Education in the ten regions of Ghana. Though there are 38 public Colleges of Education in Ghana, only three were sampled for the study. In the first place, the geographical location of the 38 Colleges of Education limits accessibility as all of them cannot be reached by the researcher within the one year period allocated for the research.

Additional reason for sampling only three Colleges of Education out of the 38 was cost in terms of transportation, the hazards and inconveniences associated with such a large study, which may also produce the same or similar set of data. The study was therefore limited to the three Colleges found in the Western Region where the researcher lives and works.

Again, the frequent changes to the academic calendar and the fact that programmes run by the various Colleges of education. Only a few run Visual Art and this limited the researcher to those with easy access to respondents for data collection for the study.

1.8. Definition of Abbreviations

Abbreviations are short forms of words or expressions that are used generally in written and spoken language. This study made use of some abbreviations. They are explained below for easy understanding of what they are intended for. The abbreviations which were used in the study are well defined below:

CRDD – Curriculum Research and Development Division

DBE – Diploma in Basic Education

GOG – Government of Ghana

IFESH – International Foundation for Education and Self Help

MOE – Ministry of Education

TED – Teacher Education Division

TTC – Teacher Training College

TVET – Technical and Vocational Education Training

UTTDBE – Untrained Teachers Diploma in Basic Education

1.9. Importance of the Study

The study is important because it will serve as a reminder to the administrators of Ghana's Colleges of Education to play their role by equipping the tutors and students with tools and materials for teaching and learning of the subjects outlined for teacher education. If the right types of teaching and learning resources are provided, teacher trainees and basic school teachers will be well equipped with a variety of skills in Visual Arts which will impact positively on their teaching.

Pupils who graduate from the Junior High Schools would be able to establish and manage their enterprises through the skills acquired from their teachers when such teachers receive the expected tuition at College when all required resources are made available in the Colleges of Education.

1.10. Organization of the rest of the Text

Chapter Two reviews literature related to the study. Chapter three discusses the methodology and the step-by-step method used to carry out the entire research. Chapter four comprises the results, analysis and discussion of the project. Chapter five summarizes the results of the research, draws conclusions and provides useful suggestions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Overview

The review of literature related to teacher education is based on the following factors:

The meaning of Education

The concept of Teaching

Theories of Learning

Challenges facing Education today

Rationale for Visual Arts Education

Importance of Teacher Education

Teacher Education in Ghana

2.2 The meaning of Education

The term 'Education' has been explained in several ways and forms by many writers and schools of thought. To Webb (2009), education means the acquisition of knowledge in basic skills, academics, technical, discipline, citizenship, processing of knowledge, using inspiration, visionary ambitions, creativity, and risk ability to bounce back from failure which is motivation. Webb advocates that all natural skills, including knowledge processing, does not count when discussing the meaning of education. However, he affirms the fact that what is exercised grows stronger and what is ignored stays dormant. In this direction Webb indicates that where “the classroom exercises the collection of academics, leaving all other natural skills in the closet” does not reflect the concept and meaning of education. This practice for that matter raises questions in about the quality

or potentialities of teachers since they are supposed to impart all the features outlined as being the aims and meaning of education.

Education is defined by UNESCO (2000) as a powerful agent which provides mental, physical, ideological and moral preparation to individuals, so as to enable them have full consciousness of their task, of their purpose in life and to equip them to achieve that purpose. Education plays an important role in human resource development as it raises the productivity and efficiency of individuals and produces skilled manpower that is capable of leading the economic development. Education is therefore one of the most powerful instruments known for reducing poverty and inequality and for laying the basis for sustained economic growth. For individuals and for nations, education is the key to creating, applying and spreading knowledge.

Education encompasses both teaching and learning of knowledge, proper conduct and technical competency (Tuan, 2009). Tuan's definition of education makes it a means of transferring survivalist skills and advancement of culture from one generation to another. This means education is a process through which the intellectual and moral capacities of individuals are developed, so as to make them cultural members of their society. To Mangal (2007), teaching and learning are the two fundamental aspects of the education process because the most important objective of teaching is to facilitate learning. The concept of teaching is incomplete without learning. This has a direct bearing on this study because the research encompasses teaching and learning coupled with the bottle necks that hinders the expected outlined objectives or outcomes when teaching and learning takes place well.

2.3 The concept of Teaching

Teaching is explained as an activity performed by a more experienced and knowledgeable person with a view to helping the less experienced and knowledgeable person to learn. The Curriculum Research and Development Division of Ministry of Education (2007) has explained the concept of teaching as helping others to learn to do things, to think and to solve problems and to react in new ways. In addition, the Encarta World English Dictionary (2000) defines teaching as imparting information to somebody or to show somebody how to do something in a school or college, especially when taking into account all that a person learns over a period of time. Felipa (2003) holds the view that teaching is the activity of facilitating learning. It is evident from the perspectives of these authors that teaching aims at effecting a positive change in thought and behaviour of any individual who undergoes such an experience. It however, occurs as a result of the activity of an experienced individual on one side and a less experienced individual on the other side.

Teaching is considered by Santrock (2001) as a cluster of activities that are noted about teachers with respect to terms such as explaining, deducing, questioning, motivating, taking attendance, keeping record of works, students' progress and students' background information. Tuan (2009) holds the view that teaching is the logical and strategic act that denotes the interaction between the teacher and the student as they both operate on some kind of verifiable facts and beliefs; and it encourages students' participation and expression of their own views. Sherif (2003) also describes teaching as the facilitation of student learning, imparting knowledge or skill and an activity that induces learning. It can be seen then that teaching involves the teacher, the learner, curriculum and other variables that are organised in a systematic and psychological way to attain some pre-determined goals. On the contrary, the variables required to complete the other factors to help

realize the expected goals are not available hence the challenges Visual Arts education face in the three Colleges in the Western Region of Ghana face.

2.4 Theories of Learning

Learning is understood as a set of cultural, social, and institutional processes that occur throughout an individual's life; that is life-long learning (Mahar & Harford, 2004). Learning in this sense occurs both within the education sector in early childhood centres, schools, tertiary and adult education institutions, and also a key element in the workplace, where learning is an integrated activity that occurs both within and between people. Learning is the process by which one acquires and retains attitudes, knowledge, understanding, skills and capabilities that cannot be attributed to inherited behaviour patterns or physical growth (Farrant, 1996:107). To Farrant, the capacity for learning is innate and is based on psychological factors while the rate of learning is based on both inherited and environmental factors. Effectiveness of learning is a very important factor in the learning process; however, this varies with individuals.

The various types of learning identified by Farrant (1995) are:

1. **Affective learning** – it has to do with feelings and values and therefore has influence on people's attitude and personality, for example, being disciplined and courteous.
2. **Cognitive learning** - This is achieved through mental processes like recalling and reasoning or how one thinks.
3. **Psychomotor learning** – This has to do with the development of skills like efficient coordination between the brain and the muscles as in drawing or writing what one sees.

The three domains learnt by the individual through the effective education in the Visual Arts which also positions the individual to effect positive change in life are not completely realized due to the challenges the teaching and learning of Visual Arts face in the Colleges of Education.

2.5 Challenges facing Education today

According to Ashley and Burnette (2008), the major problems facing education are teacher attrition, parental involvement, and student reading ability which may hinder progress in education. The scholars argue that education is a valuable and necessary tool so everything must be done to get students to value their education. Problems exist in education but there are always positive solutions to bring hope and success. Education is also a powerful tool so students must be encouraged to realize its value in order to acquire enough skills that will enable them transfer those skills and knowledge to their pupils.

Osapah (2002) has cited productivity as relevant to all organizations, including education. In education, one measure of productivity is students' performance in examinations. In this direction, the principle of productivity in relation to the level of cost versus derived outputs applies equally to education. The reason is that the delivery of education as a service requires responsible educational administrator to produce these essentials. Osapah suggests that the two factors which contribute to productivity are technological and human factors; the human factors are essential to effective use of technology to enhance teaching, for example, no amount of technology can provide the required services adequately if the important human factors are not seriously addressed. These

factors include ability or skill, knowledge, expertise, experience and motivation which education offers.

Coppernoll (2009) has identified the top four challenges facing education today as lack of adequate funding for education, fast-paced changing face of the job market, poor pay for educators both in terms of reliance on part-time instructors and low pay in general, and the increasing encroachments on academic freedom that make such area important for civil liberties and protection of constitutional rights in the classroom and on campus. Lack of adequate funding for education, the pivot on which all that encompass education revolves, seems to be the biggest challenge as it hinders the realization of the transfer of skills to interpret, to apply and devise possibilities which can be developed only with the availability of the required resources and over an average period of practice.

According to Freedman (2006), a society's economic and cultural strength is no longer measured by production of goods, but by production of information and creative ideas, often called the creative economy. Lack of leadership in art-based creative inquiry may impact students' development of important skills, such as the ability to interpret, apply and devise possibilities. These skills are not found in textbooks. However, they are essential for students to become fully literate in critical thinking and creative processes. Without creative thinkers, society and culture may suffer, leaving a dangerous gap in society between those who lead and are capable of identifying and addressing challenges, and those who blindly follow the status quo. The skills Visual Arts enables College of Education students acquire cannot be learnt through reading contents from text books but from participating in practical activities. The non-availability of the

required resources in Holy Child, Enchi and Wiawso Colleges of Education for that matter hinders the acquisition of the required skills by trainees in the Colleges of Education sampled for this study.

2.6 Importance of Teacher Education

Teacher education generally includes four elements: improving the general educational background of the trainee teachers, increasing their knowledge and understanding of the subjects they are to teach, pedagogy and understanding of children and learning and the development of practical skills and competences. The balance between these four elements varies widely (Perraton, 2010). It can be inferred from the elements outlined by Perraton are essentially what the curriculum for teacher education should be so that teachers can acquire the practical skills and competences they need for effective pedagogy. This affects the level and type of practical skills they would acquire to impact positively in their interaction with pupils in the classroom.

Teacher Education institutions have the potential to bring changes within educational systems that will shape the knowledge and skills of future generations. Teacher education institutions serve as key change agents in transforming education and society, so such a future is possible (UNESCO, 2005) lists some functions of teacher education institutions as:

Education of new teachers.

Provision of professional development for practicing in-service teachers by updating their knowledge and skills.

Creation of teacher education curricula.

Carrying out research.

Contributing to textbooks.

Provision of expert advice to local schools upon request.

Provision of expert opinion to provincial and national ministries of education.

Education and certification of headmasters, principals, and other school administrators.

2.7 Teacher Education in Ghana

The institutions responsible for the training of teachers in Ghana were formerly called Teacher Training Colleges. They are now known as Colleges of Education. In the early 2000s, following a comprehensive review of the educational system in Ghana, the Government published a White Paper and declared that “all Teacher Training Colleges will be upgraded into diploma-awarding institutions and be affiliated to the education oriented universities” (Government of Ghana , 2004). In this regard, 38 Teacher Training Colleges operating at a level equivalent to level 4 of the International System of Classification of Education (ISCED 4) were re-designated as Colleges of Education (COE) to offer tertiary education in 2008. This came about because they now run Diploma in Basic Education programmes and successful graduates after the three academic year period of training successful graduates are awarded Diploma Certificates in Basic Education which has replaced the former Certificate ‘A’ Three- Year Post Secondary Certificate (Afum-Danso, 2012).

The curriculum followed in Ghana’s Colleges of Education include Mathematics, English Language, Science, Ghanaian Language, Pre-Vocational Skills (Visual Arts Related Subjects and Home Economics), Technical Skills, Agricultural Science, Physical Education, Music and Dance, Religious and Moral Education, Social Studies, Information and Communication Technology and Education and also, the addition of French in selected Colleges of Education across the nation. The

Colleges of Education have the singular responsibility of training professional teachers for Ghana. These teachers are responsible for teaching in Basic schools that comprise Primary and Junior High schools. Some of the Colleges also produce professionals to teach mainly in Pre-Schools, that is the Nursery and Kindergarten (KG) classes (Owusu-Amanfo, 2012; Afum-Danso, 2012).

2.8 Rationale for Visual Arts education

Lansing (2004) defines Visual Arts as the skillful presentation of concepts and or emotions (ideas and feelings) in a form that is structurally (compositionally) satisfying and coherent.

According to Lansing, the word “presentation” in his definition is based on the fact that a Visual Artist offers everything he or she wishes to say all at once, or simultaneously. Thus he or she does not string out the offering over time. This is one of the things that make Visual Art uniquely different from the other Arts. It also means that the Visual Artists can indicate things about colour, shape, texture, visual relationships, and so on that other artistes in music and other fields of Art cannot.

Gene (2006) holds the view that all the Arts are a basic form of human communication. The Visual Arts, Music, Literature, and Poetry may be considered the means by which people, past and present, express themselves in unique sights and sounds that capture the interest, imagination, and appreciation of others. Gene supports the idea that Visual Arts is the unique expression of ideas, beliefs, experiences, and feelings presented in well-designed visual forms.

He further outlines the qualities as the characteristics one needs to associate with an item to categorize it as a Visual Art Product or an Artefact. These are:

1. Art should mirror reality. It must look like something seen in the real world
2. Art must be pleasing to the eye, even if it is not realistic
3. Art should express the artist's ideas, beliefs, and feelings so that others can understand them.

2.8.1 The Benefits of Visual Arts to children

Eisner (2002) outlines ten types of knowledge that the Visual Arts teach. One of these is that the Arts teach children to make good judgment about qualitative relationships. Unlike much of the school curriculum in which correct answers and rules prevail, in the Arts, it is judgment rather than rules that prevail. In relation to this study, pupils can make good judgment if they are taught well the content as well as the skills in Visual Arts.

Another value that the Visual Arts teach children is that problems can have more than one solution and that questions can have more than one answer. This can result through creativity due to divergent thinking. The Arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world. The Arts teach children that in complex situations, during which problems are to be solved, purposes are at times jumbled up. However, they change sequentially with the circumstances that develop when solutions are being provided and the opportunity that avail themselves. Learning in the Arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

Eisner (2002) also indicates that the Visual Arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of one's language do not deny one the limits of one's cognition. The arts teach students that small differences can have large effects.

This could be linked to series of theories involved in Art Appreciation. The arts teach students to think through and within a material. All art forms employ some means through which images become real. This area involves exploration of tools and materials of varied forms and nature.

The Arts help children to say what they do not have the vocabulary to disclose through words but they do these through visual forms philosophically. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to send the words that will do the job. The Arts enable people to have experience that they can have from no other sources and through such experiences to discover the range and variety of what we are capable of feeling. The Arts' position in the school curriculum therefore symbolizes to the young what adults believe is important. Thus to say adults create Art forms with purpose.

However, Ayse (2005) reports that some of the difficulties facing Visual Arts education in Turkey are that art lessons in secondary and high schools are very often performed in a repetitive and uninteresting manner concerned with seasonal changes and national ceremonies, but do not provide students with clear art education goals. The reason might be a lack of pedagogy on the side of the art teachers, as a result of poor training in art production. Another reason Ayse gives centers on the general belief that only gifted students should take art lessons.

It is important therefore that teacher education equips teachers with the skills and competences that they require for effective teaching and learning of Visual Arts and also to be art producers themselves in order to motivate their students the desire to learn to produce art on their own or to study it in schools. The concern of this study sought to find the challenges that Visual Arts

education face in Ghana in the Colleges of Education in Holy Child, Enchi and Wiawso Colleges of Education in the Western Region of Ghana.

KNUST



CHAPTER THREE

METHODOLOGY

3.1 Overview

The chapter discusses the research design used in collecting data for the study. It looks at the sampling, data collecting instrument, types of data, validation of data collecting instrument, administration of instruments, data collection procedures and data analysis plan.

3.2 Research Design

The study employed the qualitative research approach. The qualitative approach enables the researcher to make precise statistical analysis and make generalizations. Also the descriptive method was used by the researcher to enable him systematically document current events, lasting products that could be measured direct. Thus the researcher was able to examine and present the challenges pertaining to the teaching and learning of Visual Arts Education in the Colleges of Education in the Western Region Ghana.

Given (2008, p.706) is of the opinion that “qualitative inquiry is the type of methodology in which the description of observation is not ordinarily expressed in quantitative terms” but in numerical methods. In qualitative research, total description of the phenomena being observed is given priority in comparison of the effects of a specific treatment as quantitative research allows. Qualitative researchers however, employ vivid description of phenomena studied to its fundamental level to make its outcome become clearer to the ordinary individual. The qualitative research method enabled the researcher to record, analyse, describe and interpret situations that were observed during the study. In addition, the descriptive research method equipped the researcher with enough information to provide description of conditions in the selected Colleges.

3.3.1 Qualitative Research

Denzin and Lincoln (2005) maintain that qualitative research is an activity that locates the observer in the world. This they explain consists of a set of interpretive, material practices that make the world visible. These practices transform the world. According to Denzin and Lincoln (2005), qualitative research turn the world into a series of representations including field notes, interviews, conversations, photographs, recordings and memos to the self. Thus qualitative research is the study of things in their natural settings attempting to make sense of or interpret phenomena in terms of meaning people bring to them. The researcher used this method to aid him in obtaining the necessary data to explain the challenges facing Visual Arts Education in the Colleges of Education of Western Region, Ghana.

Qualitative research also delves into issues rather than the reliance on mere statistical analysis. It studies situations or phenomena as it exists in its natural settings. Moreover, data obtained are sometimes expressed in quantitative terms such as in tables, graphs and charts. There are several methods of conducting qualitative research including descriptive research and case study. In this study, qualitative research design was adopted because it uses the underlying philosophical nature and has its own paradigm, enjoying detailed interview and focuses on the apparent compatibility of the research method “enjoying the rewards of both numbers and words” (Clesne & Peshkin, 1992, as cited in Golafshani, 2003). In addition, the qualitative design seeks to understand phenomena in context of specific setting. The research does not attempt to manipulate the phenomenon of interest.

3.3.2 Descriptive research

The term descriptive research refers to the type of research question, design, and data analysis that will be applied to a given topic. Descriptive research is a type of qualitative research method that simply seeks to describe particular situations as they are by a researcher. Gay (1992) suggests that descriptive research involves collecting data in order to test hypothesis or to answer questions concerning the pertaining state of the subject for the study. The author further supports the idea that a descriptive study determines and reports the way things are or how they exist. In this study, the researcher employed the descriptive research design which allowed him to provide systematic information about the phenomenon and allowed for quantification of variables to provide answers to the research questions.

Given (2008) advocates that in both quantitative and qualitative analysis, the reduction of a large amount of data to an easily digestible summary is an important function in reporting the state of the variables under studied. In qualitative research, descriptive statistics are typically observed in mixed method for example, action research, or other qualitative designs. More importantly, the description of data for example lays the foundation for later analyses and interpretation of that collected data (Gay, 1992). This method of conducting research is employed in various types of qualitative research approaches such as reporting a case study. In the context of this study, data collected was wide and varied though it concerns the challenges facing Visual Arts Education in the Colleges, the methods aided the researcher to present the data in a summary for easy analysis and presentation.

3.4 Library Research

Library research was used by the researcher to explore other avenues for information related to varied challenges that education in other fields face. The libraries consulted include:

1. The Art Education Library, College of Art, Kumasi.
2. Kwame Nkrumah University of Science and Technology Main Library, Kumasi.
3. Wiawso College of Education Library, Sefwi Wiawso.

3.5 Population for the Study

The population considered for the study was heterogeneous. The target population consisted of

- 1) the first year students who offer Pre-Vocational Skills Fundamentals in Visual Arts Related Subjects in the three Colleges of Education in the Western Region – Enchi, Wiawso and Holy Child.
- 2) The second year of Enchi College of Education, Holy Child College of Education and Wiawso College of Education students offering Visual Arts related Subjects as elective course,
- 3) The third year students of Enchi College of Education, Holy Child College of Education and Wiawso College of Education on practice teaching who were offering Visual Arts Related subjects as elective during their second year period, and
- 4) The three (3) Visual Arts tutors in the three Colleges namely Enchi College of Education, Holy Child College of Education and Wiawso College of Education.

The accessible population was made up of the following: 150 first year students who offer Fundamentals in Visual Arts Related Subjects during the first semester; 75 second year students

offering Visual Arts Related Subjects as an elective; 45 third year students on internship who during their second year offered Visual Arts Related Subjects as an elective; and four tutors who teach Pre-Vocational Skills Visual Arts Related Subjects in the three Colleges of Education mentioned above.

3.6 Sample and Sampling

The stratified random sampling technique was used to select the sample the first, second and third Year students and the convenience sampling technique to select the three tutors for the study. Each year group formed a stratum. However, only 150 (one hundred and fifty) first year students were used for the study. This was due to the fact that the three Colleges sampled run the common programmes with the exception of Wiawso College which Technical Skills in addition.

Based on the variations in the Programmes offered and the Colleges involved in the study, students who are admitted to the Social and General departments of Colleges that offer Science and Mathematics, Science and Technical or French offer Visual Arts Related Subjects as a core subject in the first semester of the first year. In the second year, students offer Visual Arts Related Subject as an elective as it is not compulsory. This situation compelled the researcher to consider 75 (seventy five) students as the sample for the second year and 45 students in the third year.

3.6 Data Collecting Instruments

The researcher used questionnaire (see Appendix A) and interview as the research tools, for the collection of data. The researcher used such tools to collect data on the challenges faced by students

and tutors with regards to the teaching and learning of Visual Arts Related Subjects currently in the Colleges of Education.

3.7 Data used for the study

There are two forms of data normally used for research work. These are primary data and secondary data. Primary data refers to information collected directly from the immediate source through the use of research instruments such as questionnaire and interview. The secondary data is made out of other information related and relevant to this study which will help in addressing the issue at stake. This data were obtained from sources such as textbooks, theses, journals, position papers, manuals and from electronic sources (internet).

The primary data for this study comprise the responses of respondents from the copies of questionnaire distributed to students and tutors as well as interviews with the Vice Principals through a structured interview guide. The secondary data for this data was retrieved from the course outlines for the selected colleges of education, text books in Visual Arts, articles, reports, theses, position papers, manuals and electronic sources.

3.7.2 Research Instruments

The researcher employed the following instruments for the collection of the data: questionnaire and interview.

Questionnaire

A questionnaire is a list of written questions that can be completed in one of two basic ways.

Firstly, respondents could be asked to complete the questionnaire with the researcher not present. This is a postal questionnaire and (loosely) refers to any questionnaire that a respondent completes without the aid of the researcher. <http://www.sociology.org.uk/methodq.pdf>

Questionnaire is a data collecting instrument used to obtain information from specific category of individuals called respondents. With questionnaire, a set of questions are well designed and usually printed on paper. The questions could either be open-ended or closed-ended types which are administered to selected respondents. An open-ended question generally is the one that requires respondents to give a comment or an opinion rather than a “Yes” or “No” answer. While the closed-ended type limits respondents to answer “Yes” or “No” or where they are given options to choose an appropriate one as answer to the question posed.

According to Taylor & Francis (2004), questionnaires have some advantages as well as disadvantages. Some of the advantages of questionnaires as outlined by these scholars are:

1. They are practical in nature.
2. Large amounts of information can be collected from a large number of people in a short period of time and in a relatively cost effective way.
3. Their administration can be carried out by the researcher or by any number of people with limited effect to its validity and reliability.
4. Results of the questionnaires can usually be quickly and easily quantified by either a researcher or through the use of a software package.
5. They can be analyzed more 'scientifically' and objectively than other forms of research
6. When data has been quantified, it can be used to compare and contrast other research and may be used to measure change.

7. Positivists believe that quantitative data can be used to create new theories and / or test existing hypotheses.

Once there are advantages to the use of questionnaires, the writers identified some of the disadvantages associated with questionnaires.

1. They argued out that they could be inadequate to understand some forms of information - i.e. changes of emotions, behaviour, feelings etc.
2. They lack validity.
3. There is no way to tell how truthful a respondent is being.
4. There is no way of telling how much thought a respondent has put in.
5. The respondent may be forgetful or not thinking within the full context of the situation.
6. People may read differently into each question and therefore reply based on their own interpretation of the question - i.e. what is 'good' to someone may be 'poor' to someone else, therefore there is a level of subjectivity that is not acknowledged.
7. There is a level of researcher imposition. This means that when developing the questionnaire, the researcher is making their own decisions and assumptions as to what is and is not important...therefore they may be missing something that is of importance.

In order to solicit rational responses from the respondents, the researcher made use of both forms of questions. The researcher made use of face – to – face contacts with some respondents for clarification of responses that were not clear or easy to understand by the researcher.

The researcher distributed 50 copies of questionnaires to first year students, 25 to second year students and 15 to third year students in each of the Colleges of Education sampled for the study.

On the whole, first year students received 150 questionnaires, second years received 75, third years received 45 and the tutors received four questionnaires.

3.7.3 Interview

Kernerman English Multilingual Dictionary (2006 – 2013) defines interview as a formal meeting and discussion with someone applying for a job or a person with information to broadcast on radio or television. The Random House Kernerman Webster's College Dictionary (2010) explains interview as a conversation or meeting in which a writer or reporter obtains information from one or more persons for a news story, broadcast etc. It again defines interview to be a formal meeting in which one or more persons question, consult or evaluate another person. With these explanations, interview for that could be said to be an oral questionnaire used to obtain the views or opinion of individuals about specific situations, issues or events. It is usually a face – to – face verbal communication that exists between the researcher and the respondent rather than asking the respondents to provide written responses. Prior to the start of the relationship, there is need for the interviewer to establish a good rapport between him and the respondent before the interview is conducted. The questions could as well be open – ended or close – ended. The open – ended form demands for free response or reactions based on the respondents preferred choice of words. The close ended form as usual calls for short checked list of responses. The researcher used the interview to collect information from the Vice Principal Academics from Enchi College of Education, Holy Child College of Education and Wiawso College of Education. The researcher designed an interview guide from which he read out the questions for the respondent to give out his views. This enabled the researcher to have first-hand information about difficulties

the teaching and learning of Pre – Vocational Skills Visual Related Subjects face in the Colleges of Education. The interview guide included a check list for the interviewer to tick the appropriate responses.

3.8 Administration of the Research Instruments

Distribution of the copies of Questionnaire

Of the 277 questionnaires distributed to the respondents, 270 were given to student respondents while four went to tutors who teach Fundamentals in Visual Arts Related Subjects in the three Colleges of Education of the Western Region. Out of the total number of the 277 Questionnaires distributed, 269 (representing 97%) were returned and eight (representing 2.9%) were not returned. All the four Questionnaires given to the Tutors and the three given to the Vice Principals were returned while students returned 262 of the Questionnaires and six were not returned.

The items for the questionnaire and interview guides were developed by the researcher. The objectives of the study were used as a guide for the development of questions for the questionnaire. Soft copies were made available for colleague tutors to make corrections and suggestions to it. After editing, the researcher printed few hard copies of the questionnaire and administered them to few selected students in Wiawso College of Education where the researcher teaches. This was aimed at determining the reliability and validity of the items on the questionnaire for the purpose of which they were intended. Finally, the necessary corrections were made and 227 hard copies were printed. Questionnaires printed were for Teacher - Trainees and Tutors involved in the teaching of Visual Arts Related Subjects. The interview guide was for the Vice Principals (Academic).

To begin with, the researcher sent introductory letters to the Principal of Enchi and Holy Child Colleges of Education seeking their approval for the distribution of copies of questionnaire to their students and some of their staff. For the Wiawso College of Education where the researcher teaches, he sought verbal permission from the Vice Principal (Academic), the Teaching Practice Co-coordinator and the College Administration for the distribution of copies of the questionnaire to selected students. The researcher explained the purpose of the research to the Vice Principal (Academic) of the other two Colleges namely Enchi and Holy Child Colleges of Education.

Visual Art tutors in the colleges were well informed of the researchers' rationale to collect data of the issues concerning the teaching and learning of Visual Arts through the distribution of copies of the questionnaire to their students. Tutors concerned helped to assemble the students in their Colleges. The researcher explained the items on the questionnaire to the respondents.

After this interaction, copies of the questionnaire were distributed to 50 first year students who offered Visual Arts Related Subjects. Twenty – five (25) of the questionnaires were distributed to second year students who offered Visual Arts Related subject as their elective. Fifteen copies of the questionnaires were given to the Visual Arts tutors in Enchi and Holy Child Colleges of Education, respectively to be distributed to selected third year students on teaching practice after their return to campus within that week. Some of the students hurriedly responded to the items and returned the copies of the questionnaire they received immediately. Others on their request were allowed one week to complete and submit them to their respective Tutors.

The researcher visited Holy Child College after one week to retrieve the questionnaires while the tutor at the Enchi College of Education mailed the retrieved copies of the questionnaire to the researcher upon negotiations. Tutors in the Holy Child and Enchi Colleges were also given separate copies of questionnaire for the tutors to respond to. The researcher distributed the copies of

questionnaire to the Tutors to answer and they agreed to provide them together with that of their students. A structured interview guide was used for interview with one of the Vice – Principals. The Vice Principal (Academic) of Holy Child College of Education asked the Visual Art Tutors in that College to provide answers to the questions on her behalf. The Vice Principal (Academic) of Wiawso College of Education asked the researcher to provide the responses to the questions on the questionnaire and submit it to him. The Vice Principal (academic) at Wiawso College of Education made this requisition with the reason that the researcher has enough information concerning issues with regards to Visual Arts Related subjects as he does not handle the subject. The Vice Principal upon receiving the completed questionnaire from the researcher vetted and made some general comments to some responses provided where it was required.

3.9 Data Collection Procedures

During the administration of the questionnaire the researcher considered the following factors which determined the collection strategy. There were issues with the location and accessibility of the study respondents. They were at different locations at the time of collecting data for the research. The first and second year students were at College. The third year students were on teaching practice. The first and second year students normally have three breaks in the entire academic year: the first break normally is in December which is during Christmas; the second break is in February which normally comes after the end of first semester examinations; the third break is in July and this ends the academic year for the first and second year students after they have written their end-of-second-semester examinations. The final year students then return to College from their teaching practice and write their two remaining examinations and then leave College. However, due to the Untrained Teachers' Diploma in Basic Education Programme (UTDBE) that takes place in the Colleges, the break periods have increased from three to four.

This therefore compels the regular students to stay at home three different times within the academic year instead of two.

Tutors at certain times move round cluster centers offering tuition to the 'UTDBE' students who are in their communities teaching. This makes most tutors absent from College sometimes due to these irregularities on the academic calendar. Another issue as well was the location of the Colleges. Though the three sampled Colleges are found in the Western Region, they are distant from one another. A third issue is the invitation of all Tutors from all Colleges for conference marking of end-of-semester examination scripts at different marking centers. For these reasons, a careful arrangement was made with the Tutors at Holy Child College and Enchi Colleges of Education for the distribution and collection of the questionnaire.

Due to distortions in the Colleges of Education academic calendar, respondents on Practice Teaching and the Untrained Teachers Diploma in Basic Education (UTDBE) programme were met in face to face meeting after their examination and supervision by the tutors in the different geographical locations. Questionnaires that were responded to immediately were collected by the researcher. The researcher arranged with the Visual Art Tutors in Enchi College of Education to distribute and retrieve the completed questionnaires from the students. These were mailed to the researcher through the Express Mail Service (EMS) of Ghana Post. However, the researcher went to Holy Child College of Education on an agreed date and collected the retrieved questionnaires from the Visual Art Tutors. This was based on the fact that it was easier working with students through their tutors than the researcher dealing with students he does not teach.

3.10 Data Analysis Plan

Data deduced from questionnaire administered to teacher trainees

Section A of the questionnaire sought background data on the Colleges studied, their identity, gender of the respondents and their year groups in the three Colleges. Section B required data about respondents' prior education with respect Visual Arts Related Subjects, their perception about the Fundamentals in Visual Arts Related Subjects in the Colleges, the number of instructional periods allocated to the subject per week, the duration of each period and the coverage of the Course outline. It further sought to find the reference materials available for study, availability of facilities such as Art Studios, how and where practical lessons are held, assistance given by the tutors during practical lessons, how artefacts they produce are kept, how Teaching and Learning Materials are provided and used as well as how they are obtained. The questionnaire also gave opportunity to solicit the students' observations or comments about the subject.

The data obtained from the respondents was assembled, and the facts interpreted. They have been analyzed and represented in graphs and charts. Conclusions have been drawn and recommendations made. This is found in the next chapter.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Introduction

Vocational Skills Visual Art Related Subject is one of the courses studied in the Colleges of Education in Ghana. It is a core subject studied by student teachers except those offering Science and Mathematics, Science and Technical Skills, and French programmes in some Colleges.

4.2 The sampled Colleges of Education

The institutions responsible for the training of teachers in Ghana were formerly called Teacher Training Colleges. They are now known as Colleges of Education. Following a comprehensive review of the educational system in Ghana, the Government published a White Paper and declared that “all Teacher Training Colleges will be upgraded into diploma-awarding institutions and be affiliated to the education oriented universities” (Government of Ghana, 2004). In this regard, 38 Teacher Training Colleges operating at a level equivalent to level 4 of the International System of Classification of Education (ISCED 4) were re-designated as Colleges of Education (COE) to offer tertiary education in 2008.

The Colleges of Education provide education in subjects such as Mathematics, English Language, Science, Ghanaian Language, Pre-Vocational Skills (Visual Arts Related Subjects and Home Economics), Technical Skills, Agricultural Science, Physical Education, Music and Dance, Religious and Moral Education, Social Studies, Information and Communication Technology and Education and also French in selected Colleges of Education across the nation. The Colleges of Education have the singular responsibility of training professional teachers who are responsible for teaching basic school students in Ghana. The basic schools comprise Primary

Schools and Junior High Schools. Some of the Colleges as well educate professionals to teach mainly in Pre-Schools, that is the Nursery, Kindergarten (KG) classes.

Enchi College of Education

The College was established in November 1965 in the Aowin-Suaman District. It was located then at the current premises of Brentu Senior High School where it was established initially as a male institution. It had an initial enrolment of 70 male students and 9 academic staff. Some years later, the College started a programme named Co-education which gave tuition to Post Secondary and Post Middle School leavers and this was opened to females who initially numbered of 35. It was relocated from its former place to its current location in 1978. It started running the 3-Year Post Secondary programme in 1988. In October 2004, it started the Diploma in Basic Education programme as run by all Colleges in Ghana. Enchi College has produced 12,775 trained teachers under seven Principals as at the time of data collection. The departments available in the College are Mathematics, Science, Languages, Vocational, Social Studies and Education (<http://www.enchicollege.edu.gh/>).

Holy Child College of Education

It was established on the 12th of August 1945 as a Teacher Training College as well as a Secondary School for girls in Cape Coast. It was founded by His Lordship Bishop William Porter and T.R.O. Mangin, the Chief Commissioner of the then Gold Coast Colony. By the 5th of March 1946, the lower school building, the convent, three dormitory blocks, two dining rooms, a water-

tower and two bungalows had been put up and the College admitted 120 students - 70 girls were admitted for the Teacher Training section, and 50 for the Secondary section.

On Friday the 21st of June 1946, the College was formally opened by His Excellency the Governor Sir Alan Maxwell Burns. His Excellency appealed to all parents to send their daughters to the new college. His Lordship William Porter continued to encourage parents to send their daughters to Holy Child College. Holy Child School (secondary department) which started with 50 students now has 700 students and Holy Child College now has 400. The school offers academic as well as vocational course. Consequently, by 1955 the number of students had doubled and it became necessary to transfer the Training College section from Cape Coast to Sekondi where it is presently located as a fully – fledged Training College

Wiawso College of Education

Wiawso College of Education was established on February 13, 1952 in Kumasi. The college was known as Wiawso Body Corporate Training College. It had 29 pioneer students and was started with three tutorial staff. Otumfuo Sir Agyemang Prempeh II, the then Asantehene, paid a visit to the college on February 16th, 1952 to add his royal blessing to the birth of mother “WATICO” or Wiawso Anglican Training College. The Rt. Rev. John S.S. Dally, the then Anglican Bishop of Accra made available to the College the premises of the erstwhile St. Augustine's College for use by Wiawso Body Corporate Training College.

The Anglican Day Training College which was going on concurrently at Accra was then moved under the directive of the then Minister of Education to join Wiawso Corporate Body in Kumasi.

The name was then changed to Wiawso Anglican Training College (WATICO). On 29th October 1964 the college was finally moved from Kumasi in the Ashanti Region to Sehwi Wiawso in the Western Region. The departments in the College currently include Mathematics, Science, Languages, Vocational and Technical, Social Studies and Education (<http://www.watico.edu.gh/>).

4.3 Challenges of Art Teaching in the Selected Colleges of Education

Data collected with the help of questionnaire, interview and observation from the three Colleges – Enchi, Holy Child and Wiawso - reveal that teacher trainees are given tuition in Fundamentals in Visual Arts Related Subjects in the first semester of their first year. However, the study reveal that very few of the Senior High School graduates who gain admission to these colleges annually offered Visual Arts or General knowledge in Art as their elective programme or subject. From the responses received through the questionnaires administered to the students it revealed that majority of the teacher trainees have to be taught Art for the first time without any knowledge in any of the two or three dimensional Art as well as General Knowledge Art means any good tutor has to start teaching from the basics till such students are cushioned with some information and experience before starting the actual teaching of the specified content of the Visual Arts Related Subjects. As James (2006) asserts, prior knowledge is a significant factor that influences student achievement and a powerful determinant of learners' capacity to learn new material. Lack of background knowledge in Art has been a major setback for effective teaching and learning of the Visual Arts Related Subjects in the colleges.

Teaching trainees who have virtually no basics in the Visual Arts Related subjects is difficult. It is expected that a little knowledge base of trainees in General Knowledge in Art or any of the two or

three dimensional Arts will serve as the spring board from which teaching and learning can take off. However, this is not the situation. One of the frustrations is that the few trainees who have some background knowledge in Visual Arts have to assist the tutors to teach those students who have been admitted with no knowledge before and during actual teaching hours. This does not only delay the teaching-learning process but it also forces the tutor to speed up the teaching process towards the end of the semester in order to ensure the completion of the course outline in preparation for examinations.

The time allocated for the subject per week on the colleges' timetable itself is a problem. Only two periods which last two hours is allocated for teaching Visual Arts Related Subjects. This involves teaching both the theory and Practical skills involved in the production of artefacts. Tuition is offered to trainees who have little or no knowledge of Visual Arts at all. This however requires mastery of pedagogy for teaching lessons through graduated tasks of generally low level difficulty to complex content that is more difficult to learn (Kocchar, 2004). With a specified course outline for Visual Arts Related Subjects that the tutors are compelled to teach during the first semester of the trainees' first year in college, it was revealed through the data collected that getting the tutors to teach the required knowledge and skills in a manner that those students who did not study Visual Arts previously for them to understand and pass the expected examinations is an extremely difficult responsibility.

Students' Knowledge of Art

Figure 1 shows the distribution of students admitted into the three Colleges of Education who had studied any Visual Arts subject in the Senior High School.

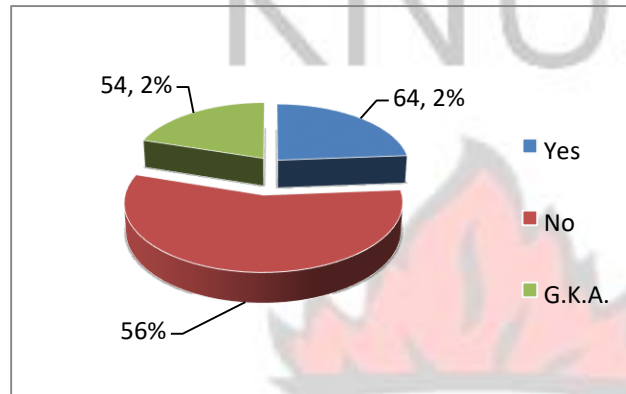
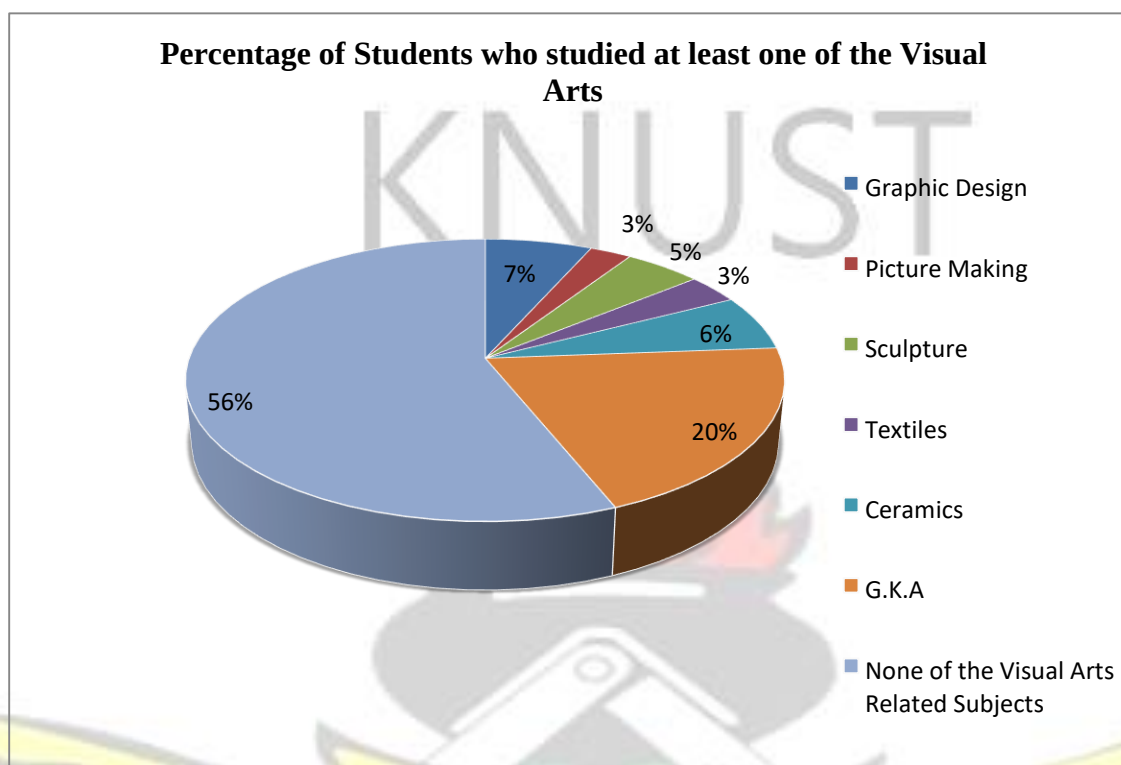


Figure 1 Student – teachers who studied Visual Arts in Senior High School

From Fig. 1, it is realized that 64 (representing 23.7%) of the 270 teacher trainee respondents reported that they had previous knowledge in at least one of these Visual Arts subjects: Picture making, Graphic Design, Textiles, Leather Work, Basketry, Bead making, Gourd and Calabash work, Pottery and Ceramics, Sculpture and Jewellery.

Of this group of 64 trainees, 18 had studied Graphic Design, seven (7) had studied Picture making, 13 had studied Sculpture, nine (9) had studied Textiles and 17 had studied Ceramics at the Senior High School. Another group of 64 trainees which represents 23.7% of the of the 270 sampled trainees had studied General Knowledge in Art but the remaining 151 (representing 55.9%) had no knowledge in any of these Visual Arts disciplines.

Figure 2 below shows the percentage of students who had some knowledge and those who had no knowledge in Visual Arts and were required to study Fundamentals in Visual Arts Related subjects in College.



From figure two, it has revealed the fractions of percentages of respondents admitted to the three Colleges of Education who had had some tuition in at least one of the Visual Arts Related subjects at the Senior High. It was realized from the diagram that 7% of the respondents offered admission into the Colleges sampled offered Graphic Design, 3% had tuition in Picture Making, 5% studied Sculpture, another 3% studied Textiles, 6% studied Ceramic, 20% studied General Knowledge in Art and 56% forming the larger respondents had tuition in none of the Visual Arts Related subject.

Instructional time for Fundamentals in Visual Arts Related Subjects

From the questionnaire distributed to the respondent students, 269 of the trainee respondents sampled pointed to the fact that Visual Arts Related Subjects appear two times in a week on the

College timetable. All the respondent trainees: 87 from Enchi, 90 from Holy Child, and 92 from Wiawso College of Education respectively reported that the subject is allocated one hour on the timetable.

Enchi College runs general programmes which include Mathematics, English Language, Science, Education, Ghanaian Language, Agricultural Science, Pre-Vocational Skills: Visual Arts Related Subjects and Home Economics, Music and Dance, Religious and Moral Education, Social Studies and ICT. The 87 respondents from this college responded revealed that their Tutor has arranged additional time for tuition with them (privately) on some agreed days and times in order to help them learn what they are required to cover from the course. In this institution, there is no internal arrangement for extra tuition aside what the Institute of Education, University of Cape Coast and Teacher Education Division of Ghana Education Service have designed for the 38 Colleges of Education in Ghana to follow.

Holy Child College offers Mathematics, English Language, Science, Education, Ghanaian Language, Agricultural Science, and Pre-Vocational Skills which consists of Visual Arts Related Subjects and Home Economics, Music and Dance, Religious and Moral Education, Social Studies and ICT just like Enchi College. Holy Child College of Education offers Early Childhood Development and Creative Arts aside the Visual Arts Related Subjects studied by students. The Early Childhood course is pursued by the second year students only. The 90 trainee respondents in this college disclosed that they do not have any additional time for Visual Arts on their timetable apart from the official two hours instructional periods allocated per week. The trainees of Holy Child College also shared the same opinion with their tutors they only arrange to meet when they feel there is need.

However, at Wiawso College of Education where the researcher teaches, the academic board has made a local arrangement where an hour is added to the two hours' allocation to give Visual Arts Related Subjects three hours on the timetable though it is unofficial. This means that this additional hour arrangement pertains to Wiawso College only and not the other two sampled colleges. This internal organization is aimed at assisting the Wiawso trainees to enjoy adequate tuition due to the limited number of instructional periods allocated the course as against the other courses pursued in the other Colleges. Wiawso College runs the following programmes:

Mathematics, English Language, Science, Education, Ghanaian Language, Agricultural Science, Pre-Vocational Skills which comprises Visual Arts Related Subjects and Home Economics, Music and Dance, Religious and Moral Education, Social Studies and ICT. Wiawso College also runs a programme in Science which consists of Mathematics and Mathematics-and-Technical Skills but not Creative Arts and Early Childhood Education.

Completion of the Syllabus

The challenges regarding the completion of the syllabus in accordance with the objectives of this study are stem from the scope of the course content for the Colleges of Education, the methodologies employed for teaching and learning, the resources available in the various Colleges for teaching and learning, and the students' performance with regards to the duration of the teacher training programme. Researcher's personal experience of Visual Art education shows what are mentioned above as the main areas of challenge in the Colleges of Education in Ghana.

The study therefore, discusses the challenges faced the three Colleges of Education - Enchi, Holy Child and Wiawso - in the Western Region of Ghana.

The student teacher respondents in general stated that they are not able to exhaust all the topics in the syllabus using only the two periods allocated on the time - table. However, they indicated that their tutors engage them sometimes between 5:30 am and 6:30am for additional tuition to complement the limited time allocation. The student respondents said again that during 'prep' hours on some evenings, especially when it is approaching the start of end-of-semester examinations, their tutors give them additional lessons. Some also stated that they meet their tutors on some weekends for practical work. All the student respondents disclosed that their tutors assist them individually to execute most of their practical assignments and at times also appreciate their Artefacts. The times arranged privately are often long enough for the specified activities.

The study found out that there is no prescribed uniform reading material available for Visual Art students. Rather, the tutors prepare handouts for the students using the topics outlined in the course outline as a guide. Some other respondents stated that they purchase some Visual Art books from the open market for reference with regards to the topics stated in the course outline. Other respondents claimed that they use the General Knowledge in Art for Senior Secondary Schools textbook as their reference material.

The student respondents' responses revealed that Holy Child College, Enchi College and Wiawso College of Education students are engaged in practical activities during the course of teaching and learning Visual Arts Related Subjects. This can be attributed to the fact that all the 269 respondents responded "Yes" to the item that sought to find out whether they perform practical activities during the course of their study. Furthermore, the feedback from the respondents indicated that the students acquire the resources (tools and materials) needed for their practical work themselves.

Provision of tools and materials for students

The study revealed that students generally acquire tools and materials themselves for their practical works in Visual Arts. Sixty-one (61) out of 269 students (representing 23%) responded that some tools and materials are provided whiles 208 (representing 77%) responded “No”. Their responses indicated that the College Administration does not provide basic tools such as artists’ brushes, crayon, pastel, palette, chisel, gouge, mallet, cutting knife, push pins, work tables display board, loom and kiln for their practical work. Materials such as powder colour, acrylic paste, various types of paper (news print, bond, manila, egg shell, and cartridge), poster colour, drawing ink, water colour are neither provided for demonstration lessons and practical work.

Art Studio

On the availability of Art studio in the Colleges, the entire respondents indicated that there are no Art studios available in the three Colleges. It was also observed that all the three Colleges sampled have no defined facility that serves as an Art studio. No Artefacts were observed in the three Colleges which confirmed that no Visual Art activities go on in these Colleges with the exception of the Holy Child College, which is a Roman Catholic institution, where religious statues can be found at some strategic locations of the College. There is however no justification that these statuettes were created by students of the College. This College offer tuition in Bead making, Textiles and Picture making as these are the areas of specializations of the qualified tutors in the College. They are mounted in the College for their religious purposes as the practice of the Roman Catholic faith is practiced with.

On where the students' practical art exercises are carried out, the student respondents pointed out that the Colleges' dining halls and classrooms are the main venues where these activities are carried out.

Out of the total number of 270 respondents, 164 (representing 61%) indicated that they do their practical exercises in the classroom whereas 105 respondents (representing 39%) stated that they carry out their practical exercises in the dining hall. It can be said that the unavailability of Art studios in the colleges compel students to resort to the use of the dining hall space and furniture for art work while other students use the classroom space and furniture when they need to carry out practical art activities. This is a challenge to the students because they are denied their freedom to execute their works in freedom as they share the furniture with other colleagues. At times, they are inconvenienced by other tutors who insist on using such classrooms for lesson with other students.

On whether the students receive any form of assistance from their tutors when they engage in practical work, 211 respondents (representing 78%) responded "Yes" but 58 respondents (representing 21%) answered "No". The 58 students explained that they execute their practical assignments on their own in their spare time because normally they are not able to avail themselves at the time that their tutors arrange to meet with all the students for practical work outside the instructional hours.

Storage of Artefacts

As to where students' artefacts are kept, the responses provided in the questionnaire based on the locations indicated. The areas suggested in the questionnaire are Art studio, Gallery, Classroom, Dormitory, and other places. The information is presented in Fig.5 on the next page.

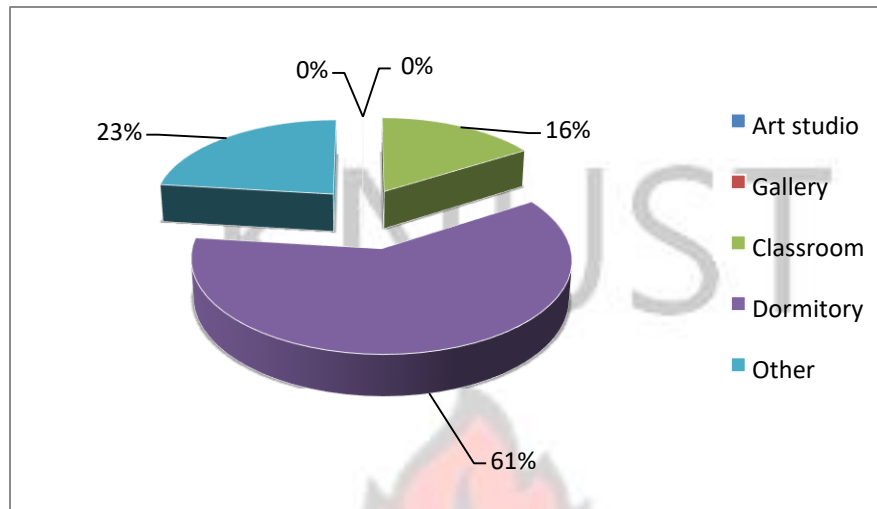


Figure 5: Display and storage places of Artefacts in the Colleges

According to the data in Figure 5, the teacher trainees in the three Colleges keep their artefacts in three main locations: 44 of the students (representing 16%) disclosed that they keep their completed practical works in their classrooms while the majority of 163 (representing 60.5%) claimed they keep their works in their dormitories. The others stated that they keep their items with their seniors (rooms of prefects they serve) while the remaining 62 (23.5%) explained that they keep theirs in the premises of tutors they are assigned to serve. If the colleges had studios, it would have been easy for official space for the students to keep their Artefacts in one place.

State of Artefacts

One of the items on the questionnaire sought to know the conditions of the artefacts that were kept outside the studio. Because the respondents' artefacts are kept in various places other than a Studio, all the student respondents said their artefacts are "Not safe". According to the responses, some artefacts get damaged and others get stolen.

Teaching and Learning Materials for teaching Visual Arts Related subjects

Visual Arts is taught and learned with tools, equipment and materials. All the respondents affirmed that their tutors use Teaching and Learning Materials (TLMs) during the teaching of Art. However, they alleged that it is not all the time that TLMs are employed in teaching. Figure 6 illustrates the respondents' answers to availability and usage of TLMs by their tutors during teaching.

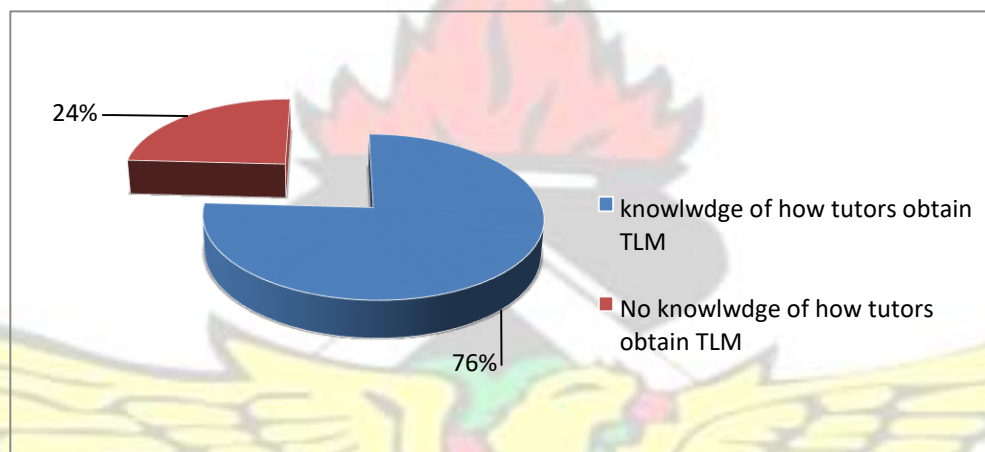


Figure 6: Students' knowledge of how tutors obtain Teaching-Learning Materials.

From the responses, 204 respondents (representing 76%) had no idea how their tutors obtain the Teaching/Learning Materials. On how the resources are obtained by their tutors based on their responses, 204 of the respondents declared that their tutors purchase tools and other appropriate materials to prepare Teaching and Learning Materials on their own. Sixty-five respondents (representing 24%) said they have no knowledge on how their tutors obtain their TLMs. It can be deduced from the outcome of the responses that the Colleges do not provide adequate resources which facilitate thorough practical activities as expected in Visual Arts education as expected in the Colleges of Education.

Observations about Fundamentals in Visual Art Related Subjects

The respondents gave their perceptions about the course Pre-Vocational Skills Visual Arts Related Subject in their respective Colleges. The observations that were made from the students' responses to the questionnaire are summed up as follows:

1. Students who offer the course in the three Colleges of Education that have some kind of facilities perform well. Colleges of Education should therefore be provided with Art Studios. This will enable performance to be better than the current state of performance.
2. The time allocated to Visual Art Related Subjects on the time - table should be increased from two (2) periods to four periods a week.
 - a. Pre-Vocational Skills Visual Arts Related Subject is a practical subject and when one acquires the basic skills in it, such individual can establish a small enterprise to support or complement the income he or she earns from the teaching done. For this reason the instructional periods should be increased as stated by the respondents.
3. It is an interesting subject.
4. The subject is very interesting and provides some basic skills in Art that could be useful and beneficial to teachers.
5. It is a subject which helps student trainees to acquire basic knowledge about how to create Artefacts and maintain decency and remain neat during the course of all creative activities or during the period of their practical work.
6. The course is interesting but the colleges do not have Art Studios and also have difficulties at times obtaining some materials for their practical work especially during the second year.

These general observations made by the respondents about the scope and study of Visual Arts are similar to the observations made in Turkey (Ayse, 2005) about public perceptions about Visual Arts as a subject which reveal that only gifted students or individuals should study Visual Arts. This is not different from some Ghanaians' perception concerning Visual Arts, its teaching and learning as well as the category of individuals who study it. As

Adinyira (2012) says, some parents brainwash their wards' minds against studying Visual Arts in Senior High Schools. This tends to create some negative ideas about the subject in the minds of such students hence the negative perceptions, which probably explains why few of the teacher trainees in the three sampled colleges have backgrounds in Visual Arts.

Another perception is that Visual Arts is a very difficult subject and should be studied by those who are gifted in it. Perhaps this is why the colleges' programmes offered for training Basic school teachers study does not include Creative Art which could provide teachers who are capable of developing creative talents of primary school children.

The basic education system could then provide enough students of Visual Arts for the many Senior High Schools which offer the Visual Arts programme, which usually gets JHS students who may not have studied Basic Design and Technology in Junior High School and also obtain average or below average grades in Basic Education Certificate Examination (Evans-Solomon, 2004; Asihene, 2009; Siaw, 2009; Adinyira, 2012). This gives Visual Arts a bad name as a subject reserved for individuals who are considered low educational achievers (Evans-Solomon & Opoku-Asare, 2011), not knowing that it is one subject that rather provides holistic education to the individual in all the three domains of knowledge – cognitive, affective, and psychomotor – simultaneously.

It is very important that the colleges provide resources for the Vocational Skills department to finance the teaching and learning of Visual Arts Related Subjects and facilities to preserve artefacts that the college students produce to project the study of Visual Art as a subject that trainees can specialize in. This is underlined by the Curriculum Research and Development Division syllabus (CRDD, 2008) which explains that the basic reason for introducing Visual Arts education into the Senior High School curriculum is to encourage personal development and an awareness of the cultural heritage and the role of Art in Ghanaian society. The major purpose of Visual Art education is derived from the personal, social and historical functions of general education. This can help students to understand Art as an integral part of everyday life.

This belief is also outlined in the Rationale for the Visual Arts programme at the Senior High School which CRDD (2008) and UNESCO (2001) explain as:

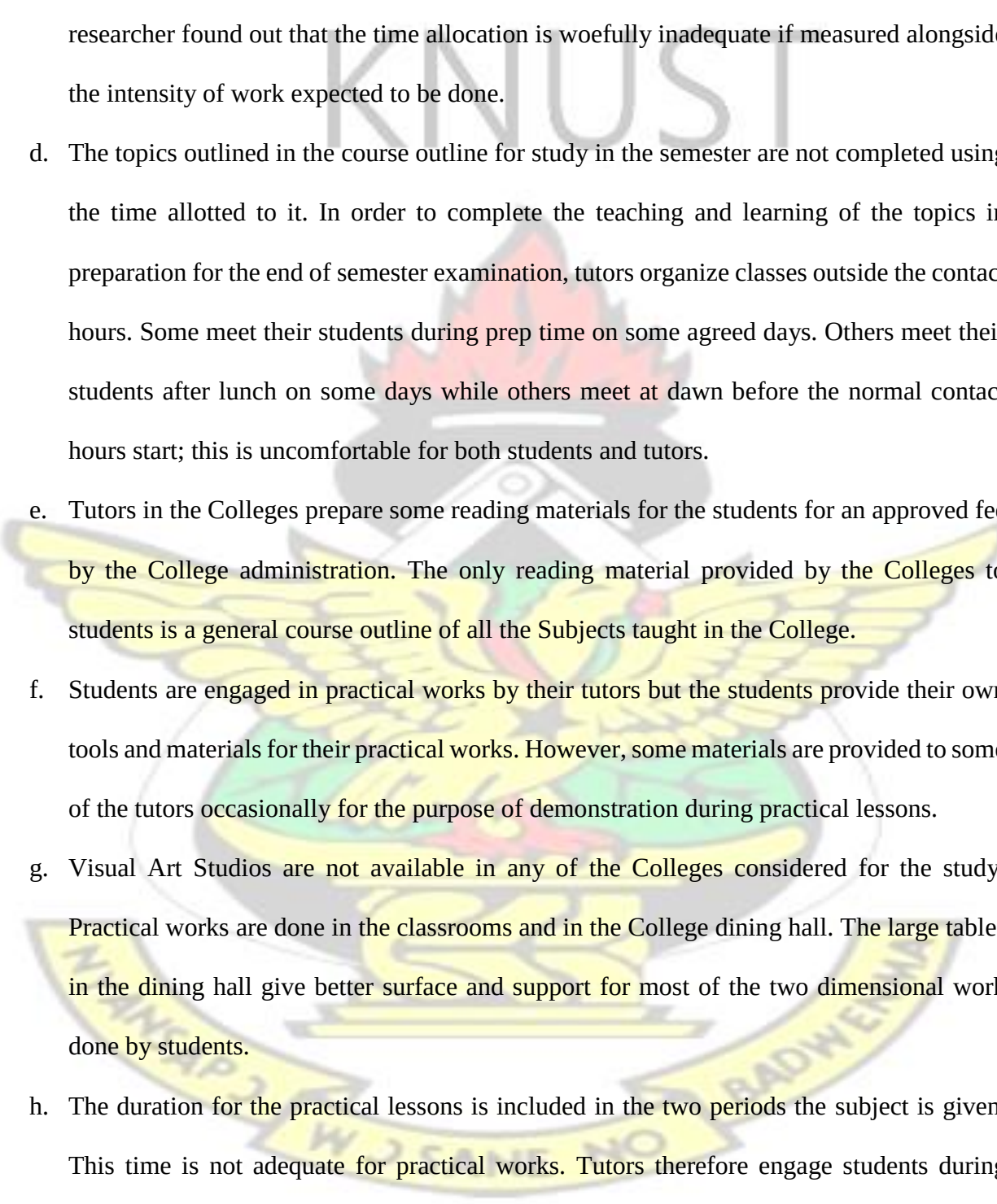
1. To help advance the country towards a middle income status as enshrined in Ghana's vision 2020 policy.
2. To foster creativity.
3. To equip student with the necessary creative skills and competency.
4. To develop pride and patriotism in our young people.
5. To encourage creativity, create employment opportunities, enhance quality of life and promote self-reliance.
6. To appreciate our cultural heritage of a society.
7. To promote practices that enhances the quality of life for the society.
8. To arouse and sustain the interest of the youth in creativity, critical thinking and problem solving.

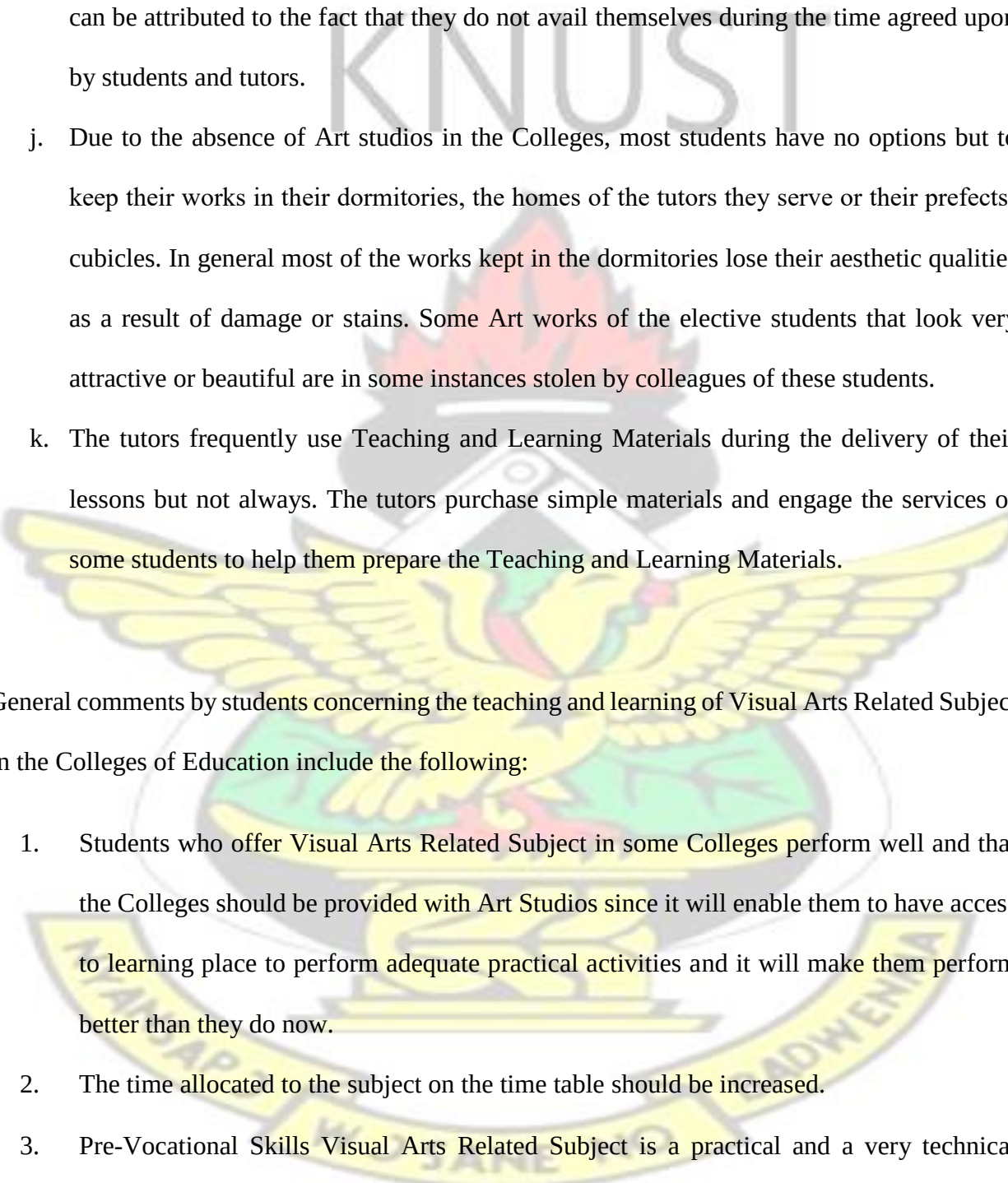
9. To provide the student with knowledge and skills.
10. To harness Science and Technology in developing the requisite skills.
11. To reinforce Science and Technology for our survival and development.
12. To develop cultural significance through the production in Visual Art.
13. To develop in young people to acquire love for the cultural and aesthetic values in Ghanaian art.
14. To help our young people to develop artistic skills and capabilities.
15. To offer enough knowledge and skills for students terminating their education at the end of Senior High School education.

It can be deduced from the rationale outlined here that the Ghanaian society would realize a positive relief from the unemployment canker if these objectives are achieved. How can these objectives be achieved with inadequate funding of Visual Arts education in Senior High Schools in general and also in the Colleges of Education? The objectives can only be achieved when the required resources are made available for effective teaching and learning to occur. Further research can bring to light why Creative Art is not offered as a teacher education programme in these Colleges of Education.

4.4 Findings from the Students' responses from the sampled Colleges of Education

- a. Majority of students who gain admission into the Colleges of Education from the Senior High Schools have virtually no knowledge in any of the Visual Arts Related Subjects.
- b. Some students find Visual Arts Related Subjects difficult. Majority of the students who offer the subject revealed that they have like for the subject though a very small number of them claim they do not find it interesting.

- 
- The logo of Kenyatta University of Science and Technology (KNUST) is centered in the background. It features a shield with a red flame at the top, a yellow sun in the middle, and a green base. The shield is flanked by two yellow wings. Below the shield is a yellow banner with the text 'WISDOM BEGETH NO RIVALRY'.
- c. The subject is allocated two periods per week on the time table in all the Colleges. Each period has a time allocation of an hour thereby making a total of two hours in a week. The researcher found out that the time allocation is woefully inadequate if measured alongside the intensity of work expected to be done.
 - d. The topics outlined in the course outline for study in the semester are not completed using the time allotted to it. In order to complete the teaching and learning of the topics in preparation for the end of semester examination, tutors organize classes outside the contact hours. Some meet their students during prep time on some agreed days. Others meet their students after lunch on some days while others meet at dawn before the normal contact hours start; this is uncomfortable for both students and tutors.
 - e. Tutors in the Colleges prepare some reading materials for the students for an approved fee by the College administration. The only reading material provided by the Colleges to students is a general course outline of all the Subjects taught in the College.
 - f. Students are engaged in practical works by their tutors but the students provide their own tools and materials for their practical works. However, some materials are provided to some of the tutors occasionally for the purpose of demonstration during practical lessons.
 - g. Visual Art Studios are not available in any of the Colleges considered for the study. Practical works are done in the classrooms and in the College dining hall. The large tables in the dining hall give better surface and support for most of the two dimensional work done by students.
 - h. The duration for the practical lessons is included in the two periods the subject is given. This time is not adequate for practical works. Tutors therefore engage students during weekends for their practical works.

- 
- i. The tutors offer assistance to students during their practical works but a small section of students may not be receiving assistance from their tutors during practical activities. This can be attributed to the fact that they do not avail themselves during the time agreed upon by students and tutors.
 - j. Due to the absence of Art studios in the Colleges, most students have no options but to keep their works in their dormitories, the homes of the tutors they serve or their prefects' cubicles. In general most of the works kept in the dormitories lose their aesthetic qualities as a result of damage or stains. Some Art works of the elective students that look very attractive or beautiful are in some instances stolen by colleagues of these students.
 - k. The tutors frequently use Teaching and Learning Materials during the delivery of their lessons but not always. The tutors purchase simple materials and engage the services of some students to help them prepare the Teaching and Learning Materials.

General comments by students concerning the teaching and learning of Visual Arts Related Subject in the Colleges of Education include the following:

1. Students who offer Visual Arts Related Subject in some Colleges perform well and that the Colleges should be provided with Art Studios since it will enable them to have access to learning place to perform adequate practical activities and it will make them perform better than they do now.
2. The time allocated to the subject on the time table should be increased.
3. Pre-Vocational Skills Visual Arts Related Subject is a practical and a very technical subject and when an individual acquires the required basic skills in it will enable him or

her establish a small Art enterprise to support or complement the earning from the teaching profession.

4. It is an interesting subject and they believe at the end of their course they may acquire some basic skills that may be useful and beneficial to them in life in the future.
5. A subject that help students to have basic knowledge about the processes involved in how to create as well as ensuring neatness during the time of all practical works.
6. Some remarked that they have good tutors, the course is interesting but they have difficulties because they do not have some basic necessities to make them work.

4.5 Responses of Tutors in the Sampled Colleges of Education

There were 26 items in the questionnaire in general. It comprised two sections: Section ‘A’ contained four (4) items that required information about the identity of the Colleges, gender of the tutors, their qualification and their areas of specialization. There were four tutors involved in the exercise. The Colleges involved are Holy Child, Enchi and Wiawso Colleges of Education.

Gender of tutors

The respondents were three males and one female tutor. Holy Child College had two tutors who were a male and a female. Enchi and Wiawso Colleges had a male tutor each. One had Master of Fine Arts in Painting, the other had Master of Philosophy in Vocational and Technical Education while two are pursuing Master of Art degree in Art Education. Two tutors have specialization in Graphic Designing, one in Picture Making and two in Sculpture.

Length of teaching service

Part ‘B’ of the items on the questionnaire sought to find specific information about the length of teaching service. All the tutors have served in the teaching service for over ten (10) year.

Resources required for teaching and learning Visual Arts

Teaching and learning occur better when items in the form of tools and materials are incorporated during the teaching and the learning process. These items in education are referred to as Instructional media or Teaching and Learning Materials. The Curriculum Research Development Division (CRDD) and Teacher Education Division (TED) of Ghana Education Service (GES, 2004) have itemized and grouped instructional media for use in the Colleges of Education in teaching Vocational Skills Visual Arts Related Subjects into the following categories:

1. Visual Materials, Audio-Aids, Audio-Visual Aids and Community Resources.
2. Visual Materials: 3-dimensional objects, models, specimen Prints which include Textbooks, workbooks, programmed materials, handouts, Chalkboards, Flannel or felt boards, Bulletin boards, still pictures comprising Non-projected photographs, illustrations, projected slides, Film strips, overhead projectors, opaque projectors, Graphics: charts, graphs maps and globes, posters and diagrams. Audio-Aids: Radio, Record player, Tape recorders. Audio-Visual Aids: Motion pictures, Television, Audio conferencing, Computer Conferencing, Video.
3. Community Resources: Community Experts, Libraries, Museums and Monuments, Chiefs’ palace, Exhibitions, Festivals, Cultural displays, Durbars, Drama groups, Asafo companies, Customary rites, Parent Teacher Associations PTA, Churches.

The availability of the above items in the Colleges of education sampled will facilitate swift and effective teaching and learning of Visual Arts Related subjects. However not all these resources are available for the teaching and studying of Visual Art Related subject. The non-availability of these resources is a challenge to the education of Visual Arts Related subjects in the Colleges sampled.

Materials for teaching Visual Arts

All the tutors confirmed that to be specific, there are no facilities or materials specifically available for teaching and learning of Visual Arts which the syllabus requires. The tutors stated that though students purchase some reading materials from the open market and some bookshops, they rely mainly on handouts that tutors prepare for students. This is based on the idea that it is only the topics in their course outline that are treated by the tutors in their hand outs. According to the tutors sampled in the three Colleges explained that they teach two separate year groups not only one. Thus they teach first year and second year classes. Based on the observations made by Osapa - Mankoe (2002) about productivity in industry that ‘productivity is relevant to all organizations. In education, one measure of productivity is students’ performance in examination’. When Osapa – Mankoes’ observations are compared to the outcome of Visual Arts education in some Colleges of Education, it could be argued that the technological factors required to contribute to productivity in teacher education are either inadequate and in some cases not available whereas the human factors are available in most situations.

The facilities that necessitate effective teaching and learning of Visual Arts are missing in some Colleges. To be precise, Wiawso College has no Visual Arts studio which will trigger the

acquisition of basic Art studio requirements such as work tables, display boards, dark room for development of silk screen, light box, potter's wheel, kiln for firing clay works. Most students express great interest in clay works because Wiaowo is endowed with naturally refined large deposit of clay. If the basic facilities stated above are available, students will display a wide variety of talents and creative skills as they practice, and for this reason, develop their creative abilities and in turn gain experience as a result of regular practice. This will equip them with the abilities required of them after leaving College. But the teacher trainees are not equipped with the required right skills or abilities. This is due to the inadequacy or the absence of the technological factors thus the required resources that are needed for teaching and learning of Visual Arts Related subjects in the sampled Colleges of Education. Once the resources are not there automatically the experiences to be acquired will be missing. Resultantly, the aspect concerned with regular exploration of tools and materials in Visual Art by teacher trainees to equip them with such experiences and competences have been missing.

Motivation is not even thought of as a requirement. When students are provided with resources (tools, equipments and materials) it becomes a clear source of extrinsic motivation which trigger that zeal within students to practice and display such natural creative qualities within them. They are unconsciously motivated inwardly and they work to produce artefacts as well as gain experience and develop their innate creative qualities and in effect appreciate the value of aesthetics. This is as a result of the fact that "beauty" is one of the cherished components of the total life of mankind. To explain this further, (Danto 2008) maintains that aesthetics is concerned with the essence and perception of beauty, ugliness and the sublime. This then develops high confidence levels within the trainees. But in the absence of these, what kind of productivity can

one expect in terms of the output from the teacher trainees when they are posted to teach? This is a pertinent challenge that the Visual Arts Education is facing in the sampled Colleges of Education in Ghana. As an adage goes “you can only give what you have”, so in education a teacher can teach only what he or she knows.

Tutors in the Colleges

There are two Tutors in the Visual Arts department at Holy Child and one Tutor at Enchi College of Education. Though there is one Visual Art tutor in the Visual Arts section, there are six tutors in the Vocational and Technical department at Wiawso College of Education. This is due to the fact that the department is made up of Vocational Skills thus (Visual Arts and Home Economics) and then Technical Skills tutors. The tutors ticked “No” for the item that sought to find out if all tutors in the department are Visual Arts biased. Vocational Skills is made up of Visual Arts Related Subjects and Home Economics. This is the reason why there are both Home Economics as well as Visual Arts tutors in the department. In Colleges where Technical Skills are taught, the department is made up of Technical Skills, Visual Arts and Home Economics tutors. That brings about the variations in the number of tutors in the department in the various Colleges.

Programmes offered in the Colleges

There are a variety of programmes run in the Colleges of Education; those taught and studied in the three Colleges under study are discussed here. Holy Child College runs the following programmes: English Language, Mathematics, Science, Ghanaian Language, Pre-Vocational Skills, Education, Social Studies, I.C.T., Religious and Moral Education, Physical Education, H.I.V., Music and Dance, Agricultural Science, Early Childhood Development and Creative

Arts.

Enchi College of Education runs the following programmes: English Language, Mathematics, Science, Ghanaian Language, Pre-Vocational Skills, Education, Social Studies, I.C.T. Religious and Moral Education, Physical Education, H.I.V. Music and Dance, Agricultural Science.

Wiawso College runs the following programmes: English Language, Mathematics, Science, Ghanaian Language, Pre-Vocational Skills, Education, Social Studies, I.C.T. Religious and Moral Education, Physical Education, H.I.V. Music and Dance, Agricultural Science, Mathematics and Science, Mathematics and Technical. These are the programmes run in the sampled Colleges of Education.

Number of classes taught by the Tutors

Two of the tutors in the Colleges responded that they teach five classes which consist of four Year One classes and one elective class of Year Two group. One tutor in the third College thus Enchi stated that he teaches four classes made up of three level 100 classes and an elective class of level 200.

With regards to the number of students in a class, the respondents revealed that there are between 42 and 50 students in each of the first year classes. This is due to the difference in the number stated by the tutors as it is different in each College. However, the number of the second year students is relative because in the second year, the course is an elective so not all students offer it. The respondents revealed that at Holy Child College, 63 students offer Visual Art as their elective; 56 students offer Visual at Enchi while 44 students opted for Visual Art as their elective subjects.

It was uniform from the responses that the Visual Arts Related subject is allocated two periods on the time table. On the issue of the acquisition of tools and materials for practical work, students provide their own tools and materials for the practical work. The responses revealed that practical works are done individually by students. It also showed that they perform their practical works in the classroom and at the dining hall.

The Tutors mentioned the Technical department workshop and dormitories of students as places where artefacts produced by their students are kept. Further enquiry showed that most of the items are damaged due to the constant movement of them from one place to the other.

The Visual Arts Related subject has 11 topics outlined to be covered in the first year and second year first semester respectively while 13 topics are chosen for study in the second semester by the second year. The tutors indicated that they are not able to exhaust the course outline using the time allocated on the timetable so they meet their students over the weekends, in the evenings, sometimes at dawn or after lunch to enable them complete teaching all the topics.

Background knowledge of students in Visual Arts

The responses of the tutors revealed that the background knowledge in General Knowledge in Art or in any of the Visual Arts Related Subjects of students who gain admission into the Colleges affects their performance. This situation affects the teaching and learning as well. The researcher realized the following from the responses given by the respondents:

1. The knowledge based of the students admitted to the Colleges affect the pace at which teaching and learning moves. Additional periods are arranged between students and

tutors to enable them exhaust the topics because learning and teaching moves slowly.

Tutors have to teach from the scratch if many of the students had had fundamentals in the subject that would have facilitated some speed during teaching and learning.

2. Students who have no fundamentals in the subject depend on friends who have to produce their practical assignments for them and fall victim to poor performance in areas of practical activities in the end of semester examinations in the section where such practical activities are required
3. Some students become restless when it gets to the time of writing examinations and even deviate in the final examination where they could have performed better. Due to the knowledge base of students, only a few of them opt for Visual Arts Related Subject as their elective during the second year of their training though they have interest offer in it but complain of their background.
4. Most of them have had difficulty in teaching some topics in the schools where they have taught before being admitted to College.

Findings from Observation

An item on the questionnaire requested Tutors to give their observations about the Subject Visual Arts as it pertains in their Colleges. The common observation that ran through the responses was that the scope of the content needs a review by the Curriculum Research Development Division (CRDD). In addition, the tutors explained that the content taught and studied in the Colleges should cover all aspects of the Creative Arts as well as Basic Design and Technology studied at the Basic levels.

Course outline and instructional time allocation

The study revealed that the content of the Pre Vocational Skills Visual Arts Related subjects is made up of three parts. These are the fundamentals in Visual Arts Related Subject, Methods of teaching Visual Arts Related subjects and the 3 – Dimensional Arts. Fundamentals in Visual Arts related subjects include Nature and scope of Pre – Vocational Skills, Basic Design, Idea development, Colour work, Drawing, Preliminary Design, Design Process, Perception, Creativity, Appreciation and Lettering. Principles and methods of teaching Visual Arts Related subjects have these topics. Motivation, Lecture method, Demonstration, Project method, Field Trip method, Exhibition as a method of teaching, Discussion method, Discovery/Research method, Perceptual approach to teaching, experiential approach to teaching and Group work / Individual approach.

There are also three dimensional Arts (Basketry, Bead making, Gourd and Calabash work, Leather work, Paper craft, Pottery and Ceramics, Sculpture, Textiles). Graphic Design and Picture Making are however the two Dimensional Visual Art forms. The three dimensional subjects consist the following: Concept, vocations under the aspect, careers under the aspect, historical development of the branch in Ghana, rationale for teaching and learning of the aspect, tools and equipments, materials, items (artefacts), socio economic importance, making or creating of the Artefact, costing/pricing and marketing, setting up an enterprise and managing the enterprise.

Respondents displayed some concerns about the relationship between the scope of the course outline and instructional time allocated on the time table. Tutors did not exhibit any difficulty with regard to the contents. The instructional time of two hours per week allocated the subject was their main concern. They stated that the time allocation hinder them from engaging in judicious practical

activity involved under each topic. They all remarked that the course needs to be studied in two semesters in the first year instead of one.

Recommendations from Tutors

Tutors were asked to make recommendations to help improve upon the teaching and learning of Visual Arts Related Subjects to benefit teacher trainees. These are the inputs made:

1. Art studio is a necessary facility needed urgently in these Colleges of Education in Ghana.
2. The timetable requires to be redesigned to give additional periods to the subject to help facilitate the execution of adequate practical work as demanded.
3. Basic facilities (tools and materials) need to be provided by all the Colleges Administrations for the Subject as it will boost students' morale to display or exhibit their creative skills.

Summary of the Tutors' Responses

- a. Facilities required for effective teaching of Visual Arts Related Subjects are virtually not available in the Colleges involved in this study. In addition to the sort of reference materials available for students, it came to light that tutors prepare handouts based on the topics in the course outline for students in addition to other reading materials purchased by students outside. Another material at their disposal is the general course outline for all courses studied in the College.
- b. All the tutors teach both first and second year students.

- c. All teachers in the department are only Visual Art specialists but some are Technical Skills biased while others are specialist in Home Economics. They teach an average of four classes with about 45 as the average number of students in each class.
- d. Two periods are allocated to the subject on the academic time table. Each period has a time limit of an hour.
- e. Tutors and students provide their tools and materials for their academic work with the College supporting with paper and acrylic paste on rare occasions.
- f. Tutors give practical exercises to students to be done individually. This promotes total participation by all though this is not hundred percent done as tutors expect.
- g. Practical activities are executed in the classrooms and in the dining hall. Thus during time for activities that require the use of large working surfaces, the tables in the dining hall are used.
- h. Some of the artefacts produced by students are kept in their dormitories and some in the classrooms. Due to the inappropriate places of keeping artefacts, some are damaged due to the frequent movement from one place to the other as a result of the routine activities of tidying the environment.
- i. There are 11 courses outlined for study in the first year first semester and second year first semester. In the second year second semester, thirteen courses are treated.
- j. Tutors are not able to cover the entire course outline depending on the instructional time allocated to the subject on the time table with students. At times they engage their students on weekends, at dawn, in the evening during preps and after launch thus after contact hours.
- k. Only a little fraction out of the number admitted to the Colleges have some background knowledge in General Knowledge in Art and in any of the Visual Arts Related Subject.

This has some negative effect on their performance at end of their training. They express difficulty in teaching certain topics under Creative Arts in their schools. This is due to the fact that only a few of them offer it as elective in the second year however it is a core subject all teachers teach in the basic schools.

- l. Tutors observed that a thorough review needs to be made to restructure the nature of the course. This will give a positive impact to the subject and both the tutors and students who offer it will benefit from it to reflect the objective of Technical and Vocational Education and Training (TVET) needed by the nation.
- m. Tutors expressed no difficulty with the scope of the outline; rather the instructional time needs adjustment to enable them have enough practical exercises to help equip students with the basic skills required for the field. Another major concern raised is to allow students to study the subject in both semesters in the first year instead of the one semester within which they are compelled to study the eleven topics.
- n. Tutors recommended the provision of Visual Art Studios in all Colleges, creation of additional periods for the subject and the provision of basic tools and materials for the Colleges. They said this will motivate students to exhibit or display their creative skills in Visual Arts.

4.6 Findings from the study

Generally, from the responses given by the respondents, the following findings can be said to be the main challenges facing teaching and learning of Visual Arts Related subjects in the Colleges of Education.

1. The required facilities needed for effective teaching and learning of Visual Arts Related subjects are not available in the sampled Colleges.

2. Tutors in the various Colleges teach first year and second year classes.
3. The two hours per week allocation of time is woefully inadequate for effective and judicious teaching and learning of Visual Arts Related subjects in the Colleges.
4. Practical exercises are done in the classrooms and the College dining hall which is really not convenient for students to effectively work freely, adequately and display their talents and creative abilities well.
5. Finished Artefacts have no safe storage environment and for that matter, most of them get damaged and this does not encourage the students but de – motivate them to endeavour to do extra works.
6. Students to study 11 courses in the first year of first semester and in the second year first semester, 13 courses in the second semester of the second year.
7. Tutors have to arrange and meet students after the contact hours in order to hold additional lessons for students as they find it difficult to exhaust the course content within the normal contact hours.
8. Most students admitted to the Colleges have little or no knowledge in any of the Visual Arts Related subjects.
9. There are no Art studios in the Colleges for students to work in.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview of the study

The study observes and discussed the challenges facing Visual Arts Education in the Colleges of Education in the Western Region of Ghana. The objectives of the study were to finding out the

scope and content of the Visual Arts Related Subject course outline for the Colleges of Education in Ghana, to examine the resources and methodologies adopted for teaching and learning of the subject in the selected Colleges and to describe their strengths and weaknesses, to ascertain how the first year work in the Fundamentals in Visual Art Related Subjects affects the academic performance of student teachers in the second year and to suggest recommendations to mitigate the challenges facing teaching and learning of Visual Arts Related subjects in the three Colleges of Education in the Western Region of Ghana. The scope of the study covers Visual Arts Related Subjects and was limited to Holy Child College of Education, Sekondi, Enchi College of Education, Enchi and Wiawso College of Education, Sefwi Wiawso all in the Western Region of Ghana. The population for the study was made up of 277 with students making up 270, 4 tutors and 3 heads of departments from the three Colleges sampled. The stratified random sampling technique was used to select the population for the study. The qualitative research design was employed for the study within which the descriptive method was used to describe the situations. Interviews and questionnaires were the instruments used for the collection of data for the study. The data collected was analyzed and discussed and the findings presented in charts.

5.2 Summary of major findings

The study which was done in Enchi, Holy Child and Wiawso Colleges of Education in the Western Region of Ghana found out that there are some difficulties that the tutors and students in these Colleges face in the teaching and learning of Visual Arts Related Subjects. The study also revealed some negative effects that this situation has on the student teachers while undergoing training which can also affect them when they are in active teaching service after leaving College. From the data analysis, the main challenges that stand out as follows:

1. Many students admitted into the Colleges of Education have no background knowledge in any of the Visual Arts Related Subjects which comprise General Knowledge in Art, Graphic Design, Picture Making, Textiles, Pottery and Ceramics, Bead making, Basketry, Calabash / Gourd work, Sculpture and Leatherwork
2. Most of the students find Visual Arts Related Subjects interesting but perceive them to be difficult.
3. Two hours per week of Instructional time allocated to the subject is inadequate when measured with the content involved for teaching and learning.
4. All tutors have average number of students they teach especially in the first year classes but with different numbers in the second year classes. This implies that first year students study the same courses and for this reason, they are allocated specific classes where they sit and receive tuition for the whole of the first year session. A class is made up of between 50 and 52 students. Also these subjects Visual Arts Related, Home Economics, Agricultural Science, Ghanaian Language, Religious and Moral Education, Physical Education and Music are optional. In this direction, all tutors teaching the above listed courses have only a class to teach in the second year no matter the number of students who opt for an area.
5. Tutors engage students at different times aside the periods allowed within the contact hours for additional work.

5.2 Conclusion

1. The study revealed that the content of Visual Arts Related Subjects offered the trainees is not a problem; however, the time allocated for delivering all the content is the challenge.

The conclusion to this is for the time the programme is allocated to be reconsidered and additional time be added.

2. The study revealed that the college tutors use the demonstration method mostly in the teaching of their lessons but that is not to say that the tutors ignore all the appropriate teaching methodologies such as lecture, discussion, discovery, perceptual activity and project are also used; the issue is they do not use these methods as often as demonstration. This makes the tutors able to demonstrate procedures by which artefacts are made for students to imitate and improve upon. To conclude on this issue, if the environment required is made available, other suitable methods such as exhibition, appreciation and the perceptual methods could be employed for the impact to be felt and the skills involved in the approach of teaching be learnt by the trainees.
3. The study showed that teacher trainees in the three Colleges of Education provide most of the tools and the materials required for use during their practical work. The responses indicate that the College Administration does not provide tools and materials for teacher trainees' practical work. The management of the administrations should pursue the College Council to help provide the basic tools and materials for the Visual Arts Related subject to receive the expected teaching and learning it requires.
4. It has come to light through the study that Art Studios are not available in the Colleges used for this study. It was realized that of the 38 colleges, only Akrokeri, Bagabaga, Fosu, Jasikan, St. Joseph, Wesley and Wiawso Colleges of Education operate resource centers where all students visit to receive assistance to prepare Teaching and Learning Materials they need. Among these colleges, only Wiawso College was included in the selected Colleges this study is about. These centers are what people perceive as Art Studios which is not the case. Provision of simple Visual Art studios with the basic facilities is the

required solution to these bottlenecks hindering the smooth education in the Visual Arts in the Colleges of Education sampled.

5. A semester's work in Visual Arts Related Subject in the first semester of the first year is woefully inadequate as the study reveals. This short time of study that occurs only in the first semester of the first year does not positively affect the students' performance as is expected. The students generally find the subject intriguing but they fear the subject because of the limited basic knowledge of Visual Art that they bring to colleges turns most of the students to offer other subjects as their elective subjects in the second year.

At the same time the students' end of second year performance also does not meet the expectation of tutors as the larger number show average general performance; very few of them perform slightly above average occasionally. When all the suggestions made are carefully considered and steps taken to implement them, higher performance by students the end of the second year will be realized.

5.3 Recommendations

With regard to the conclusions drawn from the study, the following are the recommendations made for appropriate departments and college authorities to expedite action for Visual Arts Related Subjects to receive the needed attention it deserves.

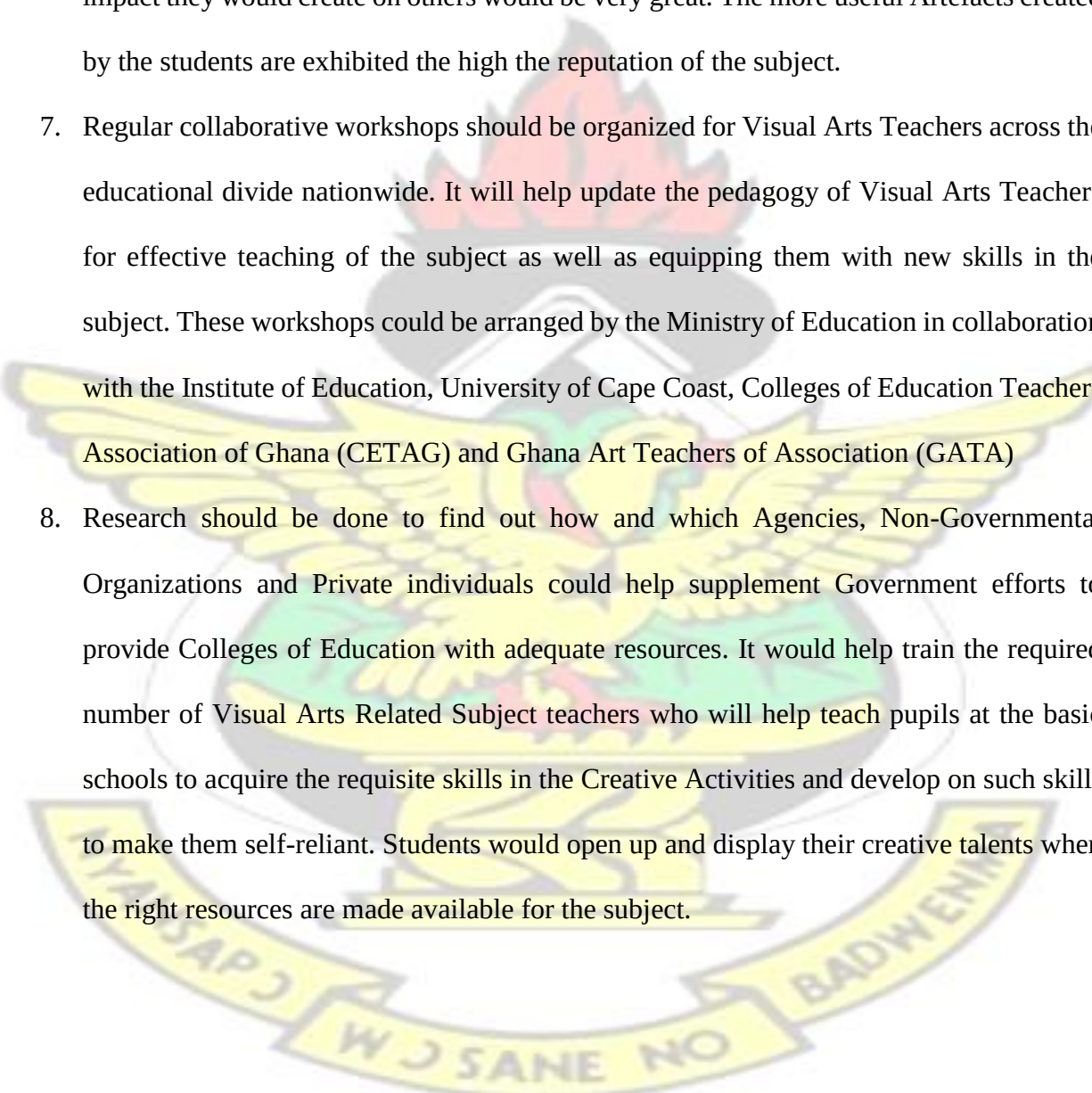
1. Principals in the Colleges of Education should influence decisions about programmes and prioritizing of courses that are considered important to be taught. This could be done when they meet at academic board meetings and awards committee meetings with the chief examiners and the director of the institute of education, University of Cape Coast. This is the platform on which suggestions and recommendations are made and received from the Principals of the Colleges and Chief Examiners for the various programmes offered in the

Colleges of Education for implementation to facilitate good teaching and learning in the Colleges of Education. The Principals in the three Colleges of Education studied for that matter should influence the Governing Councils of the Colleges to help provide the necessary push to forward the proposal made by representatives of the Visual Art tutors in the Colleges of Education for the instructional hours of Visual Arts Related Subjects in the Colleges to enable the teaching and learning of Visual Art to receive the expected practical activities involved. This will facilitate better teaching and learning of Visual Arts Related Subjects. In the long run the students will be well equipped with the requisite basic skill in the Visual Arts Related Subjects; for that is what they are expected to impart to the pupils at the Basic Schools they will go to teach.

2. The Colleges have no Visual Art studios where practical activities are carried out. This does not positively reflect the outcome expected from institutions offering Visual programmes. In the first instance, students who offer Visual Arts work in studios where necessarily sitting is not as it is in the normal formal classroom organization. Students work independently but are allowed the freedom to move round and observe others work. This enable them draw inspiration, share ideas and become motivated which unconsciously increase their levels of creativity. When administrators provide facilities, resources and mechanisms to support teaching and learning of the subject in college, Visual Art Related Subjects can provide the basic knowledge and skills for teaching Creative Art and also Basic Design and Technology in primary schools. Visual Art will then gain its rightful recognition in the education sector. College students will be confident to display their creative talents by creating Artefacts. When students exhibit their artefacts in the studio for the public to see, people will understand Art as a civic responsibility that

offers holistic education that involves all the three domains of knowledge which include the cognitive, affective and the psychomotor domains.

3. The Teacher Education Division of Ghana Education Service should set up a committee to review the Course Contents for the Colleges of Education to align it with that of the Basic School syllabuses. This will help eliminate the variations in the course content in Colleges of Education and that of the Basic Schools.
4. The Government of Ghana (GOG), Ministry of Education (MOE) and Teacher Education Division (TED) should team up and equip the Visual Arts Departments of the Colleges of Education with the basic equipment, tools and materials that facilitate proper teaching and learning of Skills in Visual Arts Related Subjects. This is important because the Visual Arts have a lot of aesthetic and economic values for individuals who learn or study them. Creativity is a human resource which the world cannot afford to ignore. Art Education promotes creativity and all students are endowed with creative abilities, and not restricted to any particular people. The basis of all these is the provision of needed the facilities to realize this attribute in students.
5. Educational Policy planners should formulate a policy to offer Visual Arts Related Subjects to teacher trainees in the Colleges in the two semesters of their first year instead of the one semester as it pertains now. Students will then discard the perception about Visual Arts as a subject for the gifted only. Two semesters' activities will enable a large number of teacher trainees to opt for Visual Arts in the second year due to the experience and adequate knowledge they acquire in the two semesters.

- 
- The logo of Kwame Nkrumah University of Science and Technology (KNUST) is centered in the background. It features a shield with a red and white design, topped with a crown. Below the shield is a banner with the text 'KNUST' in large, bold, black letters. The shield is flanked by two yellow wings. At the bottom, a yellow banner contains the text 'YADAPU WU SANE NO BADWENI' in black letters.
6. Principals of the Colleges of Education studied and the administrative staff could admit between 35% and 40% percentage of students who have some background knowledge in any of the Visual Arts Related Subjects during the period of their admission. If between 25% and 30% of first years have basic knowledge in any of the Visual Arts Subjects, the impact they would create on others would be very great. The more useful Artefacts created by the students are exhibited the high the reputation of the subject.
 7. Regular collaborative workshops should be organized for Visual Arts Teachers across the educational divide nationwide. It will help update the pedagogy of Visual Arts Teachers for effective teaching of the subject as well as equipping them with new skills in the subject. These workshops could be arranged by the Ministry of Education in collaboration with the Institute of Education, University of Cape Coast, Colleges of Education Teachers Association of Ghana (CETAG) and Ghana Art Teachers of Association (GATA)
 8. Research should be done to find out how and which Agencies, Non-Governmental Organizations and Private individuals could help supplement Government efforts to provide Colleges of Education with adequate resources. It would help train the required number of Visual Arts Related Subject teachers who will help teach pupils at the basic schools to acquire the requisite skills in the Creative Activities and develop on such skills to make them self-reliant. Students would open up and display their creative talents when the right resources are made available for the subject.

REFERENCES

- Afum-Danso, E. (2012). An Overview of the Teaching and Learning of Creativity in the Colleges of Education in the Brong Ahafo Region; A case study in Berekum College of Education. MA Thesis. Department of General Art Studies. Kwame Nkrumah University of Science and Technology. Ghana.
- Akyeampong, A. K. (2010). 50 Years of Educational Progress and Challenges in Ghana. *Research Monograph No. 33*. Brighton: Centre for International Education, University of Sussex.
- Anamoah-Mensah, J. (2002). The New Education Reform. Retrieved December 4, 2011 from docs.google.com.
- Ayse, C. I. (2005). Educating Turkish Primary School Teachers in Visual Arts: the Past and the Future. Journal Compilation. NSEAD / Blackwell Publishing.
- Coppernoll, M. A. M. (2009). The top four challenges facing education today. <http://www.smartvoter.org/ca/mnt>. (Unpublished)
- Danto, A. C. (2009). Aesthetics. Microsoft Encarta 2009 [DVD]. Redmond, WA: Microsoft Corporation.
- Denzin, N. K. & Lincoln, Y. (2005). *The Sage handbook of Qualitative Research (Third ed)* California: Sage Publications.
- Eisner, E. (2002). The Arts and the Creation of Mind. Yale University Press. London: City and

Guilds Center for Skills Development.

Encarta World English Dictionary (2000). Bloomsbury Publishing. London.

Enchi College of Education. <http://www.enchicollege.edu.gh/>.

Felipa, J. (2003) Supervision of Instruction. *Racine, WI: The Johnson foundation Inc. (ED 364 144).*

Freedman, K. (2006). Leading Creativity: Responding to Policy in Art Education. Paper presented at the UNESCO World Conference on Arts Education, March 6-9. Lisbon, Portugal. Retrieved November 16, 2007 from http://portal.unesco.org/culture/en/files/freedman.htm/kerry_freedman.htm.

Gene, A. M. (2006) Art in focus. Glencoe / McGraw-Hill Inc. Woodland Hills.

Given, M. L. (2008). The Sage Encyclopedia of Qualitative Research Methods. London: Sage Publication.

Holy Child College of Education website <http://www.holico.edu.gh>

James, M. (2006). Assessment, Teaching and Theories of Learning. London: Sage Publications Ltd.

Kernerman English Multilingual Dictionary (2006 – 2013). K. Dictionary Ltd.

Leuhrman, M. (2002). Art Experiences and Attitude toward Art Education: A Descriptive Study of Missouri Public School Principals. *Studies in Art Education* 43 (3) 197-218.

Macmillan English Dictionary for Advanced Learners (2002). International Students Edition.

Macmillan Publishers Limited.

Ministry of Education (2001). Teaching Syllabus for Pre-Vocational Skills in Junior Secondary School. Accra: Ghana.

Ministry of Education (2006). Pre –Vocational Skills Art Related Teaching Syllabus for Teacher Training Colleges. Revised Edition.

Ministry of Education (2004). Principles and Practice of Multigrade Teaching in Primary Schools in Ghana. Accra.

Opoku-Asare, N.A. (2004). “Non-Book Instructional Materials Usage in Ghanaian Primary Schools”. Journal of Science and Technology, Volume 24 No.2, December 2004, pp 107 – 115.

Osapah-Mankoe, J. (2002). Educational Administration and Management in Ghana. Progressive Stars Printing Press. Accra.

[Perraton, H. \(2007\). Teacher Education: The Role of Open and Distance Learning, London: Routledge.](#)

Random House Kernerman Webster’s College Dictionary (2010). K. Dictionaries Ltd.
Random House Inc.

Republic of Ghana (2002). Meeting the Challenges of Education in the Twenty-first Century: A Report of the President’s Committee on Review of Education Reforms in Ghana. Accra: Adwinsa Publications.

The World Book Encyclopedia (2001). The World Book Incorporated. U.S.A.: Onyx.

UNESCO (2005). Guidelines and Recommendations for Reorienting Teacher Education to Address Sustainability. Retrieved from [frounesdoc.unesco.org](http://unesdoc.unesco.org).

Webb, R.L. (2009). The Motivational Tool Chest. Goose Creek South: Carolina 29445 USA.

Wiawso College of Education. [http://www.watiko.edu.gh/about the college.php](http://www.watiko.edu.gh/about%20the%20college.php).



APPENDICES

Appendix A

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ART AND SOCIAL SCIENCES DEPARTMENT OF GENERAL
ART STUDIES**

QUESTIONNAIRE FOR TEACHER – TRAINEES OFFERING PRE - VOCATIONAL SKILLS VISUAL ARTS RELATED SUBJECTS

Dear student, this questionnaire seeks to find out the problem faced in the study of Pre – Vocational Skills Visual Arts Related Subjects in your College. Please you are kindly requested to respond to the following questions. All information provided will be treated as strictly as confidential.

SECTION A

Please tick [✓] the appropriate respond below.

1. Name of College.....
2. Gender: Male [] Female []
3. Level: 100 [] 200 []

SECTION B

Please tick [✓] the appropriate response.

1. Did you study Visual Art in the Senior High School? Yes [] No []
 - b. If yes which of the branches?
 - i. General Knowledge []
 - ii. Specify
2. How do you find the study of the Pre Vocational Skills Visual Arts in your College? a. Interesting []
 - b. Not interesting []
 - c. Difficult []
3. How often do you have Visual Art lessons in a week?
 - Once a week []
 - Twice a week []
 - Trice a week []
 - Other specify
4. How many hours are allocated to Visual Arts on the time table?
 - One hour [] Two hours [] Three hours []
5. Are you able to cover all the topics spelt out in the course outline using the period allocated on the time table?
 - Yes [] No. []
6. If No, how does your tutor(s) manage to exhaust the topics and to prepare you for examinations?
.....

.....

.....

.....

7. Are students provided with course books for their references?

Yes [] No []

If No, how do you get access to reading materials?

.....

.....

.....

8. a. Do you do practical work?

Yes [] No. []

b. How do you get tools and materials for the practical work?

They are provided by the College Administration []

The tutor provides the tools and materials [] Students
acquire their own tools and materials []

9. Do you have an Art studio in your College?

Yes [] No []

If No, where do you do the practical work?

Classroom []

Technical workshop []

Dormitory []

10. What is the duration for each practical lesson?

One Hour []

Two Hours []

Three Hours []

Other specify.....

11. Does your tutor(s) stay with you when carrying out your practical assignments?

Yes [] No []

If No, how do you receive the guidance you require?.....

.....
.....

12. Where do you keep your practical works after they have been marked?

Art studio []

Classroom []

Dormitory []

Technical workshop []

13. Are the artefacts produced safe if they are kept at places other than the studio?

14. Does your Tutor(s) use Teaching – learning materials for teaching during Art lessons? Yes

[] No []

15. Do you have an idea of how they obtain these Teaching and Learning Materials for Visual Art lessons? Yes

[] No []

If yes state how they obtain it.....
.....
.

16. What are your comments on the general Pre – Vocational Skills Visual Arts Related Subjects in you College?.....
.....
.....

APPENDICES

Appendix B

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
COLLEGE OF ART AND SOCIAL SCIENCES DEPARTMENT OF GENERAL
ART STUDIES

QUESTIONNAIRE FOR TUTORS TEACHING PRE - VOCATIONAL - SKILLS VISUAL ARTS RELATED SUBJECTS IN THE COLLEGES OF EDUCATION

Dear Sir/Madam, this questionnaire seeks to find out the handicaps involved in teaching Pre – Vocational Skills Visual Arts Related Subjects in your College.

Please you are kindly requested to respond to the following questions. All information provided will be treated as strictly as confidential.

SECTION A

1. Name of College:
2. Gender: Male [] Female []
3. Highest qualification
4. Area(s) of Specialization in Visual Arts
.....

SECTION B

Please tick [√] where appropriate

1. How long have you been teaching in the teaching service?
..... Years
2. For how many years have you taught in the College of Education?
..... Years
3. What facilities are available in your for the teaching and learning of Visual Arts
Related subjects?
(a) Art studio (well equipped with tools and materials) []
(b) Gallery []
(c) None []
4. What reference materials are you supplied with apart from the Course outline?
.....
.....
5. Which group of trainees do you teach?

Level 100 []

Level 200 []

Level 300 []

6. How many of you are in the department?

7. Are you all Visual Arts Biased?

Yes [] No []

If no, specify the other areas of specialization of the other members.

(a)

(b)

8. How many classes do you teach?

9. How many students do you have in each class?

25 [] 30 [] 35 [] 40 [] 45 []

Other specify.....

10. What is the time allocation for Visual Arts on the academic time table?

Two periods []

Three periods []

Four periods []

11. Who provides tools and materials for practical activities for the subject?

College Administration []

Tutor []

Students []

NGO []

12. How are practical activities organized in your College?

In groups []

As individuals []

13. Where do students perform these activities?

Art studio []

Classroom []

College Assembly Hall []

Dining hall []

Dormitories []

